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PROSPERITY SECTION in This Issue

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA

How'd You Like to Show All These Stars in One Week ?

Gloria Swanson
Betty Compson
Bebe Daniels
Mae Murray
Wanda Hawley
Florence Vidor
Ann Forrest
Nita Naldi
Lila Lee
Mabel Julienne Scott
Kathlyn Williams

Thomas Meighan
John Barrymore
Elliott Dexter
David Powell
Lew Cody
Milton Sills
Theodore Roberts
Lon Chaney
Wesley Barry
Raymond Hatton
Tully Marshall

in

Paramount Pictures

Produced by

Cecil B. De Mille
George Loane Tucker
George Fitzmaurice
George Melford
John S. Robertson

FAMOUS PLAYERS-LASKY CORPORATION

You Can !

See Prosperity Section for All Details!

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

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Every Week Is Prosperity Week When You Show

Paramount Pictures

ON page 477 of this issue you will find announcement of seven great Paramount Pictures, all of which are proven box-office successes.

Great stars, great stories and great directors combined to make them one hundred per cent. box-office winners.

They broke records two years ago, they will break records today.

But all the good pictures don't belong to the past. The same mighty organization which produced "Dr. Jekyll and Mr. Hyde," "Male and Female," "Old Wives for New," "On With the Dance," "Behold My Wife," "Don't Change Your Husband" and which released George Loane Tucker's "The Miracle Man"—the same organization continues to supply a constant stream of big box-office productions to exhibitors.

Great stars, great stories and great directors made these seven record-breakers. And great stars, stories and directors combined to produce these current Paramount Pictures.

Look them over, and you'll realize that every week is Prosperity Week to the Paramount Exhibitor.

Current Paramount Pictures

BETTY COMPSON in
"The Green Temptation"

WILLIAM deMILLE'S
"Bought and Paid For"
with Agnes Ayres and Jack Holt

GLORIA SWANSON in
Elinor Glyn's
"Beyond the Rocks"
with Rodolph Valentino

JACK HOLT and
BEBE DANIELS in
"North of the Rio Grande"

GEORGE FITZMAURICE'S
"The Man From Home"
with James Kirkwood

THOMAS MEIGHAN in
"The Bachelor Daddy"

AGNES AYRES in
"The Ordeal"

ETHEL CLAYTON in
"The Cradle"

POLA NEGRI in
"The Devil's Pawn"

JOHN S. ROBERTSON'S
"The Spanish Jade"
with David Powell

"IS MATRIMONY A FAILURE?"
with an all-star cast

WALLACE REID in
"Across the Continent"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

PROOF ENOUGH!!

INDEPENDENT PACIFIC PRODUCTIONS JNO. J. HAYES PRES

PRAISED BY THE PRESS TO THE SKIES

THE ABLE-MINDED LADY

Starring
HENRY B. WALTHALL

There is genuine entertainment in "THE ABLE-MINDED LADY," produced largely by the excellent suspense created and partly by the humorous characterizations which are faithfully transcribed to the screen from the Saturday Evening Post stories.—*News.*

"THE ABLE MINDED LADY" is good, clean, wholesome box-office entertainment, the kind of picture that will hand your patrons many laughs an hour.—*World.*

"THE ABLE MINDED LADY" will afford good entertainment and will repay examination on the part of an exhibitor.—*Trade Review.*

The picture is decidedly amusing and has enough dramatic incident to make it worth-while entertainment. It introduces an original note in Westerns and is particularly well-titled. The picture carries good suspense, too.—*Telegraph.*

A well-told, fairly humorous tale that will be generally liked. It will stand up on its own.—*Variety.*

THE GIRL FROM ROCKY POINT

The Cast
Ora Carew, Walt Whitman, Clovis Joy, Theodore Von Eltz

State Rights Sea Melodrama that the showman will find no trouble putting over.—*M. P. World.*

Whitman scores in "THE GIRL FROM ROCKY POINT." He gives a striking portrayal of his part.—*Trade Review.*

A pleasing and well-told story of the sea, written by Sherwood McDonald. Some good character drawing and many beautiful camera shots add to its value as a first rate attraction.—*Herald.*

Walt Whitman does good work in "MIRACLE MAN" role.—*Film Daily.*

THE FOREST KING

with
REED CHAPMAN and LILLIAN HALL

The production is one that well may bear examination on the part of exhibitors. The titles are striking, being based upon the big tree that is felled during the taking of the camp scenes.—*Trade Review.*

"THE FOREST KING" keeps the suspense. Played up with "the great outdoors" exploitation, it should bring in the crowds, and once they are in the story moves swiftly enough to keep them content.—*M. P. News.*

"THE FOREST KING" will satisfy. Scenically it is a beauty.—*M. P. World.*

There are plenty of fine outdoor settings, with the Californian redwood forests as a background. The photography is extremely good, including some excellent examples of misted effects.—*Variety.*

Some good work is done by the cast and director.—*Film Daily.*

TERRITORIAL RIGHTS NOW SELLING

Executive Office and Studio Culver City, Cal.

PACIFIC FILM COMPANY

Eastern Representative
JULIUS SINGER
729—7th Ave.
New York, N. Y.

An open letter to Charlie Chaplin

SELZNICK PICTURES CORPORATION
Seventh Avenue at Forty-ninth Street
NEW YORK

March 21st, 1922.

Mr. Charlie Chaplin,
Chaplin Studios,
Hollywood, Cal.

Dear Mr. Chaplin:-

Just as D. W. Griffith set a standard for dramatic motion picture production with his immortal "THE BIRTH OF A NATION," so did you for comedy drama with "THE KID." I think that everyone is ready to admit that "THE KID" was the best picture of its kind ever made.

When we started on Owen Moore's latest, "REPORTED MISSING," Director Henry Lehrman, the entire production staff and myself resolved to make it a better picture than the best ever made. I think we have succeeded.

Thank you for the inspiration.

Very sincerely yours,

Myron Selznick

What Did We Tell You !

The big hit for spring is

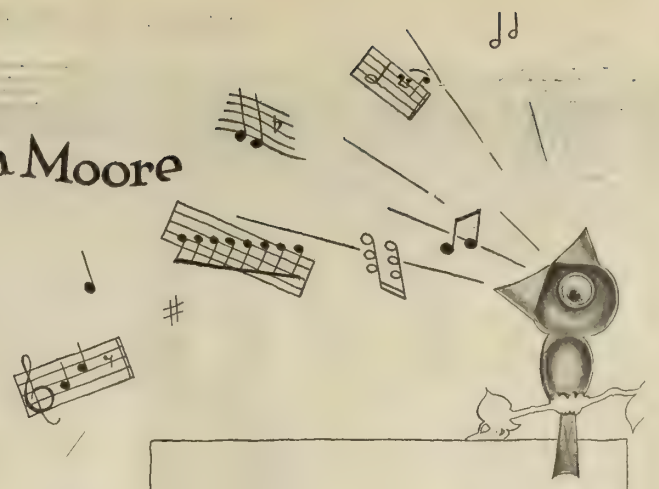
Goldwyn *presents*

Come

Rupert Hughes' newest picture since "The Old Nest"

Ask Rothafel !
Ask Nate Ascher !
Ask Anyone
Who is Anyone !
They'll Tell
The World !

with Colleen Moore



Come On Over!

it's a picture with a touch of Spring in it!

Directed by Alfred E. Greene

MAE TINÉE
IN THE CHICAGO TRIBUNE

Well! Well! Now Here's a Broth of a Picture!

"COME ON OVER."

Produced by Goldwyn.
Directed by Alfred Greene.
Presented at the Roosevelt.

THE CAST:

Moyna Killiea	Colleen Moore
Shane O'Mealia	Ralph Graves
Michael Morahan	J. Farrell MacDonald
Della Morahan	Kate Price
Carmody	James Marcus
Judy Duran	Kathleen O'Connor
Bridgi Morahan	Florence Drew
Miles Morahan	Harold Holland
Kate Morahan	Mary Warren
Mrs. Van Dusen	Eleanor Hancock
Duran	Monti Collins
Barney	C. E. Mason
Priest	C. D. Leasure

By Mae Tinée.

Shure an' this is the most heart warmin' little bit of cinema story tellin' you might ever want to see!

It's cuddlesome and mirthful with a tear in its eye. It's as homey and satisfying as the odor of fresh baked bread. A dear, delightful screen offering with honest to goodness people doing honest to goodness things.

Rupert Hughes wrote the story and I bet he did it sitting by a sunny window. He had an old pipe in his mouth, I bet, and its odor mingled with the scent of the little breeze that came straight from a rose garden and barely ruffled the window curtains.

He wasn't trying to create a sensation. He just felt like telling a story and so he went over to old Ireland and gathered up Moyna Killiea, who loved Shane O'Mealia, and Shane who loved her back true, and made them live a story that found them sad and left them glad. Of course, there would have to be other people in the story—and to go with Shane and Moyna it was nieciasary to make of them darlints—ivery one. And of course an author must see to it that there would be some yurra fine scenery, likewise excellent photography—and a director with a heart and a brain—now wouldn't he? To go with Shane and Moyna?

Mr. Hughes did. So, after these few words—to which we append the information that the cinematographer, L. W. O'Connell, is a Chicago boy, who six years ago tramped half the way to Los Angeles with the desire strong within him to "make good" just as he has made good—we leave "Come On Over" for you to pass upon.

If you don't like it—O well—you will!

Milwaukee Journal:
"Come On Over" is worthy of the Hughes label and a picture no Irishman should miss.

Chicago Daily News:
A kindly and beautiful tale, put on the screen with many loving touches, is "Come On Over."

Chicago Herald and Examiner:
Comedy is the dominant note of the picture, but there are places for tears, too.

Milwaukee News:
One can truly say that it fills the bill so far as wit, humor and depiction is concerned.

A Goldwyn Picture

Who is
"YOUR
BEST
FRIEND"

Mr Exhibitor—

"YOUR BEST FRIEND"

Is a Box-Office Attraction with a Title which Lends Itself to Unusual

EXPLOITATION

We Gave You:— "WHY GIRLS LEAVE HOME" *and* "SCHOOL DAYS"

Now We Offer You

Vera Gordon

in

"YOUR BEST FRIEND"

A Powerful Drama Elaborately Produced
Backed by Our

NATIONAL ADVERTISING CAMPAIGN

Produced by HARRY RAPF

Directed by WILLIAM NIGH

Distributed by

WARNER BROS.,

1600 BROADWAY, N.Y.

In Celebration of the third Anniversary of the

Pathé Review

The World's Most Famous Screen Magazine

A Camera Caricature
Something Entirely New

There will be, beginning with April 2d

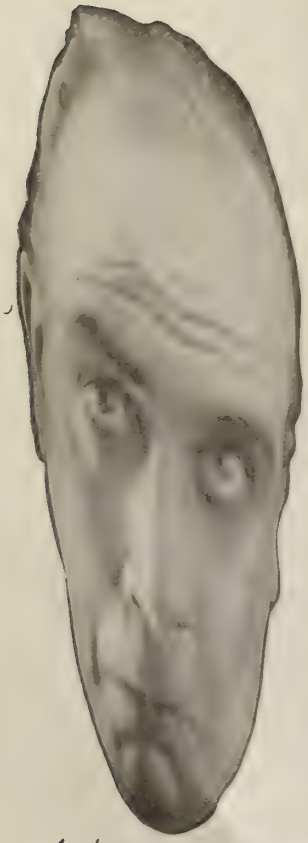
Special Numbers of the Highest Class

New Subjects	Clever Conceptions
New Titles	Superb Photographic
Fascinating Novelties	Effects

Each Number Really Different

Not too much of anything,
but a little of everything---
it makes the world your neighbor

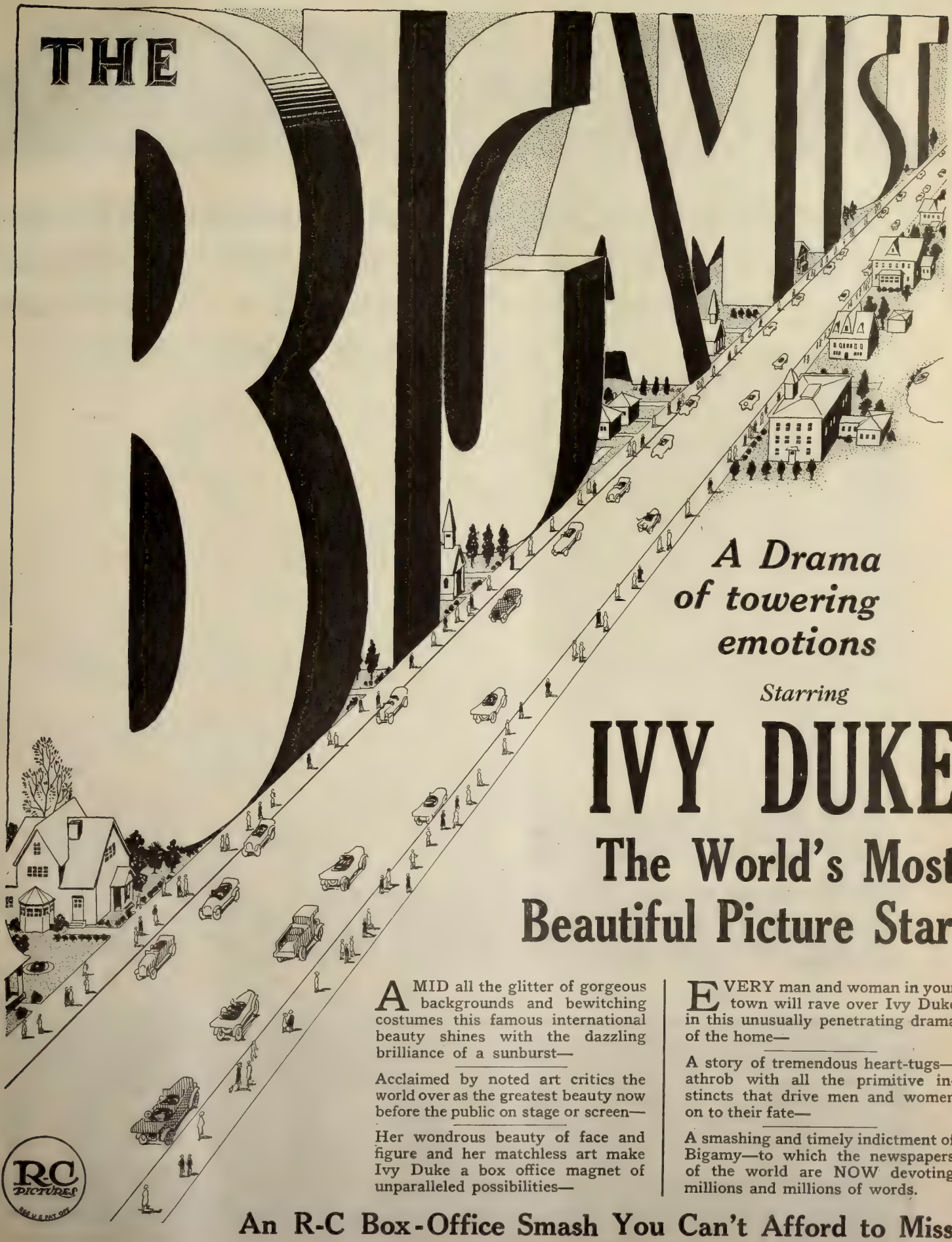
A WEEKLY ONE REEL RELEASE



Another Camera Caricature
Screamingly Funny

Pathépicture

THE BIGAMIST



A Drama of towering emotions

Starring

IVY DUKE

The World's Most Beautiful Picture Star

AMID all the glitter of gorgeous backgrounds and bewitching costumes this famous international beauty shines with the dazzling brilliance of a sunburst—

Acclaimed by noted art critics the world over as the greatest beauty now before the public on stage or screen—

Her wondrous beauty of face and figure and her matchless art make Ivy Duke a box office magnet of unparalleled possibilities—

EVERY man and woman in your town will rave over Ivy Duke in this unusually penetrating drama of the home—

A story of tremendous heart-tugs—athrob with all the primitive instincts that drive men and women on to their fate—

A smashing and timely indictment of Bigamy—to which the newspapers of the world are NOW devoting millions and millions of words.

R-C PICTURES

An R-C Box-Office Smash You Can't Afford to Miss

A Box Office

Stupendous thrills - Earthquakes - Volcano Natives fleeing for their lives - A whole ing & crashing to the ground - A picture Box Office possibilities

My greatest picture to-date

I risked my life a dozen times. In the blazing streets, amid the crashing of flaming debris, in the rushing waters of the whirlpool where I snatch Bessie Love from death. The big dramatic climaxes enabled me to do my best work. R-C poured a fortune into this production and I am delighted beyond words by the results. It is easily my greatest picture to date.

BOOK it and book it quick!
It's a landslide for you!
The greatest Hayakawa has ever done—
A spectacular smash—
An upheaval of thrills—
Tremendous situations — stunning climaxes — gorgeous scenes — exquisite costumes—all merged into one sure-fire box office wallop!

R-C PICTURES has spent a fortune to give YOU this ONE, BIG CHANCE for a CLEANUP—Here's an attraction you can exploit like a CIRCUS—
A fast-moving "SHOW" to warm the heart of every SHOWMAN—
Your public wants THRILLS and BIG, STRONG DRAMA—Here's your chance to give it to them.

IF you don't land this unusual picture your competitor will—No WISE EXHIBITOR CAN AFFORD TO MISS IT. It's a cleanup rightly handled.

Sessue Hayakawa

in

It's an R-C Picture

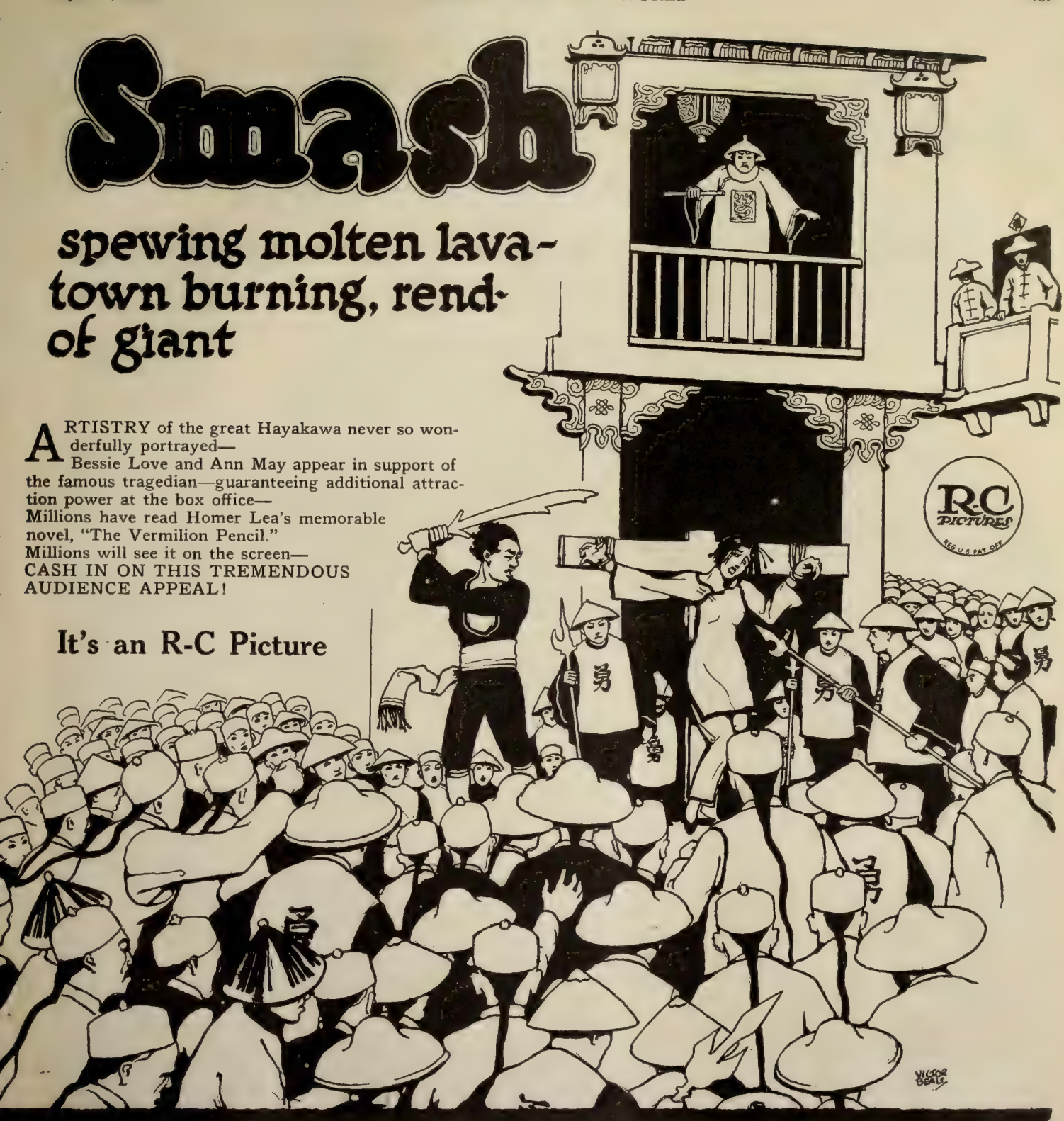
"The Vermil

Smash

spewing molten lava-town burning, rend-of giant

ARTISTRY of the great Hayakawa never so wonderfully portrayed—
Bessie Love and Ann May appear in support of the famous tragedian—guaranteeing additional attraction power at the box office—
Millions have read Homer Lea's memorable novel, "The Vermilion Pencil."
Millions will see it on the screen—
CASH IN ON THIS TREMENDOUS AUDIENCE APPEAL!

It's an R-C Picture

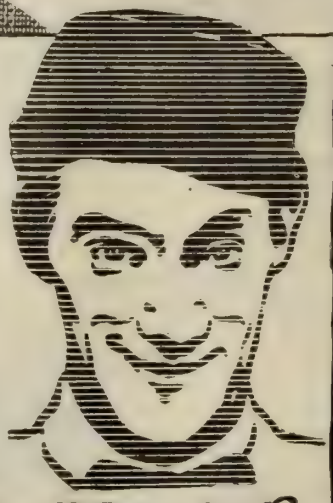


ion Pencil"

William Fox
presents

Nothing but box office money-breeders

Laughter means
DOLLARS
AND
Everybody laughs over
AL ST JOHN
in
A Studio Rube



Just as they laughed over his
Straight from the Farm ~ Small Town Stuff ~
Fast and Furious ~ The Happy Pest and Fool Days

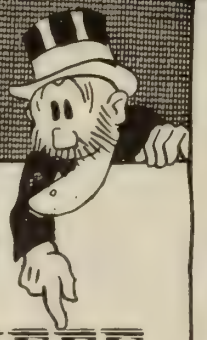
FOX
the house of short subjects

Short subjects are as important as a feature

Original, Simon-Pure, Short-Reel Entertainment Subjects ~
WILLIAM FOX

SUNSHINE COMEDIES

Better than ever before
Now Booking
Please Be Careful
West is West
Laughing Gas
coming The Barnstormers



Capt. Bud Fisher's
MUTT & JEFF

Once tried always used ~
No other brand will satisfy

Current Releases
The Cashier
Too Much Sap
A Clear Case
coming Any Ice To-day

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The greatest exclusive News-feature ever released

No Extra Rental

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A part of every second issue
FOX NEWS

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ASSOCIATED EXHIBITORS
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PATHÉ EXCHANGE.

FOREIGN REPRESENTATIVE
FOR ASSOCIATED EXHIBITORS
SIDNEY GARRETT

FOR MR. EXHIBITOR

RUSH!

"HANDLE WITH CARE"

CONTENTS — GRACE DARMOND,
HARRY MYERS, JAMES W. MORRISON,
PATSY RUTHMILLER, WILLIAM COURTLEIGH,
LANDERS STEVENS AND WILLIAM AUSTIN
IN A COMEDY DRAMA FULL OF MIRTH AND
GUARANTEED BOX OFFICE APPEAL.

AN AL AND RAY ROCKETT PRODUCTION

Leah Baird Productions Inc. presents

"Don't Doubt

With Leah Baird

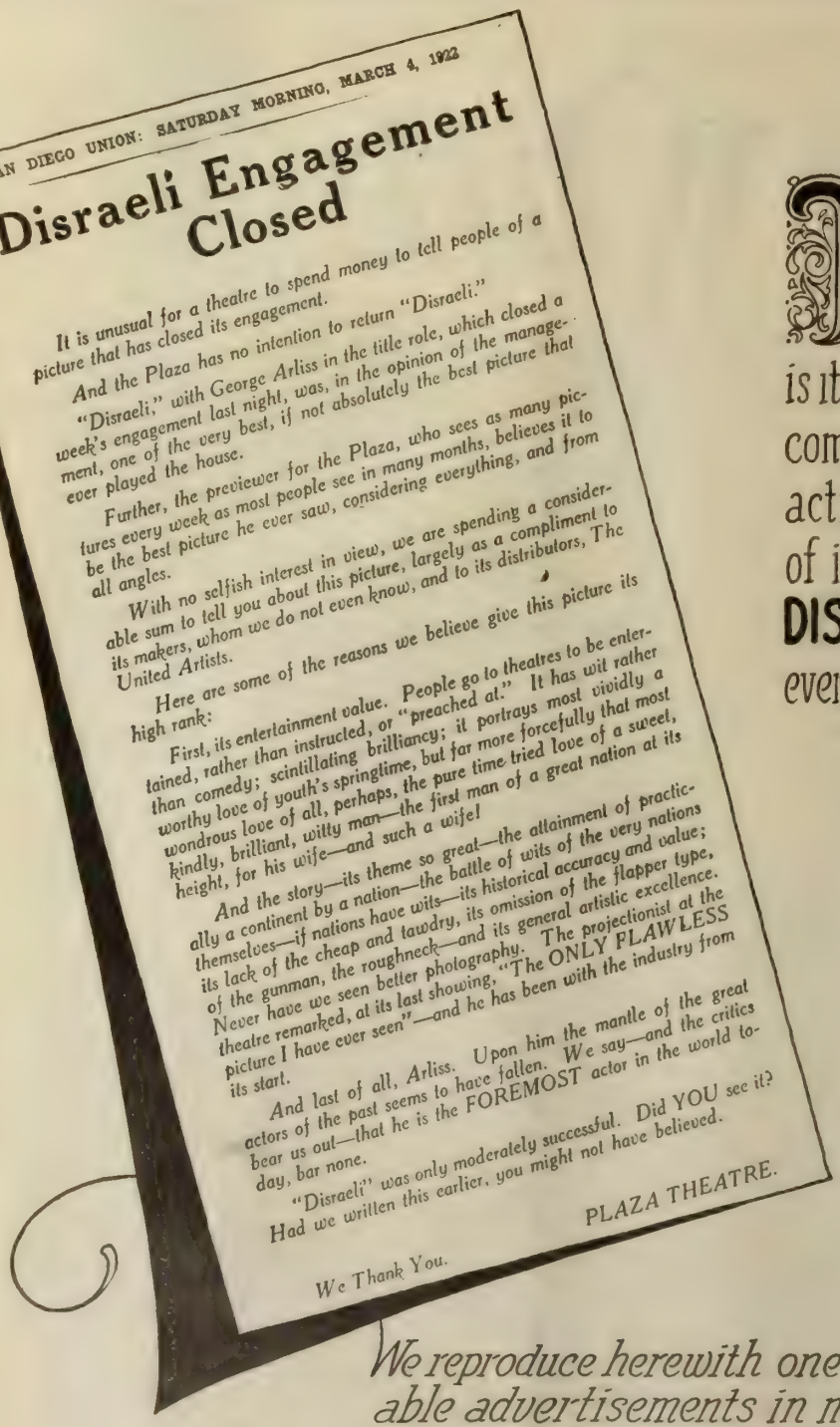
An intimate drama of married life, portraying with vital power the pettiness of jealousy, the folly of stubbornness and the evil of doubt. Directed by James W. Horne and played by an all-star Cast. A wonderful entertainment for men and women alike.

Your Wife„

A Woman's Problem and a Man's Solution!
A feature throbbing with public interest!
An attraction with a tremendous box office pull!

Distributed by Associated Exhibitors
through Pathé Exchange, Inc.

Foreign Representative for Associated Exhibitors
Sidney Garrett



THE SAN DIEGO UNION: SATURDAY MORNING, MARCH 4, 1922

Disraeli Engagement Closed

It is unusual for a theatre to spend money to tell people of a picture that has closed its engagement.

And the Plaza has no intention to return "Disraeli."

"Disraeli," with George Arliss in the title role, which closed a week's engagement last night, was, in the opinion of the management, one of the very best, if not absolutely the best picture that ever played the house.

Further, the previewer for the Plaza, who sees as many pictures every week as most people see in many months, believes it to be the best picture he ever saw, considering everything, and from all angles.

With no selfish interest in view, we are spending a considerable sum to tell you about this picture, largely as a compliment to its makers, whom we do not even know, and to its distributors, The United Artists.

Here are some of the reasons we believe give this picture its high rank:

First, its entertainment value. People go to theatres to be entertained, rather than instructed, or "preached at." It has wit rather than comedy; scintillating brilliancy; it portrays most vividly a worthy love of youth's springtime, but far more forcefully that most wondrous love of all, perhaps, the pure time tried love of a sweet, kindly, brilliant, witty man—the first man of a great nation at its height, for his wife—and such a wife!

And the story—its theme so great—the attainment of practically a continent by a nation—the battle of wits of the very nations themselves—if nations have wits—its historical accuracy and value; its lack of the cheap and tawdry, its omission of the flapper type, of the gunman, the roughneck—and its general artistic excellence. Never have we seen better photography. The projectionist at the theatre remarked, at its last showing, "The ONLY FLAWLESS picture I have ever seen"—and he has been with the industry from its start.

And last of all, Arliss. Upon him the mantle of the great actors of the past seems to have fallen. We say—and the critics bear us out—that he is the FOREMOST actor in the world today, bar none.

"Disraeli" was only moderately successful. Did YOU see it? Had we written this earlier, you might not have believed.

We Thank You.

PLAZA THEATRE.

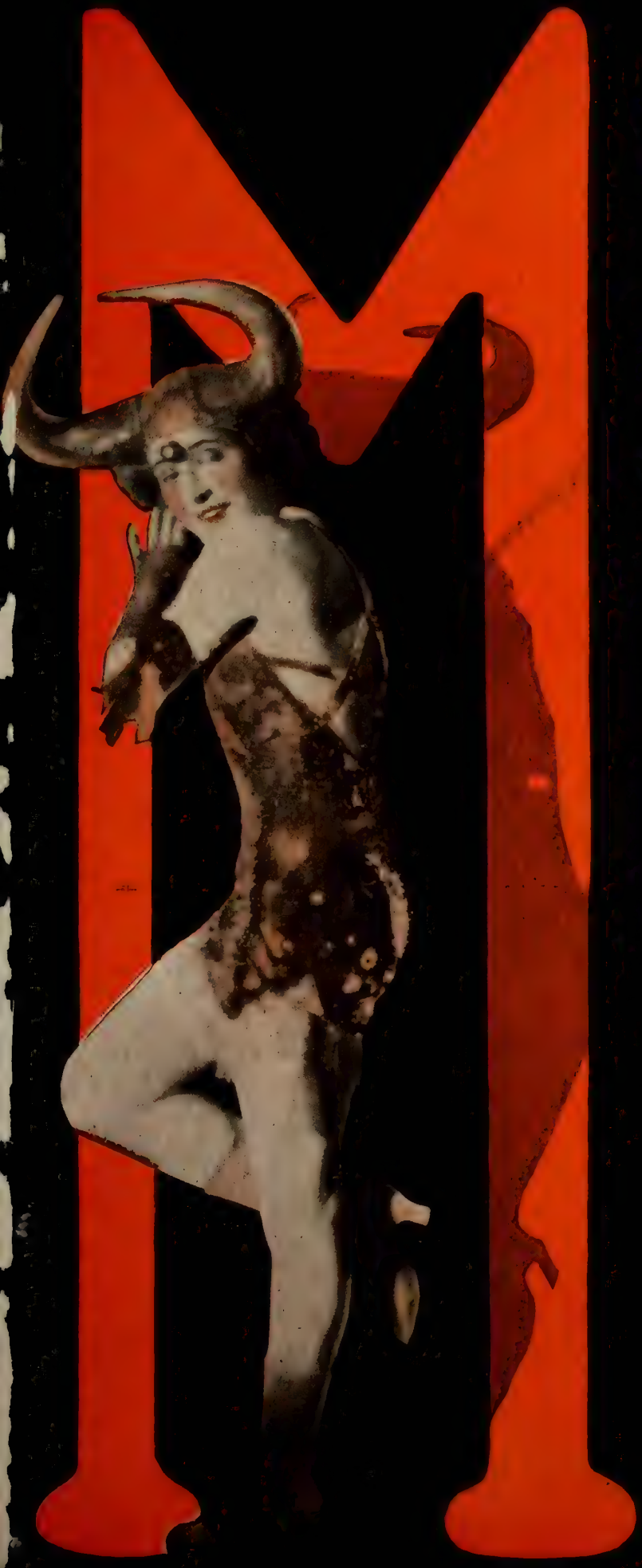
THOSE who believe that the revitalization of the Motion Picture is its strength of theme, the compelling sincerity of its acting and the flawlessness of its production are finding **DISTINCTIVE** pictures in every way worthy of the name.

We reproduce herewith one of the most remarkable advertisements in moving picture history.

It is but another evidence to us that the ***DISTINCTIVE IDEA*** *of motion-picture making is taking a firmer hold each day....*

DISTINCTIVE PRODUCTIONS, INC.

366 MADISON AVENUE NEW YORK



Mae Murray Makes Money for the Showman

She personifies the quick pulse of the life of luxurious dance places -- the glittering revelry of New York and the great Continental capitals

Her presentation by
ROBERT Z. LEONARD
in PEACOCK ALLEY broke booking and house records

Watch for her newest, most gorgeous photoplay

FASCINATION

Distributed by

Metro

PICTURES CORPORATION

ROBERT Z. LE

MAE M

MAE MURRAY

—her dancing, her striking gowns. A swift-moving story of adventurous romance. A background of the gayest, most sinister phase of night life in Madrid.

Do you wonder the picture's called
Fascination

The star of provocative beauty in a photoplay no less gorgeous than
PEACOCK ALLEY
and even more forcefully dramatic . . . . . .

Your patrons are impatient to see
MAE MURRAY *again*
Give them what they want:
FASCINATION
It's more than the title implies.

Distributed by
MET
PICTURES CORP

In **FASCI**

By EDMUND

ONARD Presents

URRAY

FASCINATION is the story of what happened to Dolores De Lisa, beginning that evening when she dared display her beauty in the most dangerous resort in Madrid . . . . . .

FASCINATION is richly produced ~ the star's gowns, Parisian creations, unbelievably stunning ~ her dancing is daring, original

FASCINATION is a picture to book before the other fellow does . . . . . .

RO

ORATION

FASCINATION

Directed by Robert Z. Leonard

A TIFFANY PRODUCTION

M. H. Hoffman
Vice-President
and General Manager

NATION~

GOULDING

A REX INGRA

TURN TO THE

A Picturization of the

JOHN GOLDEN HIT

written by

Winchell Smith and
John E. Hazzard

BOOKINGS

that Spell Success:

Metropolitan, Atlanta, Ga.
Republic, Jacksonville, Fla.
Strand, Brockton, Mass.
Rialto, Fall River, Mass.
Rialto, Lowell, Mass.
Day Street, Somerville, Mass.
Poli's, Bridgeport, Conn.
Capitol, Hartford, Conn.
Palace, New Haven, Conn.
Modern, Providence, R. I.
Strand, Portland, Maine
Tivoli, Chicago, Ill.
Randolph, Chicago, Ill.
Riviera, Chicago, Ill.
Peoria, Madison, Wis.
Victory, Evansville, Ind.
Orpheum, Ft. Wayne, Ind.
Ohio, Indianapolis, Ind.
Lyric, Marion, Ind.
Murette, Richmond, Ind.
Liberty, Terre Haute, Ind.
Strand, Milwaukee, Wis.
Toy, Milwaukee, Wis.
Grand Opera House, Wausau, Wis.
Dome, Youngstown, Ohio
Royal, Waco, Texas

A Picture Greater than the Great Play—

which ran 443 times in New York, 319 times in Chicago; and which is still being enacted with undiminished popularity throughout the country.

EVERY NEW YORK DRAMA

Presented on the Screen by

JOHN GOLDEN *and*
MARCUS LOEW

Scenario by JUNE MATHIS *and*
MARY O'HARA ··· *Photography by*
JOHN F. SEITZ . . .

M Production

of WINCHELL SMITH'S FAMOUS BROADWAY STAGE SUCCESS

RIGHT

A Picture Greater than the Great Expectations of it—

which were high, considering its direction by the maker of "The Four Horsemen of the Apocalypse" and "The Conquering Power."

TIC CRITIC PRAISED IT

MORE BOOKINGS *that Spell More Success:*

Palace, Dallas, Texas
Majestic, Tulsa, Okla.
Rialto, Denver, Col.
Garrick, Minneapolis, Minn.
Garrick, Duluth, Minn.
Garrick, St. Paul, Minn.
Sherman, St. Cloud, Minn.
Riviera, La Crosse, Wis.
Cameo, New York, N. Y.
Capitol, New York, N. Y.
American, Troy, N. Y.
Capitol, Trenton, N. J.
Grand, Dubuque, Ia.
Germantown, Philadelphia, Pa.
Stanley, Philadelphia, Pa.
Hamilton, Lancaster, Pa.
Majestic, Williamsport, Pa.
Capitol, Altoona, Pa.
Strand, Erie, Pa.
New Mission, Los Angeles, Calif.
Imperial, San Francisco, Calif.
Coliseum, Seattle, Washington
Majestic, Portland, Ore.
Loew's State, Boston, Mass.
Capitol, Oklahoma City, Okla.
Loew's State, Rochester, N. Y.
N. L. Nathanson Canadian Circuit,
Famous Players Canadian Corp., Ltd.

Distributed by

METRO PICTURES CORPORATION

MISSING HUSBANDS

A PICTURE FOR

Husbands who are missing and husbands who wish they were . . . . . .

Wives who wish so, too . .

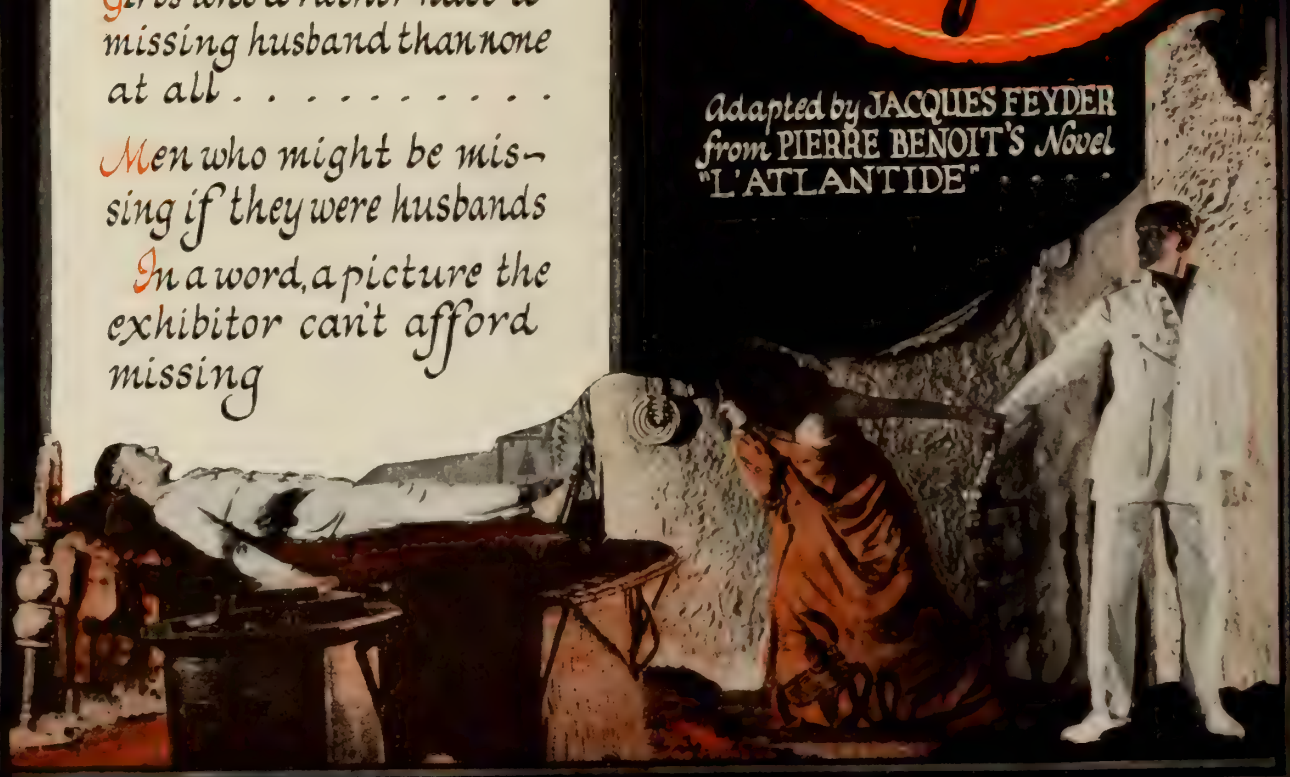
Girls who'd rather have a missing husband than none at all . . . . . .

Men who might be missing if they were husbands

In a word, a picture the exhibitor can't afford missing

The picture that made Paris gasp!

Adapted by JACQUES FEYDER from PIERRE BENOIT'S Novel "L'ATLANTIDE" . . . .



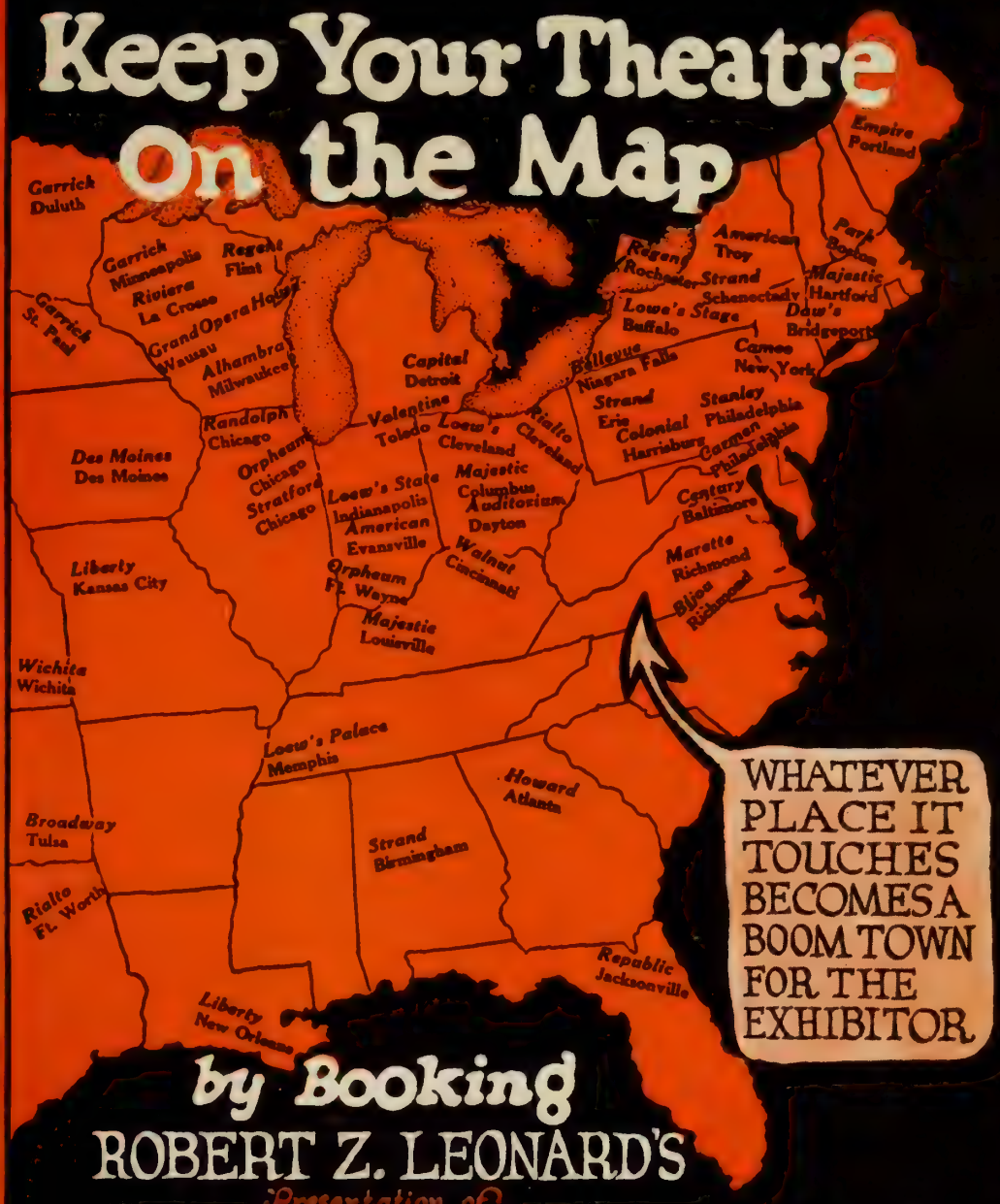
METRO PICTURES CORPORATION

Exclusive Distributors throughout The UNITED STATES and CANADA

—as these theatres did

Howard, Atlanta
Republic, Jacksonville
Strand, Birmingham
Park, Boston
Colonial, Brockton
Rialto, Fall River
Day Street, Somerville
Daw's, Bridgeport
Majestic, Hartford
Palace, New Haven
Strand, Providence
Empire, Portland
Loew's Stage, Buffalo
Moazard, Elmira
Bellevue, Niagara Falls
Regent, Rochester
Strand, Schenectady
Randolph, Chicago
Stratford, Chicago
Orpheum, Chicago
American, Evansville
Orpheum, Ft. Wayne
Loew's State, Indianapolis
Lyric, Marion
Murette, Richmond
Liberty, Terre Haute
Alhambra, Milwaukee
Toy, Milwaukee
Grand Opera House, Wausau
Strand, Akron
Alhambra, Canton
Loew's, Cleveland
Rialto, Cleveland
Capital, Cleveland
Valentine, Toledo
Dome, Youngstown
Walnut, Cincinnati
Majestic, Columbus
Auditorium, Dayton
Majestic, Louisville
Palace, Dallas
Rialto, Ft. Worth
Rialto, San Antonio
Criterion, Oklahoma City
Royal, Waco
Broadway, Tulsa
Rivoli, Denver
Capital, Detroit
Regent, Flint
Liberty, Kansas City
Wichita, Wichita
Loew's Palace, Memphis
Loew's State, Los Angeles
Plaza, San Diego
Garrick, Duluth
Garrick, Minneapolis
Garrick, St. Paul
Riviera, La Crosse
Cameo, New York
American, Troy
Liberty, New Orleans
Des Moines, Des Moines
Rialto, Omaha
Stanley, Philadelphia
Carmen, Philadelphia
Colonial, Harrisburg
Hamilton, Lancaster
Majestic, Williamsport
Capital, Altoona
Strand, Erie
Loew's State, Salt Lake City
American, Oakland
Imperial, San Francisco
Liberty, Portland
Coliseum, Seattle
Century, Baltimore
Bijou, Richmond

Keep Your Theatre On the Map



WHATEVER PLACE IT TOUCHES BECOMES A BOOM TOWN FOR THE EXHIBITOR

by Booking

ROBERT Z. LEONARD'S

Presentation of

MAE MURRAY *in* PEACOCK ALLEY

PEACOCK ALLEY IS THE ROAD TO RECORD RETURNS

by EDMUND GOULDING *based on a story by* OUIDA BERGERE

A TIFFANY *Production*

M. H. HOFFMAN *Vice Pres. & Gen. Mgr.*

Directed by ROBERT Z. LEONARD

Distributed by

METRO PICTURES CORPORATION

X MARKS THE SPOT WHERE THE MONEY IS FOUND

ALICE LAKE *in* THE GOLDEN GIFT

by June Mathis ··· Scenario by Florence Hein

A MAXWELL KARGER *Production*

GARETH HUGHES *in* I CAN EXPLAIN

by EDGAR FRANKLIN

A GEORGE D. BAKER *Production for* ARTHUR SAWYER HERBERT LUBIN PICTURES

VIOLA DANA *in* GLASS HOUSES

by CLARA GENEVIEVE KENNEDY *Scenario by* EDITH KENNEDY

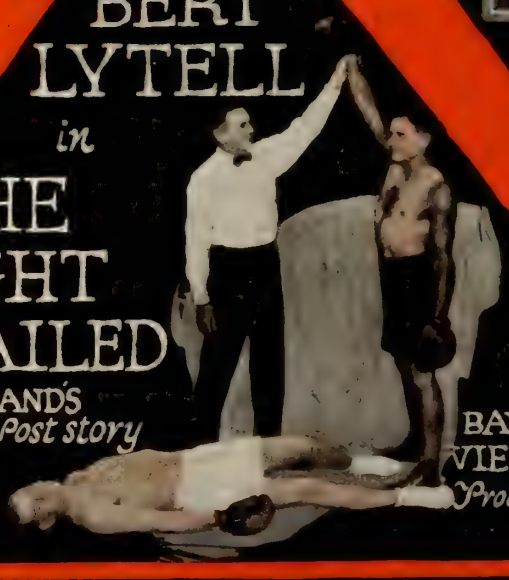
A HARRY BEAUMONT *Production*

METRO PICTURES

BERT LYTELL *in* THE RIGHT *that* FAILED

From J.P. MARQUAND'S Saturday Evening Post story

Scenario by LENORE COFFEE



A BAYARD VIELLER *Production*

An International Film Service Co. Production

American Releasing Corp.
Presents

Sisters

From the novel by

KATHLEEN NORRIS

Directed by

ALBERT CAPELLANI

Featuring

Seena Owen - Gladys Leslie
Matt Moore

Alix Strickland fought the hardest battle of a woman's life in her struggle to hold her husband—and her own sister was "the other woman."

Within the walls of her own home an older girl, whose heart had starved for love, faced, fought and whipped her younger sister and held the man who possessed the key to happiness.

"Sisters" is a perfect motion picture portrayal of one of the greatest novels ever written about marriage. It was a talked about novel for two years.

Here, in its screen form, it represents the finest work of an all-star cast; the ablest and best work of a great director and the ablest technical achievement since "Humoresque" of a great producing company.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

RESULTS COUNT—READ THIS LETTER

Automatic Ticket Register Corporation

OF NEW YORK
INCORPORATED

BRANCHES AND DEALERS
THROUGHOUT THE WORLD

USED WHEREVER AUTOMATIC TICKET SYSTEM TICKETS ARE SOLD

FACTORIES:
NEW YORK AND BROOKLYN

1780 BROADWAY
New York
TELEPHONE CIRCLE 1298

Everywhere it is the *New Type Automatic Ticket Issuing and Registering Machine* (Class 500)

RECENT PURCHASERS

The New Capitol Theatre
Detroit, Mich.
The New Eastman Theatre
Rochester, N. Y.
Strand Theatre
New York
Lafayette Theatre
Buffalo, N. Y.
The New Orpheum Theatre
Hannibal, Mo.
Loew's New State Theatre
New York City
Rickards & Nace
Phoenix, Ariz.
Joie Theatre
Fort Smith, Ark.
Loew's New State Theatre
Los Angeles, Calif.
New Pantages Theatre
Los Angeles, Calif.
Dawe Theatre
Bridgeport, Conn.
Poli's Capitol
Hartford, Conn.
Crandall's Circuit
Washington, D. C.
Ascher's Circuit
Chicago, Ill.
Saenger's Liberty
New Orleans, La.
Regent Theatre
Battle Creek, Mich.
Majestic Gardens
Grand Rapids, Mich.
Ozark Theatre
Webster Groves, Mo.
Strand Theatre
Omaha, Nebr.
Stern's Castle Theatre
Irvington, N. J.
Keeney's Newark Theatre
Newark, N. J.
Clinton Square Theatre
Albany, N. Y.
Manhattan Beach Bathing Co.
Brooklyn, N. Y.
A. Schrader's Son (Industrial Plant)
Brooklyn, N. Y.
R. H. Macy & Co.
(Soda Fountain Dept.)
New York
Rye Baths
Oakland Beach, Rye, N. Y.
Alhambra Theatre
Dayton, Ohio
Alhambra Theatre
Toledo, Ohio
Dome Theatre
Youngstown, Ohio
New Blue Mouse
Portland, Ore.
Wilmer & Vincent's Colonial
Allentown, Pa.
Strand Theatre
Altoona, Pa.
Little's Opera House
Conshohocken, Pa.
Regent Theatre
Harrisburg, Pa.
Stanley Theatre
Philadelphia, Pa.
Harris Theatre
Pittsburgh, Pa.
Miles Theatre
Scranton, Pa.
Comerford's Capitol
Wilkesbarre, Pa.
Strand Theatre
Providence, R. I.
Victory Theatre
Charleston, S. C.
Winter Garden
Seattle, Wash.
Capitol Theatre
Yakima, Wash.
Gimbel Bros. (Soda Dept.)
Milwaukee, Wis.
Strand Theatre
Freeport, Ill.

February 14, 1922.

MR. W. P. MILLIGAN,
Adv. Mgr. MOVING PICTURE WORLD,
516 Fifth Avenue, New York.

Dear Sir:

As you know, we have used the Moving Picture World's advertising pages ever since we started in business, and we find that the returns are increasing all the time.

It is always a pleasure to advise - and thereby encourage - a publisher that the advertising appropriation you are spending in his medium is paying out. Your medium is giving far greater returns than any other trade paper in your field. This is indeed a satisfaction to us, and must be to you.

Therefore, we wish you - not unselfishly - continued success and growth, and these seem to be evident from your latest circulation statement showing nearly 7600 exhibitors who are subscribers to your paper.

Very truly yours,

AUTOMATIC TICKET REGISTER CORPORATION

E S Bowman

Secretary

ESBowman/W

This is only one of numerous testimonial letters received.

MOVING PICTURE
World

I've finished my contract with Sawyer and Lubin and when you read this I shall be on my holiday—on the way to New York by the water way—Panama Canal—the Caribbean—Havana—and then—ready for new productions.

It may be another Heliotrope or a Tarantula and then it might be a Peggy Does Her Darndest, a Buried Treasure or perhaps a Spender. On the other hand it might be better to do another like The Man Who Lost Himself or then again a Revelation.

I've an idea that it will be one that will be different and step with any or all of them as a box office friend.

I'll be ready to talk it over on my arrival, May 1, and 130 West Forty-Fourth street, New York City, is the address.

With my best wishes,

GEORGE D. BAKER.

A Thrilling Tale of Secret Agents Battling with Border Smugglers

Arthur S. Kane presents

CHARLES RAY

In a new kind of picture but with his same lovable personality.

Gas—Oil—Water

Aeroplanes, autos and motorcycles add thrills to fight of secret service men with Mexican banditti and smugglers of Chinamen in a picture filled with

MYSTERY—LOVE—ADVENTURE

Story by Richard Andres
Photographed by George Rizard
Directed by Charles Ray
Produced by Charles Ray Productions, Inc.

The latest Charles Ray pictures are released on the open market. They include, besides "Gas, Oil, Water," "The Barnstormer," "The Deuce of Spades," "Smudge" and "Alias Julius Caesar."

All earlier pictures are Franchise Pictures.

FIRST NATIONAL PICTURES

Distributed by First National Exhibitors Circuit, Inc.

"They'll Leap from Their Chairs and Cheer.!"

Says Robert E. Sherwood in

Life

John Emerson and Anita Loos have done this in "Red-Hot Romance," the most glorious satire that has ever found its way into the films. They have written it as sizzling melodrama, and it is my guess that ninety-nine per cent. of the people who see it will accept it as such, and will not find anything funny in it. They will applaud vigorously when the American Consul points to Old Glory and says, "For nigh on a hundred and fifty years has that old flag waved—and never a stain on its fair surface." And they will jump from their chairs and cheer hysterically when, in the proverbial nick of time, the U. S. marines (all of whom are colored boys) come charging over the hill and save the entire cast of principals from a firing squad. I know I cheered.

The scenes of the piece are laid in a small and spicy kingdom, whither comes the hero, a 120-proof American life-insurance salesman. He sells policies to the King and the Cabinet, and then learns that a revolution is imminent and that his clients are very likely to cash in. So he takes upon his own broad shoulders the responsibility of thwarting the rebels.

In "Red-Hot Romance," Mr. Emerson and Miss Loos have given us something that is absolutely new in the movies—and decidedly welcome. In the absence of Mr. Twist, I shall take it upon myself to arise and politely ask for more.

speaking of

JOHN EMERSON AND ANITA LOOS'

OWN PRODUCTION

Management of Joseph M. Schenck

RED HOT ROMANCE

A FIRST NATIONAL ATTRACTION

"The

CAVE

A Smashing Drama with Infinite Thrills!

Presented by Inspiration Pictures, Inc., and adapted from the stage success of Guy Bolton and George Middleton

with

Teddy Gerard

Charles Meredith, Boris Karloff and strong supporting cast

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

She fought the half-breed, until she felt her strength going when sud-

GIRL"

All the Grandeur of the Yosemite in Mid-Winter!

Read the reviews:

"Interesting—its greatest appeal will be through the magnificent outdoor scenes. There are thrills and humorous situations. Should be a good box office attraction. Good entertainment with thrills and daring rescue work. Winter scenes the best ever offered the public."—*Exhibitor's Trade Review.*

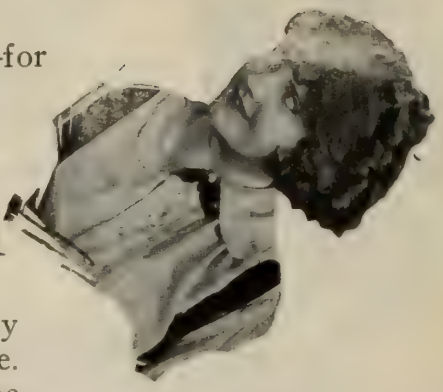
"Dramatic romance, with delicate humor. The snow country of the Yosemite reveals some highly colorful background."—*Motion Picture News.*

"Good entertainment with thrills—red-blooded. The scenes in the Yosemite Valley, where much of the action is laid, are unusually beautiful."—*Moving Picture World.*

denly her lover leaped on the man-beast, and began a fight to the death

HANDS UP!

Yes, and thumbs up—for



MACK SENNETT

Latest 2-reel comedy is sure a live one. Your patrons will be willing to give up all they've got to see

"On Patrol"

If you haven't booked Mack Sennett's other pictures in his new series for First National, do it NOW!

"THE DUCK HUNTER"
"BE REASONABLE"
"BY HECK"

with Billy Bevan
and Mildred June

Directed by Roy Del Ruth

Distributed by Associated First National Pictures Inc.

Released on the open market

Sennett Comedies Are Headliners

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

APRIL 1
1 9 2 2

A Costly and a Needless Fiction

ONE of the most dangerous things a $25,000 man can do is to have himself described as a millionaire. It may please his vanity, but when the tax collectors start to assess him on a million-dollar basis and he begins to pay the penalties, which can be paid only by the very rich, he comes to realize his folly.

It is much the same with a business or an industry. When it gets a reputation for being fat with money all the politicians, big and little, begin to include it in the list of ripe and succulent plums, to be plucked and devoured.

The legislators, in looking about for businesses that can stand heavy taxation, include the business with a heavy money reputation in their preferred list and the results are serious.

Some time in the early days of the moving picture business somebody, we don't know who, rose in his place and cried out that the screen was the **Fifth Industry** in the United States. Later on it was revised to read **Fourth.**

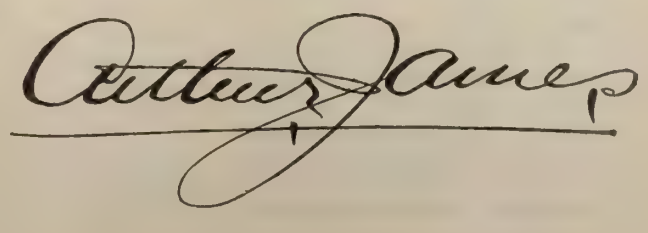
Recently no less a man than Henry W. Taft, who in addition to other distinctions, is a brother of a former president of the United States, presided at a luncheon where censorship was discussed. Mr. Taft pleasantly went all others several better by describing us as the **First** industry in the United States. A very large majority of those present would and doubtless did accept the statement as correct.

The time seems to have arrived when we should nail this fiction and save ourselves from the hardships which follow in its wake. **Many persons in our own business do not know that the moving picture industry not only is not the first, fourth or fifth in the industries of the United States, but probably not among the first one hundred.**

Here is a list provided by a man who has gone carefully into the subject. It may serve to enlighten those of us who have carelessly adopted the habit of calling ourselves the **Fifth** Industry. The following merely gives a small number of businesses that equal or exceed the moving pictures in value of finished production at the plant: Babbit Metal and Solder, Rubber Boots and Shoes, Canning and Preserved Fish, Cash Registers and Calculating Machines, Coal Tar Products, Cooperage, Corsets, Men's Furnishing Goods, Glucose and Starch, Hardware, manufactured Ice, Lithographing, Mattresses and Spring Beds, Pianos, Phonographs, Photographic Materials, Pickles, Pottery, Rice, Cleaning and Polishing, Roofing Materials, Soap, Sugar-beet and Varnishes.

Take cheese, for instance. In the year 1919, a good film year, its production was twice the value of moving pictures. Then there are automobiles, boots and shoes, butter, railroad cars, men's clothing and cotton goods—all of them tremendously greater in total value of production than the best total that pictures can show.

Let the word start round—we are not the **fifth** nor the **tenth** nor the **twentieth,** and we don't want to be taxed as such.



High Spots in the Week's News

THE New York State Censor Board is at it again. This time it has cut from Issue No. 8 of the Official Urban Movie Chats a scene depicting a fire that resulted from the sun shining upon a carafe of water. While the object of the film was to illustrate the danger of fire from such a source, the water acting as a burning glass, the board ordered the elimination on the ground that it would tend to promote similar experiments on the part of children. What next?

* * *

In Ohio, in an effort to disentangle the film censorship muddle, V. H. Riegel, state director of education, under whose supervision the censorship department comes, has drawn up a set of rules for the guidance of the chief censor, Evelyn Frances Snow, who has caused an uproar all over the state by her newspaper utterances and film rejections. This time it is practically a case of censoring the censor. She can make no more public speeches without permission; must put in writing her communications to the press; must not keep films two or three weeks before they are passed on, and cannot revoke a picture after it has been passed.

* * *

Exhibitors in South Carolina hold enthusiastic meeting in Columbia; perfect organization of South Carolina Theatre Association; Elect officers and arrange for a convention to be held in Charleston on July 12.

* * *

Big changes announced in the Selznick organization; Morris Kohn becomes treasurer, and John S. Woody joins the organization as general manager in charge of distribution. The most recent affiliation of both of these men was with Realart.

* * *

Don't forget that this is the week, and Saturday evening the time, for the annual Naked Truth dinner of the A. M. P. A.; the place the Hotel Biltmore. Oh, boy, there are going to be great doings. You had better be on hand.

* * *

Will H. Hays made his first public appearance since joining the film industry at the Motion Picture Directors' ball at Hotel Astor on the sixteenth. Did he make a hit? We'll say he did. There was not a single branch of the industry that was not represented, and all promised cooperation. Everybody who could possibly attend was there. It was a regular "Who's Who in Filmdom."

Cash in on money making pictures advertised in PROSPERITY SECTION of this issue.

Metropolitan Theatre in Washington, also the Maryland and Foraker Theatres, which were closed by the District Commissioners following the Knickerbocker disaster, have been allowed to reopen. Everything possible for the safety of the patrons has been done. Only one of the eight houses which were ordered closed has not yet been given permission to reopen.

* * *

Efforts of the "reformers" to impose censorship on the film industry met with set-backs in two states during this week. In Kentucky the bill passed the Senate but was held up in the rules committee of the House. In South Carolina the censorship bill, seating capacity tax and film tax bills died on the Senate calendar; an occupational license tax also failed of ratification.

* * *

Walter E. Greene and Fred B. Warren announce the appointment of Arthur N. Smallwood as secretary and treasurer of American releasing Corporation.

* * *

The Business Men's Association of Eighteenth Street and Columbia Road, Washington, have extended an invitation to Harry M. Crandall to rebuild the Knickerbocker Theatre, recognizing the value of the theatre as a business builder and pointing out the noticeable falling off in retail business in that section since the disaster.

* * *

New York State Legislature passes Lusk-Clayton bill and it is now in the hands of the Governor. It confers additional powers on the Motion Picture Commission and also clears up the situation regarding licensing of educational films. The bill to prohibit Sunday showings died in the Assembly.

* * *

Nearly 1,000 answers from editors in all parts of the country to the Thomas H. Ince questionnaire reveals the fact that they are overwhelmingly against censorship. Many other interesting facts were developed by this survey.

* * *

Wrong, in the shape of censorship, has gained a foothold in Virginia, and threatens to strangle liberty, represented by the freedom of the screen. The Virginia legislature has allowed the censorship bill to be adopted despite a desperate fight against it by many of the state's foremost people. Among the leaders fighting to preserve the freedom of the screen was Thomas Dixon, Jr., noted author and playwright; among the most strident argufiers for censorship was the Rev. Dr. Wilbur F. Crafts of Brooklyn, N. Y. The "reformers" managed to have their way, putting the censorship bill through both legislative houses, the law providing for a $2,400 yearly salary for each of three censors, the money to be obtained from fees charged for viewing films.

Convention Dates

March 27-28—Semi-annual convention of Motion Picture Theatre Owners of Kansas at Wichita.

April 10-11-12—Annual convention of Motion Picture Theatre Owners of Western Pennsylvania at Pittsburgh.

April 11—Annual convention of Motion Picture Theatre Owners of Connecticut at New Haven.

April 11-12—Annual convention of Motion Picture Theatre Owners of Minnesota at Minneapolis.

May 8-12—National convention of Motion Picture Theatre Owners of America at Washington, D. C.

July 12—Semi-annual convention of South Carolina Theatre Association at Charleston.

Issue New Tax Regulations

New regulation 43 relating to the tax on admissions, as carried in the 1921 revenue law, have just been issued by the Bureau of Internal Revenue. The regulations regarding admissions to moving picture and other places of amusement are the same in tenor to those previously enforced, except that they have been changed where necessary to comply with the changes made in that section of the law when the 1921 bill was enacted.

Will Hays Makes His Debut as Guardian of the "Infant" That Is to Be Colossus

By WILLIAM J. REILLY

IT takes a good performer to come at the tail end of a heavy bill and still make the hit of the evening, but Will Hays did it at the Motion Picture Directors' Association dinner in his honor at the Hotel Astor on March 16. He had to crawl out from under a haystack of verbal bouquets, a mountain of advice and six hundred cubic yards of oratory to make his bow as the Big Boss of the Movies. The debut was so dramatic and so sincere that it transformed 1,800 tired and restless diners into 1,800 shouting and applauding enthusiasts, and proved not only that Will Hays likes the new vineyard in which he is to work, but that his co-laborers in the vineyard like him.

Will Hays brought a crowd, made up of official and unofficial film people and representatives of many outside interests, all weary with hours of axe grinding and countless assurances of the inherent power of the motion pictures, to its feet with the statement that "if the influence of the motion picture is limitless, and it is undeniable, then just so great is your opportunity, and just so great is your responsibility. That responsibility I accept for the motion picture industry RIGHT NOW!"

Over With a Punch

The "RIGHT NOW!" was delivered with a blow on the table that crashed through the big dining hall. With that "RIGHT NOW!" the Big Boss went on the job, the skipper took the helm, the Napoleon of the movies began carving out his empire. Picture a little man sitting at the middle of a long table, a little peninsula of pep almost completely engulfed by cabinet members, bank presidents, labor leaders, directors, film presidents, exhibitor officials, publishers, movie stars. Even his dress shirt threatens at times to engulf him. Advice comes at him from all sides. At all times he is attentive, at all times interested. That is a "still" picture of Will Hays.

At last John Emerson, toastmaster, reaches his name as the last of the speakers. He is in action. He is eloquent. Jimmie Walker, the oratorical firebrand of the movies must look to his laurels. Hays is more than a firebrand. He is a volcano. His ardor is consuming. His sincerity catches and spreads like flames. His hands are eloquent. Now they hit out like those of a fighter. Now they lay on a benediction. Now they whirl like the arms of a windmill. Now they beseech. Now one is aloft like the torch of Liberty. Now one cracks down like a sledge hammer.

The Movie Napoleon? He is a Napoleon, a George M. Cohan, a Billy Sunday in one.

When Hays spoke he did not promise to "go into conference" concerning the topics on which he had been advised by previous speakers. He went right "to the carpet" with the men who had advised him then and there. He talked right at William Randolph Hearst, who wished he might give the picture industry a brand new set of working principles even as he had given the Republican party a brand new suit of clothes and the best job in the country. He talked right at Adolph Zukor, who had told him of the "infinite potentiality" of the motion picture and who hoped Hays "would never have to turn red in the face on our account." He talked right at Channing Pollock, who told him he could never, never, get along without the author. He talked right at Peter Brady and Hugh Frayne who asked him to give labor a square deal. He talked right at Sydney S. Cohen who bespoke the recognition of the exhibitor. He talked right at Arthur Brisbane who told him to go out and fight movie censorship as John Milton successfully fought censorship of the English press in the seventeenth century. He talked right at John Emerson, who voiced the hope that Mr. Hays would not seek to reduce the salaries of writers, actors, and directors to a fixed level.

© Underwood & Underwood.

WILL H. HAYS

Hays collected every loose thread right on the spot, and from them, like a modern Vulcan he forged a thunderbolt and flung it plumb square in the center of the crowd.

"The Motion Picture Producers and Distributors of America," he said, "is dedicated, not to the advancement of any one branch or division of the industry, but to all the elements of the entire industry the country over.

"The motion picture industry accepts the challenge in the demand of the American public for the highest quality of art and interest in its entertainment. The industry accepts the challenge in the demand of American youth that its pictures shall give to them the right kind of entertainment and instruction. We accept the challenge in the righteous demand of the American mother that the entertainment and amusement of that youth be worthy of their value as the most potent factor in the country's future.

"By our opportunities are our responsibilities measured. From him to whom much is given much is required. The potentialities of the motion picture as a source of amusement, which is necessary, and as a moral influence and educational factor are limitless. If this is so, and it is undeniable, then just as that opportunity is great, so in like measure is your responsibility.

Shoulders the Burden

"That responsibility I accept for the motion picture industry RIGHT NOW! Our association is dedicated to the aid of the industry and the discharge of these obligations, and to that I am dedicating my life in its best years. It is a task which commands the best efforts of every one.

"With an appreciation of this industry's importance in the business world and with a full knowledge of its own great future, yet in that spirit of humility which recognizes difficulties and limitations this association takes up its work in the confidence born of the knowledge of its own earnest purpose, and with the conviction that we have the full sympathy and co-operation of all those connected in any way within the industry, and the co-operation and sympathy of the public, whose servant the industry is."

The Motion Picture Directors' Association, whose dinner-dances have always had character, wrote a historic chapter into its records when it arranged the Will Hays' dinner and it is to be congratulated on the manner in which it presented the new head of the industry to the public. The M.P.D.A., through its toastmaster, John Emerson, is not to be blamed for the oratorical mileage which wearied its guests long before Will Hays took the rostrum. The mileage orators came from without, not within, the industry and of course could not be ex-

(*Continued on following page*)

EXHIBITORS see PROSPERITY SECTION in this issue for PROSPERITY PICTURES.

Plans for Enlarging Film Exportation to China to Be Discussed at Meeting

LYNN W. MEEKINS, American Trade Commissioner to China, will will confer with the Exporters' Division of the National Association of the Motion Picture Industry at a meeting called especially for that purpose for Tuesday, March 28, at 11 a. m., at the association's headquarters, 1520 Broadway. Paul H. Cromelin, chairman of the Division, will preside.

Mr. Meekins, who has spent several years in the Orient, as the representative of the U. S. Department of Commerce, recently returned from China to take up certain matters of importance with Secretary of Commerce Hoover, and will return shortly to his post. He has made a thorough survey of the motion picture industry in China, and at Tuesday's meeting will discuss with the film exporters an elaborate plan for extending the exportation of American films to that country.

The subject of film thefts will also be discussed. H. Minot Pitman, chairman of the Film Theft Division, of the National Association, will attend the conference and will probably present a plan for the protection of American film rights in China similar to that which is already being worked out for Japan.

Censorship Imposed on Virginia After Fight

The State of Virginia has had the heel of motion picture censorship placed upon its neck. The Legislature passed a censorship bill, known as the Adams-Jeffreys law on the last day of the session of the General Assembly. A bitter battle was waged against the curtailment of the people's liberty, but the bill went through the House 62 to 10 and the upper body gave it a vote of 26 to 13.

One of the strongest opponents of the bill was Thomas Dixon, noted author and playwright, while Rev. Wilbur Crafts, of Brooklyn, was one of its chief proponents. Since the passage of the bill Mr. Dixon has written a stinging letter to Samuel L. Adams, majority leader of the Virginia House of Delegates, comparing the law to the action of English kings when they imposed arbitrary laws upon the Virginia colonies, leaving them practically no freedom.

The bill provides that a license must be obtained for every picture shown. A board of three censors will pass on all pictures as well as on advertising matter, posters, etc. The censors' pay of $2,400 a year each will be made up from the fees charged for the examination of pictures.

Mogler Mentioned as Possible Candidate for St. Louis City Collector

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League and vice-president of the Missouri state organization, is being prominently mentioned as a possible candidate for City Collector of St. Louis. The primary election will be held next August.

Mogler owns the Breman and Mogler theatres in North St. Louis and is well known throughout that section of the city and to a less extent in other parts of town. At present, he is a member of the Republican State Committee.

Bandy Appointed District Manager

Announcement that H. A. Bandy had been appointed district manager of the Central district, in accordance with the new sales policy inaugurated by Associated First National, was made this week by F. M. Brockell, supervisor of exchanges.

Mr. Bandy is the third of the managers to be selected thus far. Roy C. Seery, manager of the Chicago exchange, has been elevated to manager of the midwestern district, and L. O. Lugan, manager of the Seattle branch, will have supervision over the western district. Managers of the eastern and southern districts will be appointed within a short time, it is expected.

Mr. Bandy was Associated Producers' representative at the Cleveland Associated First National exchange at the time of his promotion. Previously he had been district manager for Associated Producers and for Goldwyn.

The Supply and Equipment Dealer Looks for Direct Results—
He Gets Them in

MOVING PICTURE World

The oldest and newest trade paper in the field.

Look at Page 444 and See the Return Mr. Bowman of
the Automatic Ticket Company is Getting from his Campaign.

Leading the field in Circulation Leading the field in results

Hay's Debut

(*Continued from page* 453)

pected to know that film people do not base the success of any feature on its footage.

Mayor Hylan welcomed Mr. Hays to the city and expressed the hope that he become a regular member of Tammany Hall. J. J. Davis, Secretary of Labor, came up from Washington to give Mr. Hays "Godspeed" from the Cabinet and to assure the motion picture industry that its new boss was "a bear for work." Albert D. Lasker, chairman of the United States Shipping Board, said that Mr. Hays had turned down an offer to work with him at a higher salary than that offered by the motion picture interests. Proving that Mr. Hays sacrificed something more than a cabinet position when he took the infant industry off his doorstep, and promised to bring it up a Colossus.

William Randolph Hearst gave the crowd a laugh when he said that he was in the boots of the racetrack man who was asked if there was any money in horse racing. "Sure, there's money in it," was the reply, "all of my money's in it." "All of my money is in the picture business," said Mr. Hearst. "What I make in the publishing business I spend in motion pictures."

John Emerson, presented by Sidney Olcott, president of M.P.D.A., hit a timely note in his opening address when he said: "Let's try to iron out our difficulties and get together for a concerted attack upon the common enemy without. For unless we are able in some way to ward off from our industry the blighting effects of the frightful wave of Puritanical fanaticism which has engulfed a small but exceedingly active minority of the citizens of this country, the motion picture will soon be reduced to a state of pap fit only for babes in arms, mental defectives and the Rev. John Roach Straton."

Entertainment was supplied by performers from several Broadway hits. A picture of the entire affair, including close-ups of the guests of honor, was taken, developed and printed, and shown upon the screen in the Gold Room in an hour and fifty-one minutes. It was a diverting piece of work, directed by Sidney Olcott, filmed by Al Ligouri, with titles by Anita Loos and amused the big crowd which stayed to dance.

The list of "among those present" would take in the whole "Who's Who in the Cosmos." It was a gathering which typified the widespread power of the motion picture and the affection and respect in which it is held.

To David Hochreich must go the bulk of the credit for the success of the affair, for it was he who conceived the idea of the directors receiving Will Hays and it was he who induced Mr. Hays, when he was still Postmaster, to act as guest of honor. Mr. Hochreich also supervised all arrangements for the ball with the aid of the M. P. D. A. committees.

Kohn Joins Selznick as Treasurer; Woody Becomes General Sales Head

TWO important appointments in the Selznick organization are announced by President Lewis J. Selznick. Morris Kohn has been engaged as treasurer of the company to succeed Henry Clay Siegel, who recently resigned, and John S. (Jack) Woody has joined the organization as general manager in charge of distribution, taking the place of Sam E. Morris recently transferred to London to become president of Select Pictures, Ltd., an English corporation to be organized for the purpose of handling the Selznick business in Europe.

Both of these men are will known in the industry, their most recent affiliations being with Realart Pictures Corporation, Mr. Kohn having been president and Mr. Woody general manager. It is also interesting to note that this is not the first association of either of these with Lewis J. Selznick, as they both were identified with the original Select organization.

Mr. Kohn's tenure of office will begin immediately, and Mr. Woody has already moved into the offices at 729 Seventh avenue where he is at present working with Mr. Morris taking over the reins of management of the thirty odd Selznick or Select branches throughout the country, while Mr. Morris is preparing for his new work on the other side of the Atlantic.

Mr. Kohn has been associated in leading capacities with several large producing and distributing organizations and made an excellent record as president of Realart prior to the consolidation of that company with Paramount, and he also brings to the Selznick organization a great deal of valuable experience acquired in the commercial world.

Discussing Mr. Kohn's employment by the Selznick company, Lewis J. Selznick says: "Those familiar with Mr. Kohn's previous connection with me will recall that he was treasurer of Select when Mr. Zukor was associated in my business and was placed with Select by Mr. Zukor to look after Mr. Zukor's interests. It strikes me that I could scarcely pay Mr. Kohn a higher tribute than by inviting him to return to the Select organization to represent me one hundred per cent."

Because of Mr. Woody's previous association with the Select organization the work which he is now taking up is not expected to be attended with any considerable difficulties or with any revolutionary changes. His energies will be expended on selling the Selznick product and he will have direct charge of the various Selznick units throughout the country. He is familiar with Selznick policies and already knows by their first names a large number of the branch managers and salesmen. It is expected he will spend a great deal of time in the field, and the work he is doing now is in preparation for an early swing around the circuit to renew acquaintances.

John J. Rotchford, long identified with the Selznick organization and most recently as assistant to Mr. Morris will continue his duties as in the past, handling much of the detail which has to do with the distribution of pictures.

It is announced as the apparent desire of the Selznick company, Mr. Morris and Mr. Woody, that the conduct of the business of selling Selznick product be continued along the lines already established, the improvement hoped for to result from an intensifying of effort and changes which will be made higher up than the selling end of the business and because of constantly improving trade conditions.

"It's just like coming back home to hang my hat up again on the fourteenth floor of seven-twenty-nine," says Mr. Woody. "My association with Mr. Selznick and his boys in the field in the earliest days of the Select organization established an interest in the affairs of the company which could not possibly be killed off by a period of activity in other quarters. Back in the fold, the thing I want most to do is to take up the same splendid organization that Mr. Morris has kept intact and help it as best I can to step out and earn new laurels for itself."

Quite naturally changes in any big organization mean new plans and new ideas. Mr. Morris is going abroad because changes in the Selznick plans have made a big job over there for him to do, and at the same time there are other plans which lead Mr. Selznick to believe bigger things are to be accomplished in the domestic market.

Mr. Morris announces that before leaving for the other side he wishes it were possible to shake hands with every Selznick man in the field and to thank them for their loyal service and to exact a pledge which he knows they will gladly give, to work with and for "Jack" Woody with the same enthusiasm they have shown him.

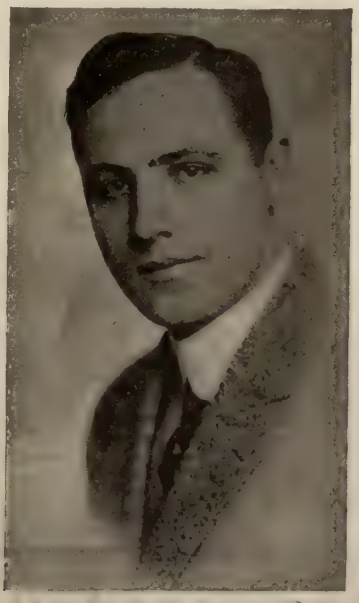
MORRIS KOHN

SEE PAGE No. 444

All Bills Inimical to Film Industry Fail to Pass in South Carolina

The General Assembly of South Carolina adjourned Sunday, March 13, without enacting any of the proposed legislation adverse to the picture industry.

Four bills aimed at the industry had been introduced. A censorship bill, providing for a State board, a seating capacity tax and a film tax which would have amounted to $75,000,000 per annum, died on the Senate calendar. Film tax providing a levy of $83,200 per annum, passed the House and was killed in the Senate. A luxury sales tax providing a levy of $125,000 per annum passed the House and was killed in the Senate by a vote of thirty to ten. An occupational license tax amounting to about $15,000 per annum for the State at large passed the House and Senate, but failed of ratification.



J. S. WOODY

Motion Picture Commission Given More Power; Educational Films to Pay Only Small Fee for License

ONLY one of the six motion picture bills introduced in the New York state legislature, which concluded its efforts last Friday, managed to pass during the closing hours of the session. This single exception was the Lusk-Clayton bill, which is now in the hands of the Governor, and which will probably be signed during the next few days.

Aside from some opposition which developed in the Senate through the efforts of Minority Leader Walker, the bill was not seriously opposed from the time of its introduction. Introduced in the Senate by the Majority Leader himself, and sponsored in the Assembly by the same person who was successful in passing the censorship bill a year ago, the bill had fairly smooth sailing.

While it confers additional power on the Motion Picture Commission, in that it enables that body to both subpoena witnesses and require the production in court of books and records, the measure also serves the purpose of clearing up the situation which has existed since last August, when the Commission began to function, relative to the licensing of educational film.

Under its provisions, films which are purely educational in character will not be required to pay the full license fee, being charged an amount which will meet the comparatively small expense of the leaders, which will be attached for identification purposes to the films.

Strenuous efforts were made during the closing hours of the session by Assemblyman Louis Cuvillier, to get the Walker-Cuvillier censorship repeal bill out of rules committee, and to a vote on the floor of the house. The efforts went for naught, however, for a party vote was taken and naturally enough the minority was snowed under, the bill dying an uneventful death along with many others, in committee.

The McKee operators' bill, as it is generally known, and which had a duplicate bill by Assemblyman Yacenda, also died in committee late Friday night. For a time it appeared that this bill, pertaining solely to operators, stood a fair chance of passage. Considerable interest was shown at the hearing a few weeks ago, in fact the only opposition at that time came from former Senator J. Henry Walters of New York. It was virtually agreed at that time that the bill should be favorably reported upon. Some opposition cropped out, however, through the efforts of the Motion Picture Theatre Owners of New York State, with the result that the bill died in Senate committee.

The Hausner bill, which was one of the most radical introduced during the session of the legislature, forbidding as it did, all motion picture shows on Sunday throughout the state, received little support from either Democrats or Republicans. Canon Chase and some of the older "reformers" endeavored to create some interest in the bill but their words fell on deaf ears, and the bill died in the Assembly.

As a result of signing the appropriation bill, there is provided additional funds for the Motion Picture Commission, to employ a force of inspectors who will visit the theatres in New York state on and after July 1. Many persons are now seeking these jobs which pay a salary of $2,500 a year, together with expenses. Several women are said to be in the field for these positions.

Will Discuss Plans for Films to Aid Industry

The National Association of Manufacturers has called a conference of manufacturers and others interested in the subject of production and use of industrial motion pictures as an aid to American industry, to be held in Washington, D. C., on April 11.

The conference will discuss the further development of industrial motion pictures for national distribution. In sending out a call for a meeting, J. E. Edgerton, president of the association, directs attention to the growing need for more efficient production and distribution of films telling the stories of our great manufacturing enterprises.

Hundreds of manufacturers have already had such pictures taken, it is stated, but thus far there has been little effort made to place them before the public effectively. Representatives of the motion picture industry have been invited to attend the conference.

Sees Federal Censors

Mrs. Eli T. Hosmer, Buffalo's representative on the New York State censorship commission, believes that federal censorship of motion pictures will come ultimately. "Eight states now provide for film review," said Mrs. Hosmer before the Equity Club of Buffalo. "There is much confusion and duplication of work."

She said reports indicate that a large proportion of the motion picture folk live clean, normal lives. She asserted that it is only the "manufactured stars" who number among their group some "undesirable persons."

Adler Heads Exchange

President Arthur S. Kane, of Associated Exhibitors, announced this week the appointment of Lester W. Adler as branch sales manager of Associated Exhibitors New York exchange. Mr. Adler accepted the tender and entered upon his new duties immediately.

Poor Material Cause of Theatre Collapse

Responsibility for weaknesses in the design of the structural steel of the Kinckerbocker roof, Washington, D. C., is placed upon the architect, Reginald Wyckliffe Geare, in a report just made by a special investigating committee of the Associated General Contractors of America. Mr. Geare was also charged with the responsibility in a report made by the American Association of Engineers, but that report also charged the contractor with joint responsibility. The reports were submitted to the grand jury which is considering the case.

The direct cause of the collapse of the Knickerbocker roof was the unseating of the north end of the main truss, principally through failure of the northernmost top gusset plate of that truss, and the bottom chord where it rested on the Colombia Road wall, the contractors' report asserts.

Four recommendations for preventing a recurrence of such a disaster are made by the contractors: (1) Charging sufficient fees for building permits to make possible an adequate force for checking and inspecting new construction; (2) provision by the owner for adequate plans and specifications and inspection on the part of the architect; (3) a revision of building codes, standardizing them so that the average architect and contractor may become thoroughly conversant with their requirements; (4) registration of architects, engineers and contractors to insure adequate skill and responsibility.

Officers Re-elected

The present officers of the Crandall Theatre Company, Washington, D. C., consisting of Harry M. Crandall, president; A. E. Beitzel, vice-president and treasurer, and Barry Bulkley, secretary, were re-elected for the coming year at the annual meeting of the stockholders of the company last week.

The present board of directors, consisting of Harry M. Crandall, A. E. Beitzel, Barry Bulkley, P. A. Drury, William Henry White, C. C. Calhoun, Nelson B. Bell and Fritz D. Hoffman was re-elected to serve for another year. Joseph P. Morgan was elected to the directorate to fill the vacancy created recently by the death of R. W. Bulkley, formerly treasurer of the company.

Largest PAID Circulation in the Field—11,198

Newspaper Editors Are Overwhelmingly Against Censorship, Ince Survey Shows

COMPLETE returns on nine of the thirty questions sent to editors in all parts of the world in the Thomas H. Ince survey of the motion picture, have been tabulated by statistical experts of the Ince studios in Culver City. Of the questionnaires sent broadcast to "feel the public pulse" wherever American films are shown, nearly 1,000 returns have been received at the studio to date.

The insistent demand from every section of the country and from foreign lands is for "bigger and better" pictures. Although there are a variance of answers to every question, the dominant feature of the world-wide survey is the professed desire on the part of the public for the elimination of unwholesomeness in photoplays and the sincere hopefulness expressed in the great future of the industry.

To the query: "What has been the influence of the motion picture on home and community life during the past ten years?" the following answers have been tabulated:—Favorable, 490; unfavorable, 122; noncommittal, 107.

Its Influence Analyzed

The comment which strikes the keynote of the general consensus of opinion is that it has "broadened both, but has probably broken up home life of the old type." Most of the editors decreed that motion pictures were both educational and entertaining and provided amusement at a low cost for thousands who otherwise would be forced to remain at home. It was also declared that the film theatre of today "keeps young and old out nights." Contrasted to this is the opinion that "it provides a place where the entire family can go together," thus emphasizing its important influence in keeping the family ties well bound.

"Does visualization of wholesome stories of truths of life bring out appreciation of finer things in minds that probably would never be affected by any other agency?" To this question there were 731 favorable answers, 23 unfavorable and 54 non-committal. There was little comment upon this query, most editors answering with "yes" or "decidedly so." Some doubt was expressed, however, as to whether the films depicted the type of plays that would bring out the appreciation of finer things, or "illusory, nonsensical, high falutin' lies which lull the wicked."

A similarly overwhelming response in the affirmative was received to the question, "Is the motion picture theatre where productions are carefully selected an influence for better citizenship?" There were 695 "yes" answers, 42 "no" and 58 non-committal.

Agree on Censorship Evil

"Do picturegoers make a more efficient censorship authority than a politically controlled committee?" brought forth a storm of "yes" answers. There were 245 who answered "yes" as against 62 "no" and 77 non-committal.

A large number of editors declared that the solution of censorship lies with the producer, that neither the public nor politically controlled censorship will prove to be efficient. "Politics should not interfere with the movies." "I am too prejudiced against official censorship to answer fairly." "Public opinion is better than the opinion of a few," and similar comments were made by those who objected to political censorship committees. Among the reasons for political censorship advanced were: "A publicly appointed committee with power to act is essential" and "picturegoers have no means of expressing themselves."

The increase in popularity of motion pictures throughout the country is reflected in the answer to the question of "Is the popularity of the motion picture increasing in your community?" which resulted in 522 answers of "yes," 152 answers of "no" and 108 who were non-committal.

"Rebellious Boobs"

Financial depression in many parts of the country is responsible for many of the negative answers, which are explained in comments of modification. Increase in attendance, increase in use of films in schools, clubs and semi-private affairs, and increase in number of theatres, are given as supporting statements to many of the editors who answered in the affirmative.

"It certainly is not, thank goodness. Even the boobs are rebellious over the ever same sermonizing, noble heroes, worthless villains, truck of the same stamp always. I have heard amazing exclamations of disgust from apparently brainless movie goers," and "Just holding its own. Public is 'fed up' on them. Had too many," are some of the remarks included with the negative answers.

"Do you consider the present high standard of screen drama more safe for minds in progress of development than the run of fiction literature offered for sale on news stands?" To this question there were 376 answers of "yes," 172 "no" and 210 who were either non-committal or who answered to the effect that both were on a par or that both contained good and bad.

Stars Lose in Favor

The general public, from indications in the world-wide survey, does not understand the necessity for "screen liberties" being taken with their favorite books or plays when they are adapted for the films. To the question, "Is the general complaint of the screen treatment of well known stories justified?" there were 386 answers of "yes," 204 of "no" and 131 non-committal.

A surprising result was obtained from the question, "Does the public want productions featuring star players or productions featuring the story?" Of 790 editors who answered this question, 469 preferred the story, 252 the star and 70 were non-committal.

Most of those listed as non-committal expressed the opinion that both story and star were equally necessary for a good screen production. A few of those who listed stars as mostly favored by the public, added the word "unfortunately" to their answers.

To the question, "Will the motion picture find its great field in being purely a visualized creation or will it be an imitation of a known stage play or novel or historical incident?" there were 369 who felt that its future would be in visualized creations, 124 who thought its ultimate development would be in imitation of plays, books or in reproducing historical incidents, and 172 who were non-committal.

Western Pennsylvania to Hold Convention April 10

F. J. Herrington, secretary of M. P. T. O. of Western Pennsylvania, has issued a call for exhibitors to attend convention to be held in Pittsburgh, April 10, 11 and 12, calling attention to the fact that the so-called "reformers" are always on the job and that the exhibitors must be in position to defend the business against unjust attacks and the increasing burden of taxation.

The announcement further calls attention to the action of individual exhibitors in helping to defeat bills introduced at Harrisburg during the last session which would have affected all theatres, and urges a full attendance so that the organization may be in position to act to protect the interests of exhibitors when the legislature convenes in January next.

Largest PAID Circulation in the Field—11,198

Record Made in Filming Advertising Men's First Picture; Ellis Finishes in One Day

WHAT is probably a record in picture making was established by Director Ellis and his staff in the making of the first picture of the industry's advertising men. Owing to the widespread publicity given this picture last week the title has been changed from "Returned Checks" to "An Ill Wind" because of the numerous complaints from publicity and advertising men that the first title hit too close to home. The picture will have its premier at the Naked Truth Dinner of the Associated Motion Picture Advertisers, March 25.

Seventy scenes were shot last Saturday afternoon in the Belles Arts Film Company's studio with Director Ellis in charge. The work was expedited by the fact that only five sets were needed and that the players proved themselves to be capable actors, very few retakes and rehearsals being necessary.

Work was started at noon and the final scene was finished by 10:30. It is believed that this established a new mark for motion picture production. Assisting Mr. Ellis were cameramen Walter Pritchard and Tom Swinton. The work was carried on under the supervision of the new company and Bob Dexter, author of the scenario, with the following working cast: M. Blumenstock as leading woman and Charles Einfeld and Paul Gulick, Lin Bonner, Arthur Brilant, Tom Wiley, Horace Judge and Walter Eberhardt.

Bannister Merwin Dead

Bannister Merwin, for many years the star scenario writer for the Edison Company, and the first writer regularly to receive $100 each for his one reel photoplays, died in London February 22, after a brief illness. Three days before he had complained of an accession of an internal discomfort which he supposed to be a trifling ailment, and was taken to the hospital where his condition grew worse and an exploring operation was performed. It was discovered that he was suffering from a malignant growth and hope was abandoned. He died at 2:30 on the morning of Washington's Birthday.

Some seven or eight years ago Mr. Merwin, who was a brother of Samuel Merwin, the novelist, and himself well known in the fiction field before he decided to give his attention to photoplays, went to England, where he hired an old Tudor mansion on the Thames and settled down to write in the greater leisure the English mode of life afforded. He became interested in the London Film Company and for them made some important film productions including "The Victoria Cross," "The Lady and the Bargee" and some of W. W. Jacobs stories.

With the coming of the war the film business fell upon hard times, and of late he has made many changes, his connection at the time of his death being with Bramlin's Industrial Films. He leaves a widow.

Radio Talking Picture

A radio talking picture is the invention of Harry J. Powers, Jr., connected with the Erlanger theatrical interests with headquarters at the Colonial Theatre, Chicago. The "wedding" of the "movies" and the "speakies" took place at the Chicago practical picture studio of the Rothacker Film Company. Frank Bacon, famous as the star of "Lightnin'," was the best man. Bacon is a radiophone enthusiast and he found time between matinee and evening performances to enact the first scene of the historical experiment that is said to have proved the radio talking picture possible.

Theatre Audience Hears Entertainment by Radio

The first radio entertainment in an Indianapolis theatre was given last Thursday evening at the Circle when a number of musical selections were transmitted to the audience through an amplifier from the Circle's newly installed receiving apparatus. Governor Warren T. McCray "listened in" on the entertainment from behind the scenes.

One of the features of the evening's entertainment by wireless was a recital by the Circle's musical trio. While playing at a wireless sending station in another part of the city, the selections were transmitted to the audience through the amplifier. The entertainment, according to Ralph Lieber, manager, was merely a test to determine the possibilities of the radio phone from an amusement standpoint.

Mr. Lieber was well pleased with the venture and has made arrangements so that anything of particular interest can be transmitted to the audience. Concerts, vocal solos by America's foremost artists and special musical programs which are becoming a daily part of the wireless program throughout the country, will be transmitted for the Circle's audiences.

Theatre Man Accused

Rupert M. Much, who has been conducting the Silver Theatre in Waterville, Maine, has left for Washington, D. C., to answer an indictment returned by the federal grand jury. The indictment charges conspiracy to defraud the Emergency Fleet Corporation. Many others were similarly charged in the indictment.

Announcement Made of Election of Smallwood

Walter E. Greene, president, and Fred B. Warren, vice-president of the American Releasing Corporation, announce the election of Arthur N. Smallwood as secretary and treasurer of that organization.

Mr. Smallwood has been absent from active picture circles since 1915. Prior to that year he was prominent in the production of short length pictures and educational features. During his seven year absence from the motion picture field Mr. Smallwood has been active in the investment banking business. He assumes his dual post with American Releasing Corporation with an exhaustive knowledge of the production, distribution, and business angles of the film business.

Cash in on money making pictures advertised in PROSPERITY SECTION of this issue.

Semi-Annual Convention of Kansas Exhibitors Due March 27, at Wichita

THE semi-annual convention of the Motion Picture Theatre Owners of Kansas will open Monday morning, March 27 at the Hotel Lassen, Wichita, Kansas. Mayor Wallace Kemp will deliver an address of welcome. It was reported that Governor Allen would attend the convention, but he will be unable to do this because of other important business.

S. A. Handy will explain the least understood clauses in the music tax contracts. The exchange managers of the territory will be asked to not serve schools and churches in various towns unless they have the consent of the exhibitor in those towns. Considerable time will be devoted to the discussion of non-theatrical booking and it is hoped that the question will be definitely settled before the convention is over.

The collector of internal revenue in Kansas, Harvey Motter, will explain how the new revenue will affect the theatre. C. B. Griffith, assistant attorney general of Kansas, and the Hon. George A. Levy, former industrial commissioner of Denver, will be the two principal speakers at the banquet Monday night.

All exhibitors who have complaints against distributing companies are given a special request to attend the convention, as every individual case will be settled before the convention adjourns, according to M. Van Praag, president of the M. P. T. O. of Kansas.

PARAMOUNT STAR

Whose Next Picture is

Gloria Swanson

"BEYOND THE ROCKS"

By Elinor Glyn

"LADY GODIVA"

From Alfred Tennyson's Poem

Associated Exhibitors - Pathe

EARL WILLIAMS
in "The Man from Downing Street"
A Vitagraph Picture

SCENES FROM RECENT CHRISTIE COMEDIES FOR EDUCATIONAL RELEASE

Jane Hart and Laddie

Dorothy Devore and Josephine Hill
in "Oh Promise Me"

Viora Daniel and Harry Murdock
in ""Twas Ever Thus"

Dorothy Devore
in "Fair Enough"

Neal Burns and Helen Darling
in "A Rambling Romeo"

Richard Barthelmess
in "The Seventh Day"
His Second for
Associated First National

DUSTIN FARNUM
in "IRON TO GOLD"
a Fox Picture

COLLEEN MOORE
in Rupert Hughes' Goldwyn Picture
"THE WALL FLOWER"

EUGENE O'BRIEN
in
"The Prophet's Paradise"
A Selznick Picture

Riegel Working Out Plan Whereby Showmen May Appeal from Rulings of Censor Body

EDUCATION DIRECTOR RIEGEL of Ohio, is attempting to work out a plan whereby motion picture men will be able to appeal from rulings of the State Division of Censorship. Perfecting of the appeal plan, Riegel believes, will settle the film censorship controversy. He already has laid down rules for the censorship division which he hopes will end dissension in the division and do away with the causes of most of the outside criticism.

Riegel's new rules include an order to Mrs. Evelyn F. Snow, chief censor, to put an end to her speechmaking and to devote her time to censoring pictures. She is to make no more addresses without permission from Riegel. It was charged that while Mrs. Snow was absent from Columbus on speaking trips, pictures were allowed to accumulate at her office.

A second rule is that all statements made by Mrs. Snow for newspapers must be reduced to writing and have Riegel's approval before being given out. That is a result of recent statements made by Mrs. Snow reflecting on the ability of the general public to judge pictures. She said that "only 10 per cent of the people think."

Mrs. Snow also has been ordered to permit her two assistants to censor pictures. Riegel also has directed that pictures shall be censored promptly in order that the picture men may fulfill bookings without delay.

Approval of a picture and its release from the censorship division with the approval "leader," hereafter will insure that permission to show the film may not be revoked at the pleasure of the chief censor. That ruling resulted from the controversy over the picture, "The Law and the Woman," which was ordered withdrawn after it had been approved.

Governor Davis as yet has taken no action toward appointing the Advisory Censorship Board, provided for in the reorganization bill, and which film men have asked to be named. In absence of such a board, Reigel is planning to arrange for appeal from the censors' rulings through other channels.

Injunction to Restrain Film's Showing Denied

The efforts of Temple Scott and Ernest Pascal to restrain the Equity Picture Corporation from selling or exhibiting the motion picture "What No Man Knows," met with a set back the past week, when Justice Nathan Bijur of the New York Supreme Court denied their application for an injunction.

Scott and Pascal, who are authors, critics and publishers, held that the motion picture in question is an infringement on a story written by them.

Justice Bijur, however, refused the application of the plaintiffs for an injunction, and as the matter now stands Scott and Pascal will have to wait for a trial of their case by a jury, who will pass on the merits of the controversy. The papers disclose that the Equity corporation purchased the production rights of the picture for $160,000.

Weathers and Censors Tie Up in Legal Fight

The Appellate Division of the N. Y. Supreme Court in a decision signed by Justice Victor J. Dowling, has granted a writ of certiorari for a review of the decision of the State Board of Censors which refused a license to William E. Weathers for the exhibition in this city of the motion picture "Fate" depicting the career of Clara Smith Hamon which had for its climax the murder of Jacob Hamon, millionaire oil operator and politician of Oklahoma, and in which photoplay Clara appears as the leading character.

Get in touch with the nearest exchange handling pictures advertised in PROSPERITY SECTION of this issue.

Plans for New Exchange Buildings Are Approved by Washington Commissioners

THROUGH the efforts of the National Association of the Motion Picture Industry, the exchange housing situation in Washington, D. C., has been settled satisfactorily to the companies involved.

The Washington authorities sometime ago served notice upon all film exchanges in the District of Columbia to the effect that on or before March 3 they must comply with all existing safety regulations in the buildings which they occupied or must file acceptable plans for new buildings prior to that date.

On March 2 the Washington exchanges of Goldwyn, Universal, Vitagraph and Fox, filed plans for new buildings with the authorities. On the following day, however, the Commissioners of the District of Columbia decided to throw the matter into court. The case was adjourned until Thursday, March 16.

In the meantime, conferences were held between the authorities and Jack S. Connolly of the National Association's Washington Bureau, with the result that when the court case was called on Thursday, the Commissioners announced that the plans filed by the four film companies named above had been approved. The court proceedings were suspended indefinitely.

Work on the new buildings for these four companies began on Monday, March 20. Each of the companies will have a separate exchange building.

State Official Rules to Curb Censor's High Handed Methods

IN an effort to disentangle the Ohio film censorship muddle and prevent further trouble, a list of rules for the guidance of the Chief censor, Evelyn Frances Snow, and her assistants, has been drawn up by V. H. Riegel, state director of education, under whose supervision comes the censorship department.

Mrs. Snow, who has caused an uproar all over the state by her newspaper utterances, film rejections and failure to conduct the affairs of her office with dispatch, is virtually muzzled and ordered to get to work. It is practically a case of censoring the censor.

Rule No. 1 is that Mrs. Snow can make no more public speeches without permission of Mr. Riegel. No. 2 is that the censor is to put in writing all her communications to the press. She made a statement recently, which was printed in papers all over the state, to the effect that most of the people could not think for themeslves, therefore needed the censor to thnik of them. This she denied several days later.

It was further ordered that both assistant censors be allowed to censor films. Mrs. Snow has refused to allow one of them to do any censoring for the last four or five weeks, because, it is said, the assistant had not pleased her.

Rule No. 4 abolishes the custom of keeping pictures at the censor office for from two to three weeks before they are passed upon. They must be passed on at once. Another rule is that hereafter when a picture has been passed it cannot be revoked at the pleasure of the chief censor, as was done with "The Law and the Woman."

Court Overrules Effort to Block the Showing of Production, "Twelve Ten"

EFFORTS of Earl Carroll to prevent the Republic Distributing Corporation from exhibiting the motion picture play, "Twelve Ten," and to require from the corporation an accounting of all of the monies and profits derived from its production in this country, met with a setback, so far as his efforts affect the Republic Distribution are concerned, from a decision handed down Monday by Justice Irving Lehman of the N. Y. Supreme Court.

Carroll in his complaint had said he conceived the idea and wrote the plot for the motion picture play in question, and arranged with Herbert Brenon, well-known in motion picture circles both here and in England, to take the synopsis of the play to England with the understanding that if it proved satisfactory to certain interests there he would endeavor to obtain its production. Carroll said he impressed on Brenon that if he disposed of it, it must be at a certain figure. He alleges, however, that Brenon disposed of the rights for motion picture production without his knowledge or consent and at a price very much lower than had been agreed upon as the minimum. When Carroll found it being produced in this country by the Republic Distributing Corporation he brought the present suit.

Justice Lehman in his decision exonerates the Republic corporation from any liability in the production and exhibition of the picture declaring it to be entirely a matter between Carroll and Brenon and says if there has been any breach of the alleged agreement it has been on the part of Brenon, who is the man to be sued for any damages that Carroll may have suffered.

Metropolitan and Two More Washington Houses Re-open

The commissioners of the District of Columbia have granted permission for Crandall's Metropolitan and two other theatres, the Maryland, and the Foraker, the latter a colored house, to reopen. Of the eight closed following the Knickerbocker disaster, now only the Revere remains closed and it is expected that it will take some time to bring it into compliance with the building regulations.

Mr. Crandall, as result of the work done on the Metropolitan during the interim, remarks that compared with this theatre now the pyramids may be looked upon as temporary structures. It is believed that no theatre has been subjected to a more rigid series of examinations. It has been checked and rechecked by the District Army, Navy and civilian engineers, every steel stress computed, every load borne by any part of the structure computed, every struss and bream uncovered, and nothing undone that has a remote bearing on the safety of the building. Every suggestion of the authorities and consulting ,engieers has been met ad much done sold on Mr. Crandall's own initiative.

On February 13 the theatre was inspected by a committee appointed by the commissioners. The house was ordered closed on the 18th and by the 20th when the report was filed with no recommendation except a thorough computation of the steel stresses and dead loads, this had already been practically finished by engineers employed by Mr. Crandall. The authorities desire this corroborated and on February 21, the second committee visited the building. On February 23 one member of a third committee made another trip to the Metropolitan. On February 24, Commander McKay, U. S. N., made an investigation of the district. At his suggestion and under the supervision of Thomas Lamb, the suspension of the ceiling was transferred from the concrete roof slab to the steel structure of the roof, the steel framing reinforced and the balcony strengthened.

It is now believed that the Metropolitan is not only one of the safest theatres in Washington, but in the world.

South Carolina Showmen Complete Organization

The recently organized South Carolina Theatre Association met at the Jefferson Hotel, Columbia, March 12, adopted by-laws and elected an executive committee and the following officers: L. T. Lester, president; Max Bryant, first vice-president; T. L. Little, second vice-president; E. C. Haseldon, treasurer. The remainder of the executive committee consists of H. Wells, A. C. Cowles, J. M. O'Dowd and C. W. Irwin.

A grievance committee to handle differences between exhibitors and exchanges was formed and Charles Miot, formerly manager of Columbia Theatre, appointed as secretary and traveling representative. F. W. Caplemann, president of Chamber of Commerce, welcomed the exhibitors. A. C. Tobias, who represented the exhibitors during the session of the legislature, spoke on the importance of an association from the standpoint of politics and public relations. R. S. Patterson also spoke on the advantages of an organization in dealing with manufacturers and distributors. A budget and method of assessment was adopted.

The by-laws provide for semi-annual meetings in January and July. The July meeting will be in Charleston July 12. Membership cards are being issued to about seventy-five of the 125 theatres in the State.

Complete Plans for Reduced Fare for Theatre Owners to National Convention

THE National offices of the Motion Picture Theatre Owners of America, in New York, are literally flooded with mail from interested theatre owners in all parts of the United States, seeking specific information on this or that phase of the coming national convention of the organization, and suggesting different matters to be discussed there.

The national convention of the Motion Picture Theatre Owners of America will be held in Washington, D. C., during the week of Monday, May 8. Present arrangements indicate that it will continue five days, but it is likely to take up the entire week. The interest of exhibitors in all parts of the country in the convention is gratifying as it shows big activity in the ranks, rarely attained by any organization.

Definite arrangements have been made by the National Convention Committee, of which W. A. True, of Hartford, Conn., is chairman, for fare and one-half on all railroads to and from Washington during the period of the convention and such additional time as will permit theatre owners and others to make the trip.

All theatre owners will receive a certificate which will entitle them to secure this railroad rate reduction and the necessary ticket arrangements can be made with the local ticket agents. This reduction applies to all railroads in the United States.

Agreeable arrangements have been effected with the proprietors of the Washington hotels for the accommodations of exhibitors and others who will attend the convention. The rates, copies of which will be forwarded from the National office to all theatre owners, will be found to be entirely reasonable, meeting in every way the requirements of those who may come to Washington for this event.

Theatre Owners are urged to come to Washington for this convention of the Motion Picture Theatre Owners of America. This convention will be featured by constructive work throughout. Many agreeable surprises will be projected and advanced lines of action will in all instances take precedence.

Largest PAID Circulation in the Field—11,198

Says Anniversary Weeks Disrupt Bookings Without Adequate Returns

AT a special meeting of the distributors' division of the National Association of the Motion Picture Industry, held Thursday, March 16, at the Hotel Claridge, it was the unanimous opinion of those present that anniversary weeks have not proven commercially profitable and that fewer such special drives for business would be made in future. Percy L. Waters, chairman of the division, presided at the meeting.

A letter was read from Frank E. Hickey, secretary of the Denver Film Exchange Managers' Association, addressed to the association. Mr. Hickey wrote it was the sentiment of his organization that anniversary weeks disrupt bookings to a large extent without bringing in compensating benefit and that they cause great expense for telegrams, long distance telephone calls and other things, with no great returns. The distributors' division declared that Mr. Hickey has voiced the general opinion about the failure of anniversary weeks very well. No concerted action to drop them is likely to be taken. They will simply be discontinued.

The meeting also voted not to accept the suggestion in a letter from Floyd Brown, manager of the Associated First National offices in Indianapolis, that the industry employ one or more special inspectors to see whether or not all machines are in a fit condition to display films. Chairman Waters led the discussion against accepting this suggestion. It was the unanimous opinion the association had better not take action.

Manager Guy F. Navarre, of the Fox branch office in Seattle, wrote into the home office several weeks ago regarding the organization in the State of Washington of all State amusement interests for defense purposes, to fight censorship, the blue laws and similar enemies. A similar organization was formed in California not long ago and was extremely successful. However, since Fox was the only home office which had been approached on the subject, it was voted to defer decision until other companies had been approached.

A proposed plan to give theatres free film service on the "go to the theatre" day planned by the Motion Picture Theatre Owners of Virginia for April 19, was voted down. A certain percentage of the proceeds of the day are to be turned over to the treasurer of the Virginia organization for State work. The distributors' division was not in favor of the free film canvass.

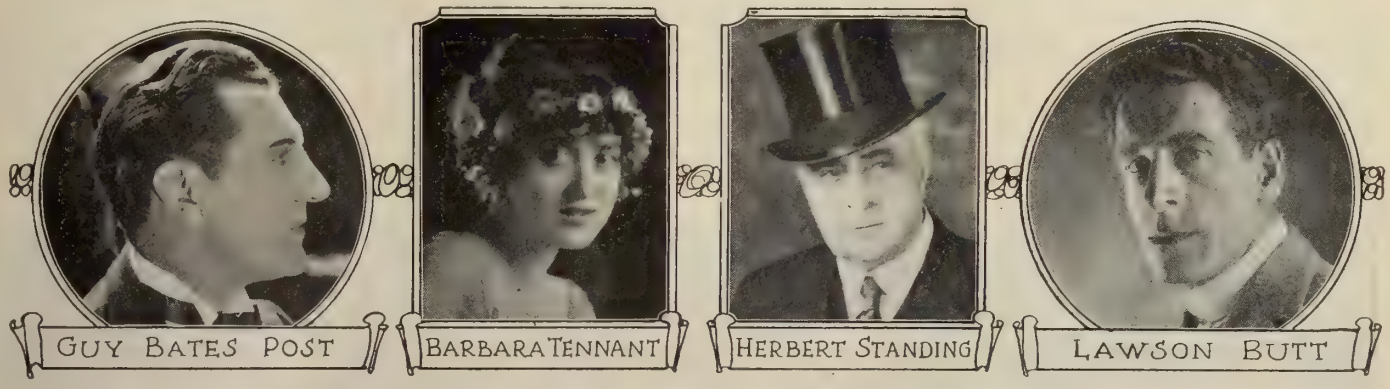
Get in touch with the nearest exchange handling pictures advertised in PROSPERITY SECTION OF THIS ISSUE

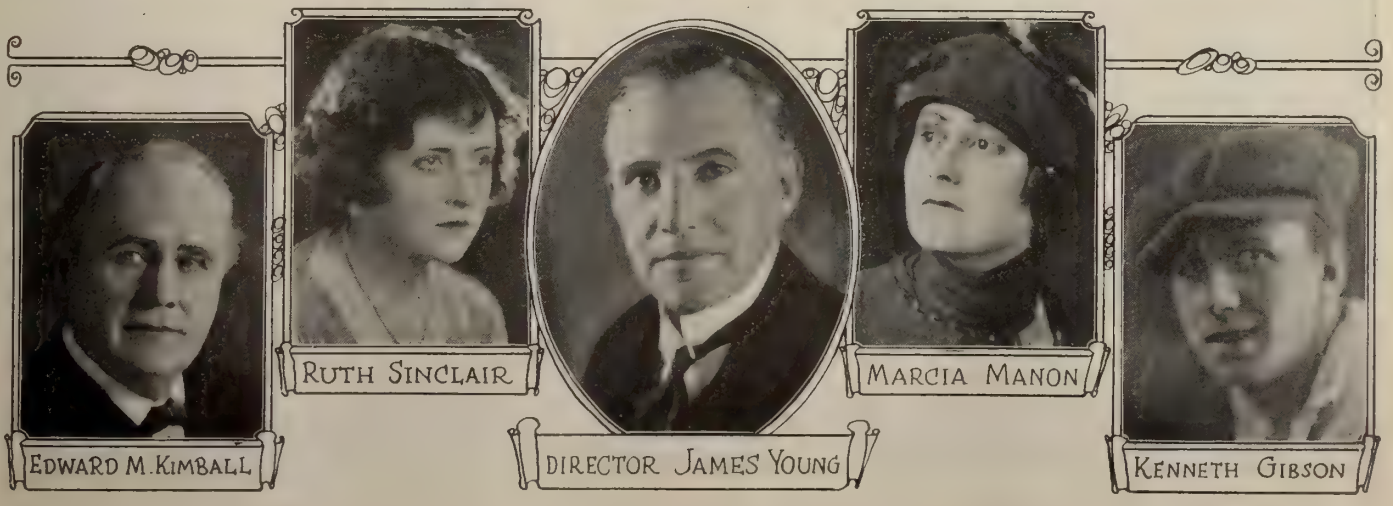
Spanuth Denies Zukor Produced First Feature

In contradiction of a recent statement made by Adolph Zukor that he produced the first five-reel feature with a well-known star in America, H. A. Spanuth, president of the Commonwealth Pictures Company, writes:

"The trade papers will all recall in the early spring of 1912 that I produced at the Crystal Studios a feature production known as "Oliver Twist," featuring Nat Goodwin. It was several months after this that a firm in New York produced Blanche Walsh in "Resurrection" and not until a few months later did Adolph Zukor come out with James K. Hackett in "The Prisoner of Zenda." I was at that time sole owner of a company known as the Motion Picture Distributing and Sales Company.

"What Mr. Zukor did do was to import a foreign feature entitled "Queen Elizabeth," featuring Sarah Bernhardt at the time my picture, "Oliver Twist," was in the course of production."





PRINCIPAL PLAYERS IN CAST OF "THE MASQUERADER," A RICHARD WALTON TULLY PRODUCTION FOR FIRST NATIONAL RELEASE

To Ban Musicians Who Refuse to Sign New Working Contract

Musicians playing at all theatres in St. Louis, including motion picture, vaudeville and dramatic houses, will be locked out of their houses on May 1 unless they sign a contract calling for wages and working conditions satisfactory to the owners.

A resolution to this effect was adopted at a meeting of the theatre managers at Hotel Statler Friday, March 17. On February 24, the musicians numbering about 500, rejected demands of the owners calling for a thirty per cent reduction in wages and a new working agreement.

The demands of the owners include permission to employ only as many musicians as the management deems necessary regardless of the size of the house or the admission prices. A reduction in the rest periods from twenty minutes in each hour and a half to fifteen minutes between performances. Also that all extra matinees be classed the same as Sunday matinee, and that the manager has the right to replace any musician on two weeks' notice.

Both sides have appointed committees to confer in the hope of reaching a satisfactory understanding on the points at issue prior to the close of the present contract.

Canada Derives a Large Sum from Amusement Tax

Figures disclosed by Peter Smith, provincial treasurer of Ontario, in the Ontario Legislature at Toronto on March 18, show that the revenue to the Province through the Amusement Tax during the past fiscal twelve months reached a total of $1,082,863.07. This indicates that the people of Ontario spent approximately $10,828,000 for theatre entertainment during the year.

The largest revenue was derived from Toronto where the tax returns totalled $624,613.70 for the year. Other city totals were as follows: Hamilton, $136,480.93; Ottawa, $56,635.86; London, $44,577.73; Windsor, $25,702.82; Kingston, $17,025.76; Brantford, $17,962.07 and Fort William, $14,612.36.

The tax total for a city such as Ottawa, the Canadian Capital, denote that every man, woman and child spent an average of $5 each during the year for theatre amusement. The average in Toronto and Hamilton would be still greater.

Eugene O'Brien Finishes Contract with Selznick

Eugene O'Brien, who has been a Selznick star for three years, has left the employ of the Selznick company, announces Lewis J. Selznick. It is understood that Mr. O'Brien will sail for Europe soon to be absent several weeks enjoying a much needed rest and upon his return, he will resume work as a star on the speaking stage.

It is said that the severance of relations between the Selznick company and Mr. O'Brien has come about purely as the result of their failure to agree on business terms to apply to the future and that there is nothing but the most friendly feeling between the parties in interest. Mr. O'Brien had a contract with the Selznick company which has expired. The Eugene O'Brien star series pictures were completed with a production which Mr. O'Brien finished a few days ago.

SEE PAGE No. 444

Bureau to Fight Press Attacks on Hollywood

For the purpose of fighting the vicious attacks of the press on the character of the persons who are producing pictures in California, a bureau has been established by the Screen Writers' Club of the Authors' League of America in Hollywood. The first move of the bureau is to collect all comments for or against the industry which are being printed. The co-operation of all exhibitors and exchangemen in accomplishing this is urged and any pertinent communications may be sent to the Guild headquarters at 6716 Sunset Boulevard, Holywood.

Record Radio Installation for "Naked Truth" Dinner

A record for radio apparatus is being established in the equipment installed at the Hotel Biltmore for the Naked Truth Dinner of the Associated Motion Picture Advertisers. The ball room is being connected with radio sets supplied with segmentary amplification and diffused intensifiers carrying a receiving range of several thousand miles. The equipment was procured through the agency of Charles W. Barrell and the installation was supervised by Professors Holland and Flint of the Western Electric Company. It required four days to instal the apparatus.

FLASHLIGHT OF FIRST ANNUAL FROLIC AND BALL OF THE "WAMPAS" AT AMBASSADOR HOTEL, LOS ANGELES, MARCH 15. PHOTO SHOWS ONLY HALF OF THE HALL

Ants Invade Theatre and Keep Audience Scratching

Comedies are not always needed to tickle the patrons of the Stratford Theatre, a photoplay house in one of the residence districts of Indianapolis, it became known this week.

That particular section of the city has had to fight fleas in times past but now it is white-winged, black-bodied ants, half an inch long, which are giving the residents something to "scratch" about.

A colony of these pests has infested the Stratford Theatre and the proprietor has enlisted the services of Harry F. Dietz, assistant state entomologist of the state conservation department, in an effort to get rid of them.

More than half a gallon of the ants were swept out of the theatre one day this week, and more like these swept out are coming up a wooden joist from the ground below. The manager of the theatre says, however, that the nest of the ants will be destroyed and that when this is done the theatre will soon be rid of them. At least, he hopes so.

Allied Theatres of Olean, Inc., Is Consolidation of All Houses in City

CONSOLIDATION of all the theatre interests in Olean, N. Y., is announced by the Allied Theatres of Olean, Inc., which is the corporate name of the new combine. The Dipson Theatrical Enterprises and the Nickum and Dusenbury interests are united under the new arrangements.

The combination was brought about, it was frankly admitted by officials of the new concern by the ruinous competition between the two groups, one of which controlled the Haven and Strand while the others controlled the Palace and Gem.

Under the new joint control the future of Olean's theatres will be as follows:

The Palace, under the management of James Crandies of the Dipson Interests, will play vaudeville and pictures. The Haven, under the management of C. T. Nickum of Dusenbury-Nickum interests will show pictures and road shows, which will be more numerous in the future. The Gem will be closed pending the perfection of the reorganization and will open, it is expected for the part of each week later. The Strand theatre has been closed. It will not be reopened, but will be remodelled and used for business purposes.

The Allied Theatres of Olean, Inc., is the fruit of lengthy negotiations with George A. Larkin acting as counsel for the Dusenbury interests, Allen J. Hastings for the Bordonaro Bros., owners of the Palace and Judge Edward Washburn of Batavia for the Dipson interests. The officers of the new corporation are: Charles Bordonaro, president; N. Dipson, vice-president and general manager; D. M. Dusenbury, secretary and treasurer. These men with Edward Washburn of Batavia, form the board of directors.

It is stated that both sides have been losing money in the theatre war and the principals declare that the organization is the only way in which high class pictures can be presented to audiences in Olean on anything like an equitable basis between the public and the theatrical interests.

Business Men Urge Crandall to Rebuild

The newly formed Business Men's Association of 18th Street and Columbia Road, Washington, D. C., have extended an invitation to Harry M. Crandall to rebuild the Knickerbocker Theatre. Since the recent disaster to that house, there has been a very noticeable falling off of retail business in the section. The value of a theatre as a business aid was established, and, in fact, the situation growing out of the Knickerbocker disaster was responsible for the formation of this association.

At the meeting of the association last week, held in the offices of the Northwest Savings Bank, the entire matter was discussed. Mr. Moore was also asked to build a theatre in the neighborhood. At this meeting, F. M. Savage was elected president, the other officers being first vice-president, J. M. Beall; second vice-president, Graham Budd; secretary, R. J. Abbaticchio, and treasurer, R. M. Zimmerman. Every effort will be made to have one or more theatres established in this vicinity as soon as possible. It has been rumored for some time that Mr. Crandall would have the Knickerbocker rebuilt as soon as the ground could be cleared for that purpose and other arrangements made for construction.

Kentucky Censorship Bill Dies, Daylight Saving Still in Doubt

LOUISVILLE exhibitors have been fighting daylight saving. The lower board of the City Council voted to repeal the city ordinance under which there is daylight saving each year through the summer. The upper board deferred action. In the meantime a state measure has passed the legislature and is before the Governor. This measure prohibits all cities to adopt anything other than central time, except where the Governor may issue a proclamation under which the entire state would adopt daylight saving. The censorship bill was passed in the Senate, but on reaching the House was held up in the Rules Committee. Louisville and state exhibitors worked hard in this matter and are much pleased with results. Col. Fred Levy deserves credit for the hard work he did in an effort to defeat this legislation.

Albert C. Wyckoff, Fox Controller, Dies

Albert C. Wyckoff, comptroller of Fox Film Corporation, died of pneumonia on Monday afternoon, March 20, at the Elizabeth, N. J., General Hospital, to which institution he had been removed on Sunday from his home at 1213 Fairmount Avenue. He had been absent from his office since Tuesday evening, March 15, when he complained of a severe cold. He leaves a wife, two sons and two daughters. The funeral was held from the residence at 2.30 on Thursday. Among those in attendance was a large delegation from the Fox Company.

Mr. Wyckoff was a well-known figure in motion picture financial circles in New York. Born in Brooklyn 54 years ago, his business life was passed wholly in the accountancy field, in which he long had been recognized as an expert. He entered the motion picture industry in 1915 as general auditor for the selling organization of the V-L-S-E—the Vitagraph-Lubin-Selig-Essanay Combination. In October, 1918, he resigned this position to become comptroller of Fox Film Corporation.

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MOVING PICTURE World

ISSUED WEEKLY

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE read in the New York daily papers of the sorry plight of Miss Juliet Steinthal, secretary to Joseph Levenson, one of the politically appointed censors of moving pictures in the State of New York. Miss Steinthal was found unconscious on Riverside Drive and was rescued by a chauffeur, who summoned a police officer. When she had recovered she is said to have explained that she was suffering from overwork and that the eye strain from looking at so many moving pictures had brought on dizziness from which she fell unconscious.

We sympathize with the young woman in her sad misfortune, but we cannot fail to understand its source. Miss Steinthal has to act as eyes for Joseph Levenson in looking for dirt on the screen. No wonder she had eye strain, no wonder she became dizzy in her well nigh futile quest. Censors in these times need the eyes of an Argus, not the plain everyday eyes of an overworked secretary.

Cold Feet Warm the Soul

EIGHT years ago good comedy was considered by wise exhibitors as the back-bone of the program. It was the custom to select a mirth provoking one-reel subject and build the rest of the entertainment around it. This was not hard to do, once the comedy was secured, as short subjects were the order of the day. This system was founded on the best principles of showmanship. A comedy was of more service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrill of fine melodrama. It was based on the idea that more persons wanted hearty laughs than anything else. Next to laughing they wanted to cry. These two primal emotions when appealed to brought the spectator in and sent him away pleased, satisfied and anxious not only to come again but to let his friends in on the party.

When big features grew to lengths that crowded out all the good short material, often the very best part of the entertainment, the comedy was not forgotten but it was frequently neglected. It became necessary to increase the length of comedies in order to get consideration and money for them. This in turn resulted in the early custom of spreading two slices of bread with butter that was only enough for one. That condition was remedied by an increase in the amount of fun per picture and the making of comedies around real stories rather than the throwing together of a lot of pleasant nonsense that had neither a start nor a finish.

This preamble is by way of calling attention to the fact that good comedy today is possibly the greatest box office asset, and good comedy is being provided, not in great quantity but in great show quality. In California we saw Cold Feet, a new two-reel feature comedy directed by Al Christie and featuring Viora Daniel. It is not only one of the best Christie comedies we ever saw but one of the most entertaining comedies ever made.

It's both an outdoor and an indoor subject, handsomely dressed, artistically scened, well played and directed in perfection. The Royal Mounted, James Oliver Curwood, villains, wolves, a handsome hero, a pleasant heroine and legitimate comedy treatment blend into a surpassing story.

Our suggestion to exhibitors is to see this comedy and if their judgment agrees with ours, to feature it on the bill and advertise it as a special added entertainment. It will certainly satisfy the patrons and send them away talking about it. Incidentally we congratulate Mr. Al Christie, his company and Educational on having provided a back-bone-of-the-program type of subject and we urge that more follow in its wake.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Paramount Anniversary Month Leads to Revival in Business

The widespread effect of Paramount Anniversary Month is being reflected by reports of a general revival of business in the motion picture theatres throughout the country, according to a statement from the Paramount office. Statistics show, acording to the statement, that the gross revenue of theatres for Morch will exceed that of any other month in nearly a year.

The heavy expenditure by Paramount for its anniversary month in advertising directly to the public, together with the exhaustive publicity campaign carried to theatre patrons in every corner of the United States, has had much to do with bringing about this general improvement. This is the Paramount claim, and figures are offered in substantiation.

The total expenditure in advertising directly to the public, for the direct benefit of exhibitors, during and immediately preceding the present month, approximates $133,000, divided as follows: Saturday Evening Post, three pages, $21,000; fan magazines, $5,000; newspaper advertising in over 900 leading newspapers, $90,000; free accessories, $17,000. This is said to be by far the largest amount of money ever expended in direct-to-the-public advertising in a similar period by the company, and consequently by any company in the industry.

Supplementing this advertising was the most complete campaign of publicity which Paramount ever attempted. Articles dealing with the history and progress of the feature picture, from the time of the organization of Famous Players with its adoption of the multiple-reel feature as its fixed policy to the present, were judiciously placed in magazines and newspapers, starting many weeks ago, with the result that a wide popular interest was awakened and thousands who had temporarily deserted the theatres were won back to the movies.

The chief feature of this publicity campaign was the inauguration in many cities of what was termed "Go to the Movies" Month. This idea was tried out by the St. Louis Post-Dispatch, which made a big success of the movement in that city. The newspaper offered liberal co-operation to the exhibitors and they returned in kind. A series of full-page advertisements was run in the newspaper, urging people to go to the picture theatres, and the result was that the picture business in St. Louis was placed once more firmly upon its feet.

These admirable advertisements were secured by Paramount from the Post-Dispatch and arrangements were made to run them in many other leading papers throughout the country. The complete co-operation of these papers was easily secured and articles by prominent local people, including Chamber of Commerce heads, presidents of Boards of Education, clergymen and others, were published. The result in every instance was a duplication of the St. Louis success, all exhibitors in the territory profiting by it.

"Seven reels of vivid, forceful acting."—Exhibitors Herald on "The Sheik's Wife."

Hollywood Resigns

Edwin L. Hollywood, director of the Holtre Production, "French Heels," starring Irene Castle, released by Hodkinson, has resigned as director of Irene Castle's productions, according to an announcement made public by his personal representative this week. Mr. Hollywood's resignation will become effective upon the completion of the latest Castle production, "The Rise of Roscoe Paine," which is now being cut and titled.

"The Battle" to Be Harry Carey's First Feature for R-C Pictures

RECENT announcements tend to confirm the impression formed at the time of the changes in management of R-C Pictures, that this organization would concentrate on a policy of presenting attractions featuring box-office stars, made by directors of note and based on stories by well-known writers.

The first gun in this campaign was fired last week by the signing of Harry Carey who takes his place among the stars already working for this organization, which includes Sessue Hayakawa, Pauline Frederick and Doris May.

As every exhibitor knows, Harry Carey has achieved great success as a portrayer of western roles, and, following up the signing of Carey, R-C executed another stroke in securing Robert T. Thornby to direct him, as Mr. Thornby is responsible for the direction of Carey in "The Fox," one of his greatest successes.

Harry Carey's contract with R-C Pictures calls for a series of six productions, and it is announced they will be made under the personal management of P. A. Powers, the well-known producer, who recently affiliated himself with R-C Pictures. The first will be "The Battle," an original story written especially for Carey so as to call forth his best efforts. It has been adapted to the screen by Elliott Clawson, and is said to be intensely dramatic, colorful and picturesque, the action moving from the wide, open plains of Arizona to dazzling and picturesque old Mexico. The story shows Harry Carey as a bashful lover in a charming romance.

An interesting commentary on this star's rise to screen fame as a portrayer of western characters is the fact that until he became a motion picture actor he knew nothing of the west personally. He is the son of former Judge H. DeWitt Carey of the Supreme Court of New York. After finishing school he wrote a play, "Montana," in which he appeared for seven years all over the country. This was followed by "The Heart of Alaska." At the suggestion of Henry B. Walthall, a personal friend, he visited the old Biograph studios, and thus his career in pictures began. Among his best known productions are "Overland Red," "Riders of Vengeance," "Desperate Trails," "The Fox," "Outcasts of Poker Flat" and "Man to Man."

Shows Many Old Time Celebrities

Selznick News 1022-C features in its "What They Are Doing Now" department, which presents old-time celebrities in their present occupations, and has, it is said, proven one of the most popular of news reel features, exclusive views of Mr. and Mrs. Francis X. Bushman (former Beverly Bayne) going about their business as vaudeville performers, and Willie Ritchie, former lightweight champion of the world who is now a tire salesman in San Francisco. This issue of the Selznick News also contains, it is stated, some scenes of great pictorial beauty, showing the Italian Crown Prince at a ski jumping contest in the Italian Alps.

Harry Sweet Makes Underworld Comedy

As a young man who backed into a marching squad of police recruits and was forced to join them, Harry Sweet has a hard time from the very start of his latest picture, "Off His Beat." He is called to help capture some burglars. When he is about to kiss his sweetheart, her husband walks in with five small children and says she has worked enough for that day and Harry must finish the picture without her as his leading lady. Harry thereupon jumps out of character himself and drags his director before the audience and calls him down for ruining his picture. The director—played by himself—is Tom Buckingham, the other members of the cast beside Moran, include Lois Scott, Bert Roach and Edna Gregory.

Editors Praise "Four Seasons"

"The Four Seasons," the nature-feature classic produced by Kineto and released by Hodkinson, is awakening enthusiastic responses all over the country, it is reported. Motion picture editors, it is stated, are not only praising it in their papers, but are writing letters to Charles Urban about it.

Last week a letter came to Mr. Urban from the motion picture editor of The Pittsburgh Press, with a full-page of enthusiastic remarks about "The Four Seasons." According to Kineto, that is only a sample of many similar judgments.

First National Announces the Completion of Twelve Pictures

Twelve productions were completed this week in the studios of the Independent stars and producers releasing through Associated First National Pictures, Inc., it is announced. They will be released in the near future.

The twelve are: Norma Talmadge in "The Duchess of Langeais."

Appearing in the support of Miss Talmadge are Conway Tearle, Adolphe Jean Manjoy, Rosemary Theby, Kate Lester, Irving Cummings, Otis Harlan and Thomas Ricketts. Scenario by Frances Marion.

Katherine MacDonald in "Heroes and Husbands." Supporting Miss MacDonald are Nigel Barrie, Charles Clary, Mona Kingsley and Ethel Kay. Directed by Chet Withey, Dorothy Phillips in Allen Holubar's "The Soul Seeker," in which Miss Phillips is supported by Robert Ellis, Gertrude Astor, Wallace Beery, Jack Donovan, James O. Barrows, Frances Raymond and Wm. "Fat" Fong.

John M. Stahl's "One Clear Call." The all-star cast consists of Henry B. Walthal, Claire Windsor, Milton Sills, Irene Rich, Joseph Dowling, Shannon Day, Fred Kelsey, Annette De Foe, Doris Pawn, Donald Maconald and Albert Mac Quarrie. Directed by John M. Stahl. Adapted by Bess Meredyth from a story of Francis Nimmo Green.

Constance Talmadge in "Her Primitive Lover." In the cast with Constance Talmadge are Harrison Ford, Kenneth Harlan. Directed by Sidney Franklin, from an original story by Edgar Selwyn. Continuity by Frances Marion. Marshall Neilan's "Fools First." The cast is all-star and includes Claire Windsor, Richard Dix, Claude Gillingwater, Ray Griffith, George W. Seigman, George Dromgold, Helen Lynch, Hazel Keener, Shannon Day and Leo White. The story is by Hugh McNail Kahler. Marion Fairfax did the scenario.

Thomas H. Ince's "Jim," an original screen story by Bradley King. Marguerite De La Motte, Milton Sills and John Bowers are featured in the cast. Marice Tourneur's "Lorna Doone;" the featured players are Madge Bellamy, Frank Keenan, John Bowers and Donald MacDonald. Thomas Ince's "The Hottentot" with Douglas MacLean, adapted from the stage play by Willie Collier and Victor Mapes. Cast includes Douglas MacLean, Madge Belamy, Truly Shattuck, Lila Leslie, Dwight Crittenden, Raymond Hatton, and other prominent players.

J. Parker Read, Jr.'s "Pawned," by Frank L. Packard, author of "The Miracle Man;" directed by Irvin Willat. Featured players are Tom Moore, Edith Roberts, Joseph Swickard, Charles Gerard and James Barrows.

Thomas H. Ince's "Skin Deep," directed and adapted by Lamberg Hillyer from an original story by Marc Edmond Jones. Cast includes Milton Sills, Florence Vidor, Marcia Manon, Frank Campeau, Charles Clary, Joe Singleton and Winter Hall. J. L. Frothingham's "The Man Who Smiled," directed by Edward Sloman. Cast includes Marcia Manon, Mary Wynn, William V. Mong, Edward Sutherland, Lucille Ward, Harvey Clark, Fred Malstesta, Charles French, little Bruce Guerin.

Test of Film's Drawing Power

The number of second and third runs that a production can roll up in the larger and key cities of the country, following its first run bookings, is one of the most reliable tests of a picture's "audience values," First National says.

Itdicates Its Drawing Power

In this connection, the number of subsequent runs to the credit of "Playthings of Destiny" in the important cities of the country is substantial indication of its drawing power, it is said.

Encouraging Business Reports Come to the Hodkinson Offices

An encouraging report on conditions in the field is announced by the Hodkinson office this week in connection with the annual Hodkinson Spring Drive which started March 19.

Every indication points to the fact that a wave of prosperity has hit the country, according to the Hodkinson announcement. Conditions in some sections of the country are reported to be sixty and seventy per cent. better than at this time a year ago. In every territory, it is stated, exhibitors report a steady increase in business and the general opinion is that by early fall normal conditions will prevail.

Exhibitors are reported to be looking forward to a better summer season than in several years past and in almost every instance preparations are being made to handle record-breaking audiences.

One of the most hopeful indications, it is said, is the tendency on the part of the smaller exhibitors to contract for future dates far in advance of their usual policy. Prices, too, are holding up, and in some instances are even better than they were six months ago.

The Hodkinson Spring Drive, which comes to a close on April 16, is now in full swing and has aroused a spirit of keen rivalry between the various Hodkinson exchangemen.

Says Pictures Can Stand Alone

Adopting the slogan, "It's the picture the public wants to see," The Kinema Theatre, one of the largest motion picture houses in Los Angeles, put into effect on March 11 a new policy based on the results of an exhaustive survey just completed. Prologues and vaudeville features have been discarded.

Harry C. Arthur, general manager of West Coast Theatres, Inc., which operates the Kinema, and is the First National franchise holder, says that an exhaustive investigation has shown him that the public does not want the "trimmings," but is amply satisfied with pictures alone if they are the best kinds.

U. B. O. Books R-C Picture "Vermilion Pencil" for 80 Days

Starting its career in the New York territory with bookings on the entire B. F. Keith circuit, "The Vermilion Pencil," the latest screen drama starring Sessue Hayakawa and distributed by R-C Pictures, seems to be on the first lap of a successful race with existing booking and attendance records throughout the entire country.

"The Vermilion Pencil" received its New York premiere at B. S. Moss' Broadway Theatre on March 19, its release date, where it enjoyed a week's run. Following this it played at the 81st Street Theatre, and from there it will travel to practically every first run home in the New York territory.

Hayakawa's latest effort is a picture of thrills and stupendous effects, and was hailed by trade paper critics as among the most intensely absorbing screen dramas that this popular star has ever made. It marks the star's return to wholly Oriental pictures. The entire action is laid in Japan, with the star cast in a dual role—playing an elderly Japanese chieftain, and his son, an Americanized Japanese who returns to his native country to help in its upbuilding. It is, announces R-C Pictures, a feature that not only affords the star an opportunity to display his dramatic abilities, but also combines some thrilling scenes of physical action.

The climatic scenes show a volcano in eruption. An entire city lies at the base of the mountain. With the mass of seething lava running through the streets, the heroine of the picture, played by Bessie Love, is left tied to a post where she was about to suffer execution. Her rescue by the star provides, states R-C Pictures, a breath-taking thrill that will satisfy any audience wanting virile screen action.

April and the remainder of March will find "The Vermilion Pencil" in a great number of theatres throughout the Metropolis and environs. It has been booked at the Japanese Gardens, Standard, 103rd Street Theatre, Sunshine Theatre, Casino Theatre, 14th Street Theatre, Regent, Coliseum, Franklin, Fordham, Proctor's 23rd street, and in the Glenwood in Brooklyn, the Parthenan, Colonial, DeKalb, Marcy, Stone, Greenpoint, Columbia, and in Proctor houses in Mount Vernon, Yonkers, Jersey City, Elizabeth and Plainfield.

"Holds the interest well all the way through. The atmosphere is also realistic."
—Harrison's Reports on "The Sheik's Wife."

"The Silent Call" Is a Great Success First National Says

"The Silent Call," the remarkable dog story which First National says has aroused country-wide enthusiasm because of its unusual nature, is winning the reputation of being one of the marked box office successes of the season, according to reports. Movie-goers and critics everywhere are, it is stated, joining in praising the production, which was directed by Laurence Trimble from the Saturday Evening Post story by Hal G. Evarts, and which is being distributed by Associated First National.

"The Silent Call" is now in its sixth week at the Miller Theatre, Los Angeles, with the end of the showing not in sight as yet. "The answer to the cry for something different," is the slogan, Mr. Miller is using in his advertising of the picture.

Another tribute to the drawing power of the picture is contained in the following letter from Law & Blair, managers of the Lebanon Opera House, Lebanon, O: "Please accept our congratulations for that wonderful picture, 'The Silent Call.' This is one of the very few productions that come up to all the press and advance notices concerning it. In fact, we feel that it would be impossible to over-advertise it."

Working on Her Last Film Here

The last picture Elaine Hammerstein will produce at Selznick's studios in New York City, previous to moving to Hollywood to there continue Selznick production, is "Evidence," a play from the pen of Edward J. Montague which is now in its final stages of filming.

O'Brien Film for Release April 20

The next Eugene O'Brien production "Channing of the Northwest," is being shipped to Select exchanges in readness for distribution on the assigned realese date, April 20. This presentation is staged by Ralph Ince. Norma Shearer is leading woman.

Goldwyn Engages Tourneur to Make "The Christian" Abroad

Goldwyn Pictures Corporation announces the engagement of Maurice Tourneur, one of the ablest and best known directors, to direct its version of Sir Hall Caine's novel, "The Christian."

Mr. Tourneur will take the company to make the picture to England next month and photograph many scenes in London and on the Isle of Man, where much of the action of the novel takes place. Mr. Tourneur, born and educated in France, was a stage director for fifteen years before becoming a screen director. He has put on pictures for practically all of the notable producing concerns. Among some of his most famous pictures are "The Poor Little Rich Girl," "The Blue Bird," "Prunella," "Treasure Island," "The Pit," "The County Fair," "The Last of the Mohicans" and "The Foolish Matrons."

Abraham Lehr, vice president in charge of production at the Goldwyn Studios, states that "The Christian" company will leave in April and be gone about two months. Most of the staff and the cast will be engaged in America. J. J. Cohn, studio production manager, will go along as business manager.

Directors Shifted

With the production of the feature temporarily titled "John Smith," the work of Eugene O'Brien comes under the direction of Victor Heerman. Myron Selznick, vice-president in charge of production, transferred O'Brien from Ralph Ince to Heerman after Ince had finished "Channing of the Northwest." Mr. Heerman at about the same time concluded his work as assistant to Harry Lehrman who had been directing Owe nMoore in "Reported Missing." Select will distribute "Channing of the Northwest" under release date of April 20, with Norma Shearer his leading woman. Mary Astor is playing opposite O'Brien in "John Smith," the feature that is now approaching completion at the Selznick studios in East Forty-eighth street, New York City.

Showmen Send Testimonials to Fox Commending Special Films

The success achieved by the nine big Fox special productions released this season, says Fox, is attested by the voluntary stream of testimonials received daily from showmen throughout America, Europe and even Asiatic centers, and by testimonials printed under exhibitor reports in both the national and regional press.

The nine specials, which include "Over the Hill," "Queen of Sheba," "A Connecticut Yankee in King Arthur's Court," "Shame," "Perjury," "Thunderclap," "A Virgin Paradise," "Footfalls," and "The Last Trail," have broken records in every direction, it is stated.

"Beauty's Worth," a Paramount Picture, for Release March 26

Paramount releases scheduled for release March 26 are the Cosmopolitan productions, "Beauty's Worth" and "Saved by Wireless," the fourth and concluding picture of the UFA series, "The Mistress of the World."

"Beauty's Worth" is a story by Sophie Kerr, contributor of fiction to many of the best-known magazines. Luther Reed, who adapted "Behind the Door," "Get-Rich-Quick Wallingford" and "Enchantment," wrote the scenario and Robert G. Vignola directed. Joseph Urban designed the settings. Forrest Stanley, who appeared opposite Miss Davies in "Enchantment," is again her leading man in this picture.

"Saved by Wireless" presents the denouement of the plot which runs through the entire series of "The Mistress of the World."

Second Paramount Week for Canada

The Famous-Lasky Film Service, Ltd., distributors throughout Canada of Paramount Pictures, announces the Second Annual Paramount Blue Ribbon Week, April 17 to 22 inclusive.

As the name implies, this annual celebration was devised in order to bring to the Canadian public immediately following the Lenten season, the finest array of Paramount attractions that could possibly be programed within a week, in each and every city and town of the Dominion containing a theatre. To this end the booking department of the Canadian corporation has been working night and day for the past month arranging these programs so as to include the greatest variety of Paramount productions and stars, and ordering many additional copies of the films that have proved in most demand.

"Don't Doubt Your Wife" Has Been Booked by Keith Circuit

The Keith vaudeville circuit has booked the Associated Exhibitors attraction, "Don't Doubt Your Wife," with Leah Baird, for its string of twelve theatres in New York City.

In the few weeks that have intervened since its release, "Don't Doubt Your Wife" had, Associated Exhibitors says, impressed itself upon the Keith booking managers as well suited to such a clientele as this circuit serves, one which is attracted by a combined picture and vaudeville entertainment.

Exhibitors in many other cities also have been prompt to see the box-office appeal in this offering, according to Associated Exhibitors, the picture having been booked early for a large number of showings in its first month, it is stated.

Wilderness Tale Listed by Board as Exceptional

More than a year ago the semi-official National Board of Review began the publication of Exceptional Photoplays, a periodical devoted to the encouragement of exceptionally artistic effort in producing motion pictures.

Most of the pictures discussed in this periodical and listed by it as exceptionally meritorious works, have been big special feature productions. But now, for the first time, Exceptional Photoplays lists and reviews a single-reel subject with the exceptional pictures of the January-February releasing period.

The short subject thus signally honored is "And Women Must Weep," the first of the new series of Wilderness Tales by Robert C. Bruce, which Educational is releasing and which are attracting unusual attention.

"The Christian" Being Cast at Goldwyn's Culver City Studio

The casting of Goldwyn's forthcoming production of Sir Hall Caine's widely read novel, "The Christian," is now under way at Goldwyn's Culver City studios and some difficulty is being experienced in obtaining just the right players for every part.

Casting Director Robert B. McIntyre, and Abraham Lehr, vice president, in charge of production, have been in almost daily conferences with Maurice Tourneur, who has been especially engaged to direct "The Christian," to decide upon the right actor to play the part of John Storm and the right actress for the role of Glory Quaile.

Work has been begun at the studios on the interior sets as it is now the intention to photograph most of the interior scenes at the studio. The exteriors, and possibly some of the interiors, will be filmed in England and on the Isle of Man.

EXHIBITORS see PROSPERITY SECTION in this issue for PROSPERITY PICTURES.

Century Has Four April Releases

The April releases as announced by Century Film Corporation, include four comedies featuring Lee Moran, Harry Sweet, "Brownie," the "Wonder Dog," and "Sally," the trained horse.

The first of these, released on the 5th, is "The Rubber Neck." The other releases will be on April 12, 19 and 26.

The Public Chose Meighan for Role

The selection of Thomas Meighan to play the chief male role in Cecil B. DeMille's forthcoming production of "Manslaughter," recently announced by Paramount, was the result of a widespread popular request, according to the producer.

Yielding to this popular request, Adolph Zukor, Jesse L. Lasky and Mr. DeMille decided to hold up the plans for the next Meighan starring vehicle and permit the star to play the role. As a result of this resolution, there will be either one less Meighan picture produced or the star will have to crowd in an additional picture on his production schedule.

"Beauty's Worth" For the Rivoli

Cosmopolitan Productions announces that Marion Davies in "Beauty's Worth" will be seen at the Rivoli Theatre, New York, on March 26 instead of the Rialto on April 2, as previously arranged. It will be Miss Davies's third picture on Broadway since November, the other two having been "Enchantment" and "The Bride's Play." In the new offering she appears clad in the gray gown and bonnet of the Quakers.

The story was written by Sophie Kerr and adapted by Luther Reed. Robert G. Vignola directed and the lavish settings were created by Joseph Urban. Forrest Stanley is the leading man. "Beauty's Worth" is a Paramount release.

Goldwyn Obtains Rights to Play

Goldwyn has acquired the screen rights to an old-fashioned stage melodrama, "The Great Metropolis," that flourished in New York and other cities about a quarter of a century ago. The story is frankly a thriller.

"The great novelty of the picture lies in the fact that it was photographed in Arabia, and with the exception of a few principals, only Arabians were used in the cast."—

New York Sun on "The Sheik's Wife."

"Turn to the Right" Is Heavily Booked Reports from Metro Say

Bookings of "Turn to the Right," reported to the home offices of Metro Pictures Corporation in New York so fast that no complete compilation can be made, are, Metro says, proving that this Winchell Smith play, as it appears on the screen as a Rex Ingram production for Metro, maintains its sure-fire appeal unmitigated by adaptation into pictures.

The list of prominent houses which have booked "Turn to the Right," follows: The Metropolitan, Atlanta; the Republic, Jacksonville, the Strand, Brockton, Mass.; the Rialto, Fall River, Mass.; the Rialto, Lowell, Mass.; the Day Street, Somerville, Mass.; Poli's, Bridgeport; the Capitol, Hartford, Conn.; the Palace, New Haven; the Modern, Providence; the Strand, Portland, Me.; the Tivoli, Chicago; the Randolph, Chicago; the Riviera, Chicago.

The Peoria, Madison, Wis.; the Victory, Evansville, Ind.; the Orpheum, Ft. Wayne, Ind.; the Ohio, Indianapolis; the Lyric, Marion; the Murette, Richmond; the Liberty, Terre Haute; the Strand, Milwaukee; The Toy, Milwaukee; the Grand Opera House, Warsaw, Wis.; the Dome, Youngstown; the Royal, Waco, Texas; the Palace, Dallas; the Majestic, Tulsa, Okla.; the Rialto, Denver, the Garrick, Minneapolis; the Garrick, Duluth; the Sherman, St. Cloud, Minn.; the Riviera, La Crosse, Wis.

The Cameo, New York City; the Capitol, New York City; the America, Troy; the Capital, Trenton; the Grand, Dubuque, Ia.; the Germantown, Philadelphia; the Stanley, Philadelphia; the Hamilton, Lancaster; the Majestic, Williamsport, Pa.; the Capitol, Altoona, Pa.; the Strand, Erie, Pa.; the New Mission, Los Angeles; the Imperial, San Francisco.

The Coliseum, Seattle; the Majestic, Portland, Ore.; Loew's State, Boston; the Capitol, Oklahoma City; Loew's State, Rochester; and houses of the N. L. Nathanson Canadian Circuit and of the Famous Players Canadian Corporation, Ltd.

Critics Praise "Four Seasons"

"The Four Seasons," the nature-classic produced by Kineto and now being distributed by Hodkinson is winning unstinted praise wherever it plays.

A writer in the Montgomery (Ala.) Journal said last Saturday: "A picture calculated to appeal to the imagination is 'The Four Seasons,' conceived and executed by Charles Urban and Raymond L. Ditmars.

"'The Four Seasons' is at the Empire. It may be called the oddest feature ever produced since the drama is enacted by all the animals and birds and insects of Nature's kingdom, while the skies, woodlands, forests, streams, mountains, plains, brooks and nests provide the background."

The Pittsburgh Leader said on March 5: "'The Four Seasons,' which has been secured as an extraordinary feature all this week at the new State Theatre, is the most magnificent spectacle of nature ever produced. . . . It is one of the oddest, as well as one of the most beautiful feature productions ever made for the screen.

Ray Begins "Tailor Made Man," His First for United Artists

United Artists Corporation says Wednesday, March 15, 1922, is going to be a calendar highlight in the life of Charles Ray, film star and independent producef, for a good many years in the future.

It was Charles Ray's birthday; also the anniversary of the organization of the Charles Ray Productions, his film producing company, and the day on which was shot the first scene in Mr. Ray's first production for United Aritists Corporation—"The Tailor Made Man."

The beginning of actual work on the first Ray picture under his new contract with United Artists marks his first step in a recently outlined determination to produce fewer, bigger and better pictures.

Mr. Ray has, it is said, gathered round him for support in "The Tailor Made Man" a ra markable cast from the standpoints both of the screen popularity and personal abilities, the cast including Stantion Heck, Douglas Gerrard, Victor Potel, Frank Butler, Kate Lester, Jacqueline Logan, Nellie Saunders and Eddie Gribbon. The part of Tanya has not yet been decided upon. Albert Ray has done an exceptionally strong piece of work, it is stated, in the scenario and continuity, which was mapped out under the supervision of Mr. Ray and his new director, Mr. DeGrasse.

Sault Ste Marie Films, Ltd., to Film Sullivan's Book "The Rapids"

Contracts were executed in Sault Ste Marie, Ont., Canada, March 16, between Sault Ste Marie Films, Ltd., a provincial corporation, and Ernest Shipment, the Canadian motion picture producer, under the terms of which the local company will finance the making of Alan Sullivan's book "The Rapids" at estimated cost of $200,000. The vital interests involved in this story and the certainty of its world wide appeal indicate possibilities of Canada's first million dollar picture.

On the board of directors are W. C. Franz, president Algoma Steel Corporation; Major P. B. Wilson, vice-president Spanish River Pulp and Paper Company, Ltd.; J. D. Jones, general manager Algoma Steel Corporation, Ltd.; Colonel C. H. L. Jones, general manager Spanish River Pulp and Paper Company; George A. Montgomery, president Algoma Central and Hudson Bay Railway Company, and Algoma Eastern Railway Company; George W. Goodwin of Goodwin & Carmichael, lawyers; James Lyons, president board of trade; John Hussey, general manager Hussey Furrier Company, Ltd., and Ernest Shipman. An advisory board has also been formed consisting of the mayor of Sault Ste Marie and leading men and women identified with social and educational organizations.

Goldwyn's "Glorious Fool" Has First N. Y. Showing at Capitol

The new comedy romance by Mary Roberts Rinehart, "The Glorious Fool," produced by Goldwyn under the direction of E. Mason Hopper, received its first New York showing at the Capitol Theatre this week and pleased the critics almost as much as it did the large audiences which watched it unreeled. Goldwyn states. Helene Chadwick and Richard Dix are the featured players in "The Glorious Fool."

The New York Herald said: "Laughable film of hospital romance. Helene Chadwick charming in role of nurse."

American "The leads are excellently cast in an extremely pretty spring-like story, full of humor, with a compelling romance."

Times: "A good tale of the humor which Mary Roberts Rinehart has been able to extract from hospital situations gives life and a good reason for being to 'The Glorious Fool.'"

Tribune: "T. Mason Hopper directed the picture and he has preserved the atmosphere admirably. The characters appear as though they had stepped from the pages of Mrs. Rinehart."

Journal of Commerce "Tears and laughter equally blended. Mrs. Rinehart has a way of humanizing everything that flows from her pen."

Telegraph: "As a production it is always adequate with several touches of delightful humor and real comedy. Thoroughly clean and wholesome without being dull."

Plans Completed for Making Two More Ruth Roland Serials

Pathe says that the many exhibitors who have reported record-breaking business with "White Eagle," the latest Pathe serial starring Ruth Roland, will be interested to know that plans are completed for the making of two Roland serials at the United Studios. Miss Roland and her company will start work on the first of these very shortly her much heralded "Timber Queen" being practically finished.

Temporarily Titled

The Roland serial to follow "The Timber Queen," and work upon which is about to begin, has the temporary title of "The Riddle of the Range." It has an original story specially written for Miss Roland by John Grey, who has also written the continuity. John Grey is also the author of the second story in which Ruth Roland will be starred under the United Studios contract. Including the forthcoming "Timber Queen," the near future, therefore, holds assurances of the successive release of three more Pathe serials with Ruth Roland as heroine.

"A foreign picture that takes rank with the best that have been imported into this country, from the standpoint of excellence of production, photography, faithfulness to detail and action, while the continuity is rather an improvement on many that have been shown here. It is really an excellent piece of work, certainly the best French film that has been shown here. The true atmosphere of the Levant, which so many film makers have sought to transfer to the screen, is presented in a manner that has the unmistakable mark of fidelity to fact."—New York Mail on "The Sheik's Wife."

"Oh, you will like 'Gypsy Passion'.—— it is unlike anything else ever screened. It is vivid, beautiful, delicate as poetry....."

writes Rob Reel in the Chicago Evening American advising lovers of good pictures to

From—

THE MOTION PICTURE CRITIC
of Chicago's Leading Afternoon Newspaper

FILM NEWS AND REVIEWS

'Gypsy Passion' or 'The Child of the Bear' is Great

BY ROB REEL.

There are moments when a motion picture reviewer is the last person on earth fit to criticize a picture. He sees so many of them in the course of a week that many times they bore him before "Finis" is written, and he's likely to blame it on the film!

"However, there is one production that the most blase critic—or reviewer—could never criticize.

"Gypsy Passion!"

Here is a play that proves Shakespeare's words, "The plays the thing." Here is a cast that proves the power of proper selection. Here are scenes that are truly beautiful—genuinely picturesque. "Gypsy Passion!"

It is taken from the story of Jean Richepin, "Miarka, the Child of the Bear."

A baby is cared for by a great black bear—a wee brown gypsy baby whose mother died and whose grandmother, Romany Kate, is her only living relative. "It is written," insists Romany Kate, "that you shall meet the chief of all our tribes at the shrine of the saint, Lady Mary of the Sea." And Miarka, child of the bear, shudders, because she loves the son of Count de la Roque, a French gentleman, and the gypsies' friend.

There is one Louis. A rascal! He loves Miarka—or, at least, desires her. He schemes to have Romany Kate placed in prison, and when the girl is left alone—except for the great bear—he seeks to abduct her.

But he has not counted the beast! There is a battle—man and bear—and the man goes down before the bear's huge body with lacerated face and broken bones.

Oh, you will like "Gypsy Passion!" It is unlike anything else ever screened. It is vivid, beautiful, delicate as poetry and decent as all life.

Madame Rejane as Romany Kate handles her part with conscientious care—a truly excellent actress! Jean Richepin himself appears as the dignified old count. Desdemona Mazza as Miarka is charming and very lovely. Ivor Novello, already famous in another field (for he wrote "Keep the Home Fires Burning"), plays the juvenile lead. Others in the cast are well chosen, as I have already said, and further than this I can only add—

SEE IT when it comes, for you will be doubly pleased.

Reprinted from the Chicago Evening American of Friday, March 10, 1922.

If you Are in the Vicinity of New York It will pay you to see this Picture. It plays ALL NEXT WEEK AT THE

— MARK STRAND —

A NATIONAL INSTITUTION
B'WAY & 47th St Direction JOS PLUNKETT

BROADWAY & 47th STREET

Ask Bowman of the Automaticket Co.

He Knows—See Page 444

RESULTS—?

—*the Film Distributor*

versus

—*the Equipment Dealer*

The **film distributor** is buying space in trade papers to **announce** his productions to the theatre owners and managers.

He does not expect to receive orders or bookings in return.

His salesmen attend to that. It is nearly always straight publicity.

The **equipment dealer** on the other hand is looking for direct returns—letters asking for more detailed information, etc.

He can get the expected return only through the trade paper with the largest trade circulation.

The equipment dealer is getting more returns from the World than through all other mediums, therefore, the World must be the best advertising medium in the trade.

MOVING PICTURE World

The oldest and newest trade paper in the field

Leading the field in circulation
Leading the field in results

Selznick Announces Move of Production Forces to West Coast

Definite announcement that such future motion picture production as is at present contemplated by the Selznick corporation is to be made on the Pacific Coast has just been made by Myron Selznick, vice-president of the company, in charge of production.

The exodus from the East to the West will take place about the middle of April. Preparations for the move are now actively under way.

Among those who will make the journey westward are Vice-President Selznick, his assistant Joseph W. Schleiff, and James Dent, studio manager, of the production forces; Ralph Ince, Victor Heerman, and George Archainbaud, of the directorial staff, and Elaine Hammerstein, Eugene O'Brien, and Owen Moore, of the corps of Selznick stars.

The Selznick productions of the immediate future will be made in the plant of United Studios, Inc., of which M. C. Levee is president. Not long ago, Myron Selznick became one of the biggest stock holders in this newly organized company which has taken over the property formerly known as the Robert Brunton studios, situated at 5541 Melrose avenue, Los Angeles.

According to Vice-President Myron Selznick's plans, immediately upon the company's arrival on the Coast, there will be begun the production of three star series pictures which will close up the quota of all of the Selznick stars for the current year. Two of these pictures will be Elaine Hammerstein productions and the third one starring Eugene O'Brien. The second feature with Miss Hammerstein to be made on the Coast will mark the seventh of the Elaine Hammerstein star series, a decision having been reached to release seven pictures with Miss Hammerstein this year instead of the six originally planned.

The work to be done on the Coast in the immediate future will also include the making of a number of big special productions. "The Easiest Way," which was announced some time ago, will be among these. "Rupert of Hentzau," recently purchased directly from the author, Sir Anthony Hope, is another Selznick special which may be produced in Los Angeles.

"That we are moving to the Coast," said Vice-President Selznick, "does not indicate any radical change in the conviction we have always held that good photoplays can be produced right here in New York City. Indeed, I think the Selznick productions recently have proven conclusively that the East need never take off its hat to the West if results on the screen are to be the test. The move simply means that we have in mind the production of a certain line of photoplays which can be done in Los Angeles more effectively than in the East, the style of production adding variety to the general product."

There is no announcement as to the length of time the Selznick company will produce on the Coast.

"Gypsy Passion" to Have Its First Public Showing at Strand

While next Sunday's showing of the Vitagraph special, "Gypsy Passion," at the Strand Theatre, Broadway, New York, will mark the first public screening of this picture, it has had a couple of private screenings, and the reviews which these private presentations elicited have caused many big-time exhibitors to be on tip-toe concerning this particular production.

Rob Reel, the critic of the Chicago Evening American, learned that a print of "Gypsy Passion" was in Chicago on Thursday, March 9, and having heard of the possibilities of this film made a special point to review it for the many thousands of picture devotees who are readers of his newspaper column. The praise of this critic was extravagant. Admitting in his review that many motion picture critics are not fit to criticize a picture as they are bored with so many of them from week to week, he launched into passionate praise of "Gypsy Passion," describing it as vivid, beautiful and delicate as poetry, and concluding by advising all lovers of good motion pictures to see this particular production at the first opportunity.

The critic of the New York Times was equally as enthusiastic about the production when it was shown at Town Hall last year, and in his resume of the best pictures of the year published in the New York Times early in January, 1922, he described this production as being "among the leaders."

Joseph Plunkett, managing director of the Strand Theatre on Broadway, New York, is confident that "Gypsy Passion" will set a box office record for his theatre. He bases his prediction on the success of another French production recently run in his theatre, "The Sheik's Wife;" on different technique and foreign atmosphere both of which bring out many people who care to see "something different" in the line of entertainment, and on the spectacular appeal of its amorous gypsy story as visualized by Louis Mercanton, known as the Griffith of France.

Vitagraph's executive offices report more interest among exhibitors in "Gypsy Passion" than any other film which they have handled for three years, with one exception.

Advertising Innovation by Whitson Causes Much Comment

Motion picture showmen are always doing the unusual, but to W. W. Whitson, manager of the Plaza Theatre, San Diego, California, must go the cake for novelty advertising, says Distinctive Productions. Manager Whitson took three columns in the advertising section of the San Diego Union to express his good opinion of "Disraeli" the day after the picture closed at his Plaza Theatre. As he told the public in this ad: "Had we written earlier, you might not have believed." And as Arthur S. Friend, of Distinctive Productions, said in commenting on the Whitson advertisement, "They will always believe him hereafter. He has listed the important item of Good Will right up at the very top of the Plaza's assets; he has made his house first in the esteem of the solid classes of his community, and I believe, as I have always believed, that the successful theatre is the one that in the long run appeals to those who think."

Amplifying this viewpoint to Moving Picture World, Mr. Friend states that his motion picture experience, and his theatrical experience before that, has convinced him that the reputation of a theatre is no better than the reputation of the pictures it plays.

"The Editor can put me on record," says Mr. Friend, "as having witnessed time and again the truth of these facts: that certain productions establish an exhibitor in his community; that desirable patronage is helpful to a theatre no less than undesirable patronage is hurtful, and that it takes just a few productions to clinch desirable business even as it takes but a few to clinch the undesirable kind. When you realize that the house that shows a profit on the year almost always attracts the solid spending classes, you know in a jiffy what the man who runs the Plaza is driving at.

"That Mr. Whitson's tribute to 'Disraeli' has made us very proud goes without saying. And his splendid tribute to our effort has stimulated our determination to produce only the kind of picture that is worthy of our corporate name."

Cox's Orchestra Engaged for Ball

Jay Cox's all-star orchestra of twenty-four pieces has been engaged to furnish the dance music at the Paramount Club ball to be held at the Hotel Commodore Friday evening, March 31, in commemoration of Paramount's tenth anniversary.

Goldwyn Film to Be Early Release

Goldwyn's production of Gouverneur Morris' melodrama, "Yellow Men and Gold," is scheduled for early release. An unusually complete and valuable exhibitors' service book, it is said, is being prepared by the publicity and advertising departments. Irvin V. Willat, one of the ablest of directors, directed the picture.

Committee Praises Century Comedies

The National Committee for better films has selected three out of the four Century Comedies made in January as especially good pictures for children. The two reelers in question were "Horse Sense" with Harry Sweet and Sally, the trained mare, "Little Miss Michief," starring Baby Peggy, and "Mutts," starring Brownie, the Wonder Dog, supported by an all-dog cast. For the month of February the National Committee put on its index all four Century Comedies submitted to it.

The approval of this committee is only one of the many signs that Julius Stern is making good his recent statement made on his return to California: "There is only one kind of comedy suitable for American audiences—the sort which can be enjoyed by the whole family—the comedy which is not only bright and snappy but clean as well."

Doris May to Make "Twin Brides" for R-C Pictures

"Twin Brides," an original story by Ethel M. Hadden will be Doris May's next starring vehicle for R-C Pictures, according to a wire just received from their west coast studios. The title should have a big box office value, hinting as it does to a story of amusing complications and ingenious twists.

It is said the story will give Doris May ample opportunity to display that subtle comedy which has made her so popular among the screen's younger comediennes; it being one of the cleverest and most amusing roles in which she has appeared for some time.

Work on the production will begin in a very short time at the R-C studios. William A. Seiter, who has directed her in the past will assume directorial responsibilty for the pcture.

The cast is now being selected and will be announced later.

"The photography is uniformly splendid, even in the half lights and the atmosphere, while lengthy, is more veracious than that of The Sheik, the tents smacking less of a corner in the charity bazaar."—

New York Herald on "The Sheik's Wife."

Big Increase in Bookings by Leading Theatres for Educational Pictures Week

The rapidity with which special bookings of Education Pictures for Educational Pictures Week are being reported to the home office of Educational is increasing steadily as the date of the beginning of this special period, April 16, draws nearer.

The theatres already definitely booked for Educational product for the week of April 16-23, or which have definitely promised to select subjects for showing, include many of the country's biggest first run houses.

The spirit of the reports from Educational's many branch exchanges is typified in a letter from the Los Angeles branch, which, after listing five Los Angeles first run houses that are going to observe Educational Pictures Week, and a larger number of important houses in other large cities in the territory, said:

"And many other theatres of prominence will also use our product. From the outlook at the present time, we will have 100 per cent representation."

Among the theatres in the Los Angeles district which will observe Educational Pictures Week are: Los Angeles—Kinema, California, Clune's Broadway, Orpheum, Jr., (Hill Street Theatre), and Tally's Broadway; San Diego—Pickwick; Pasadena—Jensen's.

Theatres in district served by other Educational branches in which Educational Pictures will have a prominent part from April 16 to 23, include the following:

Cleveland branch: Cleveland—Loew's Ohio Theatres, Allen; Youngstown—Dome; East Liverpool—Ceramic; Akron—Orpheum; Toledo — Valentine; Sandusky — Schade; Canton—Alhambra, Valentine.

Pittsburgh branch: Pittsburgh—State, Savoy, Blackstone; East Liberty—Liberty; Erie—Strand, Perry; Johnstown—Cambria; New Castle—Liberty, Opera House; Altoona—Strand.

Washington branch: Washington—Rialto; Baltimore—Rivoli, Century, New, Garden, Parkway; Norfolk, Va.—Wells; Richmond—Colonial, Broadway.

Denver branch: Moore-Greaves Circuit and Mountain States Theatres Corporation, which have booked 100 per cent these theatres: Denver—Princes, Rialto, Queen; Colorado Springs—Princess; Pueblo—Rialto; Greeley, Colo.—Sterling; Cheyenne, Wyo.—Princess.

Salt Lake City branch: Salt Lake City—Paramount-Empress, Pantages; Ogden—Orpheum.

Kansas City branch: Kansas City—Newman, Royal, Twelfth Street; Wichita—Palace, Wichita, Kansas; Salina—Palace; Topeka—Orpheum.

Des Moines, Iowa, branch: Dubuque—Grand; Davenport—Capitol, Garden, Family; Clinton—Rialto; Muscatine—Palace; Burlington—Palace.

Oklahoma City branch: Oklahoma City—Empress, Folly, Majestic, Broadway; Tulsa—Majestic, Strand.

Albany branch: Troy—Proctor's; Schenectady—Barcli, Proctor's; Albany—Proctor's; Utica—Avon.

St. Louis branch: St. Louis—New Grand Central, West End Lyric, Capitol, Lyric, fifteen theatres controlled by the St. Louis Amusement Co., and many others.

Earlier reports to Educational's home office listed among houses that are to run Educational Pictures a large number of theatres in Boston, including Loew's New State; Modern and Beacon, Old South Theatre, and Star; the bigger houses in the Balaban and Katz circuit in Chicago (New Chicago, Tivoli and Riviera) and all the many Ascher houses, and such houses as the Walnut, Strand, Family and Capitol in Cincinnati.

Glucksmann Launches Big Exploitation Drive for Paramounts in Argentina

One of the greatest exploitation campaigns ever launched on behalf of Paramount Pictures in a foreign country has been undertaken by Max Glucksmann, of Buenos Aires, Argentina, one of the leading South American distributors and exhibitors. Mr. Glucksmann recently signed a contract with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, for the distribution of Paramount Pictures in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia

Paramount Pictures released in the United States since May 1, 1921, are included in the Glucksmann contract. Among the first productions to be released under the new arrangement will be "The Affairs of Anatol," and "The Sheik," which are expected to duplicate their record breaking success in this country in the six South American countries.

Mr. Glucksmann owns more than a score of motion picture theatres in Buenos Aires, and in each of these theatres is conducting an active exploitation campaign on behalf of Paramout Pictures, using his screens, large banners across the fronts of his theatres and nearby billboard space to announce the early appearance of Paramount Pictures under the Max Gluckmann program. Large and small signs placed in advantageous locations about each theatre bear this announcement in Spanish:

"Paramount Pictures: all the films produced by the great American concern from May 1, 1921, will be shown exclusively in this theatre and in all the moving picture houses showing the Max Glucksmann program."

Many twenty-four sheet stands in splendid locations throughout the city now carry the above message, and advertising space in the leading trade and general publications is being used to acquaint the public with the new arrangement for Paramount distribution. Similar campaigns are being conducted in Uruguay, Paraguay, Chile, Peru and Bolivia, where Mr. Glucksmann has branch offices.

Pathe to Augment Releases with Film of Kipling Story

Pathe Exchange, Inc., announces that the strong collection of short subject features and the one serial episode scheduled for release the week of April 2 will be augmented by Rudyard Kipling's "Ballad of Fisher's Boarding House," and a special anniversary issue of the Pathe Review.

Pathe Review, No. 149, celebrates its third anniversary issue as one of the leading screen magazines with a special issue presenting out-of-the-ordinary subject in an elaborate manner. "The Opossum" is the latest offering of the series of "Adventures of Bill and Bob," showing the woodland exploits of the youthful hunters and trappers.

"Beat It" is the title of the current re-issued one-reel comedy starring Harold Lloyd. With him are Bebe Daniels and "Snub" Pollard. "The Anvil Chorus" is the latest Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted in the offering by Marie Mosquini. "The Mark of Cain" is the new Pathe Playlet scheduled for current release. Irene Castle is starred in the offering with Antonio Moreno featured. George Fitzmaurice directed the production.

"The Pivoted Rock" is the fourteenth episode of the new Pathe serial, "White Eagle," starring Ruth Roland.

"The Lion and the Mouse," one of the best-known fables of Aesop, is the next animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Paul Terry.

"This is something different in the way of a story about the desert. . . . with its unconventional ending, *'The Sheik's Wife'* has much to recommend it."

—*New York Times in "The Sheik's Wife."*

Herbert Brenon to Direct Farnum

From William Fox comes the announcement that William Farnum's next picture will be "Shackles of Gold," an adaptation of Henri Bernstein's great drama, "Samson." The direction is in the hands of Herbert Brenon.

Neilan Names Cast for His "Fools First"

Upon completion of his newest production, "Fools First," Marshall Neilan announces a notable cast for this production, including the names of players who have been starred in their own productions in the past.

In the leading parts are Richard Dix, Claire Windsor, Claude Gillingwater, Raymond Griffith and George Siegman. Others appearing in important characters are Leo White, Helen Lynch, Shannon Day, Harold Goodwin, Robert Brower, Jack Duffy, Bobby Fuere, E. Villa, Clyde McCoy, George Dromgold, William Irving, Theodore Van Eltz, Fred Kelsey, William Machin, George Hernandez, Charles French, Hazel Keener, Monte Collins and Carrie Clarke Ward.

Brings Employes Sixty Miles to Enjoy Big Laugh

The manager of Educational's branch exchange at Oklahoma City, Okla., writes the home office of Educational an interesting incident in connection with a showing of "Robinson Crusoe, Ltd.," an Educational-Mermaid Comedy, in Cushing, Okla.

"Robinson Crusoe, Ltd.," the first of this season's series of Mermaid Comedies and perhaps the most popular comedy ever made featuring Lloyd Hamilton, was running at the Dixie Theatre in Cushing. In the audience the first day of the picture's run was the manager of a large oil refining company, with a plant in a smaller town some miles away from Cushing. The oil man was so well pleased with the comedy that he immediately returned to his home town, and the next day filled a car with sixty of his employes and took them to Cushing to enjoy the picture as he had done."

Sets Up New Record

The New York Paramount Exchange, under the supervision of H. H. Buxbaum, district manager, and Harry Danto, sales manager, during the week ending March 11, served 589 theatres with 1,551 individual film deliveries. These figures, in the opinion of F. V. Chamberlin, Paramount's general service manager, represent probably the greatest amount of business transacted in a single week by one film exchange in the history of the industry.

Why?

Why did the world's greatest poets harp upon

SHADOWS

Shakespeare wrote:

"Life's but a walking shadow."

Omar Khayyam:

"We are no other than a moving row
Of magic shadow shapes that come and go,"

SHADOWS

have dominated the thoughts of mankind since the dawn of reason, and now, flickering upon the silver screen, they provide the dominant form of entertainment for the human race.

In general there is something obscure, insubstantial, about shadows, and this holds true to a great extent in the employment of light and shadows in producing pictures on the screen. However—

SECOND NATIONAL PICTURES CORPORATION

by earnest and intelligent effort and systematic methods, has cleared away some of the confusing shadows from the motion picture industry, and that is—

WHY

it is able to offer some of the best pictures ever filmed, on attractive terms.

"The Night Riders" "Her Story" "David and Jonathan"

Second National Pictures Corp.

140 West 42nd Street **New York**

Pathe Says that Harold Lloyd Reissues Are Making Big Hit

Since the rapid rise of Harold Lloyd as a comedian in multiple-reel comedies from his first one-reelers, the question came up before officials of the Pathe Exchange, Inc., whether or not it would be advisable to reissue the comedian's first offerings. Finally the decision came, with the provisions that the one-reelers should be reedited, and that new advertising aids should be gotten out. That the reissued offerings are successful would be putting it mildly, Pathe says, for some of them are being used as program features, and many of them are shown in the Broadway houses, including the Strand in New York.

Wilson Is Made Associate Editor

Carey Wilson has been made associate editor of the Goldwyn scenario department, according to announcement by Vice-President Abraham Lehr. Mr. Wilson joined the studio staff three months ago.

Bonistall Heads Pittsburgh Office

Wid Gunning, Inc., announces that Frank C. Bonistall has been appointed manager of the Pittsburgh Exchage. Bonistall is one of the best-known film men in the Pittsburgh territory, having been the representative there of Famous Players, and before that, of Associated Producers. Ricord Gradwell, managing-director of the Gunning organization, considers the acquisition of Bonistall an important gain in the field staff of the company, which has been breaking all records in bookings for the Entertainment Series of the big pictures.

Archainbaud Directing

For the production of "Evidence," which Elaine Hammerstein is finishing at Selznick's studios in East Forty-eighth street, New York, Myron Selznick has returned George Archainbaud to the directorial staff of the Selznick organization. Mr. Archainbaud directed several of the pictures in which Miss Hammerstein appeared while the studios were at Fort Lee.

Much Interest Is Taken in Contest

Exhibitors in all parts of the country are, it is said, displaying the keenest interest in the Goldwyn-Photoplay New Faces Opportunity being conducted by the Goldwyn Company and Photoplay Magazine.

One feature of the contest is the offer of a prize of $500 to the exhibitor who sends in the photograph of the winner, who may be a patron of his theatre.

Back to Studio

With the finished scenario of "Nice People" under his arm, William de Mille returned to the Lasky studio recently to start immediate production work on this Paramount adaptation of Rachel Crothers' play. The producer had been in consultation with Clara Beranger, the scenarist, in New York during the previous three weeks.

Work Begun on Mae Murray Film

Mae Murray's next motion picture production, to follow her presentation by Robert Z. Leonard in "Fascination," a forthcoming Metro release, will be a photoplay entitled either "Broadway Rose" or "The Broadway Bubble." Work on it already has begun.

Fox Says It Has Filmed First Views of Vesuvius in Action

Fox says that according to exhibitors who are congratulating themselves on being regular Fox News patrons, the News has again demonstrated the unimpeachable right to proclaim itself "mightiest of all," by securing the first airplane pictures ever taken of Mount Vesuvius in volcanic activity.

These exhibitors, it is said, are eagerly awaiting the release of Fox News volume 3, No. 51, in which, it is stated, the greatest thrill pictures ever made will be featured.

Fox Organizes a New Comedy Unit

William Fox has organized a new comedy unit at the West coast studios, the purpose of which will be to produce a type of comedy burlesquing the old-time western melodrama.

Pathe Review Celebrates Its Anniversary by Widening Scope

The third anniversary of Pathe Review, marked by the issue of No. 149, April 2, will be characterized, Pathe states, by a widening of the scope in selection, with an especial emphasis on the unusual, the entertaining and the instructive elements of things in the wide, wide world. So it is, Pathe Exchange announces, that in the first of the new series is offered an exceptionally appealing array of features, gauged both from the standpoint of the camera and the printed magazine. The slogan, "All the world's your neighbor," expresses, Pathe says, the breadth of purpose in the new issue.

Mission Film Done

The Mission Film Corporation has completed the initial production, "Carry on the Race," which is the first of the "films with a mission" designed to be censor proof. Clarence Geldert directed. Richard Wayne, Lillian Leighton, Catherine Murphy, Arthur Osborn, Winter Hall and Margaret Loomis are in the cast.

Names March 26 as Date for Showing of "Gypsy Passion"

March 26 has been finally selected as the date for the "first night" on Broadway of "Gypsy Passion," the French picture released by Vitagraph. Manager Joseph Plunkett, of the Strand Theatre, was so impressed, Vitagraph says, by the great box-office success made by "The Sheik's Wife," Vitagraph's other French film, which opened at the Strand on Sunday, March 5, that he determined to follow it up as soon as possible with "Gypsy Passion." Vitagraph says that French pictures now have a big, popular appeal in this country.

"Gypsy Passion" gives promise of making an even greater success than its predecessor, at the Strand, according to Vitagraph. In it Madame Repane has made her only appearance on the screen. It was directed by Louis Mercanton.

"Prisoner of Zenda" Acclaimed by Officials of Metro Company

"The Prisoner of Zenda" is Rex Ingram's greatest production since he made for Metro "The Four Horsemen of the Apocalypse." This is the unanimous opinion of officials of the home office of Metro Pictures Corporation, in New York, after inspection in the company's projection rooms of the first print to arrive from the Hollywood studios. This print was sent last week by Mr. Ingram by special messenger from the West Coast.

Immediately upon its reception, "The Prisoner of Zenda" was thrown on the screen for a special pre-view. Commenting upon his impression of the new $1,000,000 photoplay of Anthony Hope's novel, as dramatized by Edward Rose, William E. Atkinson, vice president and general manager of Metro, said:

"It is the biggest box-office bet we have ever handled. Nothing has been done approaching 'The Prisoner of Zenda' since 'The Four Horsemen.' They are two of the greatest pictures ever made."

"Its settings and atmosphere probably would satisfy The Sheik himself.''

—*New York World* on *"The Sheik's Wife."*

Pathe Engages Andree Peyre to Play in Ruth Roland Serials

Andree Peyre, the 22-year-old "stunt" aviatrix and screen beauty, has been engaged by Pathe for the company supporting Ruth Roland in serials. Miss Peyre left New York for the Pacific Coast last week, where she will begin training for some serial features contained in the script of the serial which will go into production following the completion of the Roland picture at present called "The Timber Queen."

"The Challenge" Partly Completed

Exteriors of "The Challenge" (working title), which Dolores Cassinelli is making under the direction of Tom Terriss, have been completed and the company is now engaged on the last few settings in the Harry Levey studio in West 38th street.

Hippodrome Runs Christie Comedy

"A Barnyard Cavalier," one of the most spectacular and funniest comedies Christie has made for Educational release, began on March 20 an indefinite run at the New York Hippodrome as the opening number on the program.

Fifty of the regular one sheets prepared by Educational for use in connection with this subject were bought by the Hippodrome management, and have been placed in various parts of the city. Exceptional exploitation along other lines also has been given to this two-reel fun film, and the picture is given a fine presentation.

Get in touch with the nearest exchange handling pictures advertised in PROSPERITY SECTION OF THIS ISSUE.
Cash in on money making pictures advertised in PROSPERITY SECTION of this issue.

Prosperity

PROSPERITY, according to the best understanding of the moving picture business under present conditions, is represented by any figure better than a loss. This assertion is not made pessimistically but rather as a reaction from personal observations in a coast to coast trip just completed.

A number of large theatres throughout the country are doing a very large business and making handsome profits. A number of neighborhood houses and smaller theatres are barely getting by.

Various explanations are given to account for the depressed condition in the smaller houses. One of these is, that the public is fed up on medium pictures and that they need the tonic of fine productions plus enthusiastic hard-working showmanship to bring them back as regular patrons of the theatres.

With the idea of stimulating this plan we consulted various authorities on picture values, and taking their judgment we encouraged the producers to present their message regarding these success productions in this issue of Moving Picture World.

The original suggestion for this plan came, as many of the best suggestions come, from an exhibitor and we have gladly responded to it.

We believe confidently that there is nothing whatever the matter with the moving picture business, provided good entertainment is given to the public and good showmanship is utilized in the exploitation and selling to the public of this good entertainment.

ARTHUR JAMES.

POLICE CALLED TO PRESERVE ORDER

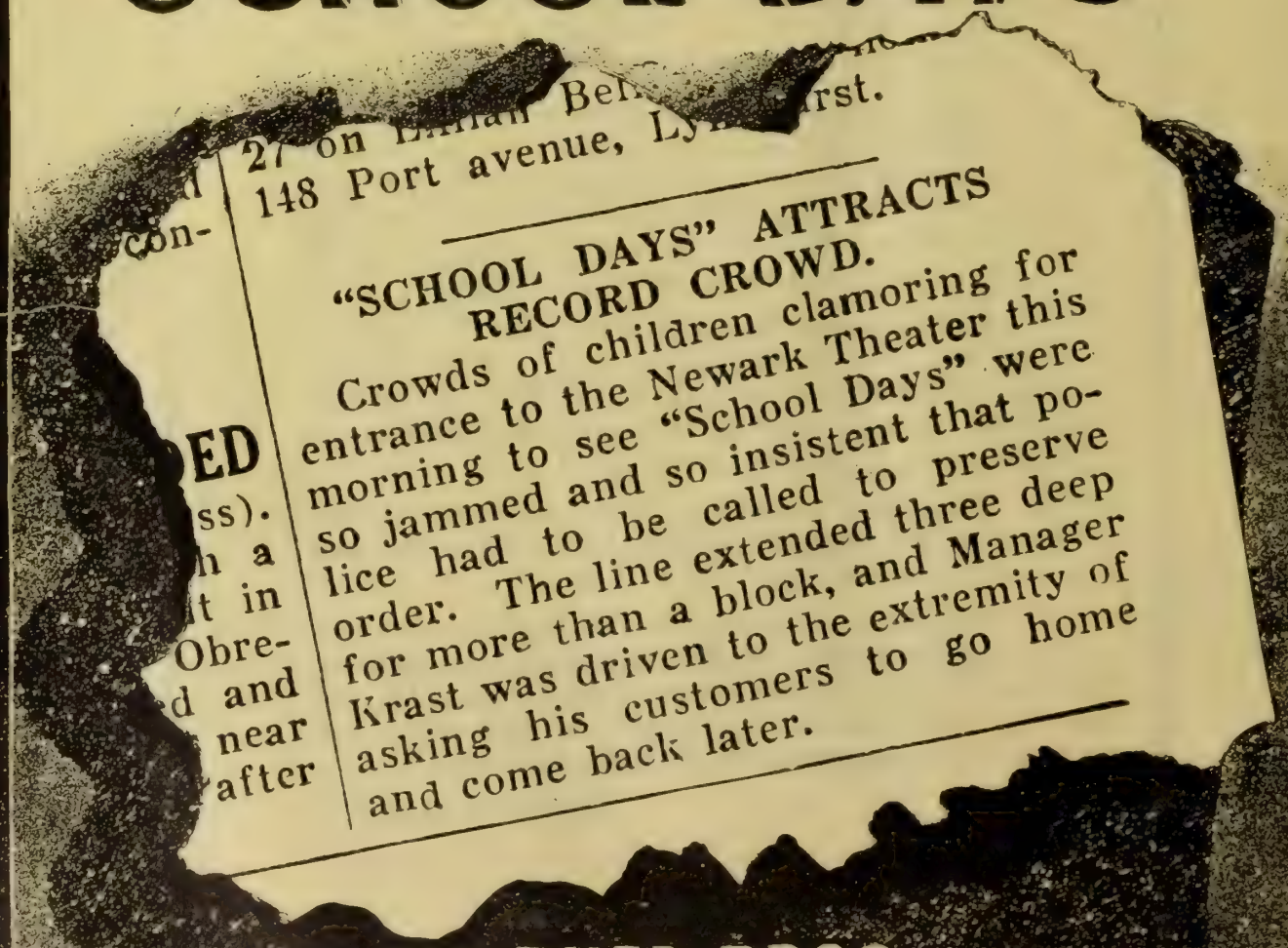
LINES THREE DEEP—MANAGER TELLS CUSTOMERS TO GO HOME—CROWDS STAMPEDE THEATRE TO SEE THE SEASON'S MOST JOYFUL TRIUMPH

Wesley Barry

By arrangement with Marshall Neilan

in GUS EDWARDS'

"SCHOOL DAYS"



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"SCHOOL DAYS" ATTRACTS RECORD CROWD.

Crowds of children clamoring for entrance to the Newark Theater this morning to see "School Days" were so jammed and so insistent that police had to be called to preserve order. The line extended three deep for more than a block, and Manager Krast was driven to the extremity of asking his customers to go home and come back later.

WARNER BROS.
1600 BROADWAY, N.Y.

PRODUCED BY HARRY RAPF

DIRECTED BY WILLIAM NIGH

Proven Prosperity

IN the following pages you will find announcements of seven Paramount Pictures, chosen out of hundreds because they are the **seven greatest box-office pictures** ever released by Famous Players-Lasky.

Every one of them broke records when it was shown. Every one of them was acclaimed universally as a masterpiece. Every one is remembered by public and exhibitors as marvelous entertainment.

When they were released, the public had heard comparatively nothing of them. Only a limited per cent of the population of any town saw them.

But all of them have been talked about ever since!

Give your patrons a week in which to see the pictures they've been hearing about for two years! Give them a chance to repeat that wonderful thrill they experienced when they first saw them!

That's what Hugo Riesenfeld is doing, in the Rialto Theatre, New York. He's showing these seven during the week of March 26th. And it's an idea that every theatre in the country can profit by following.

New prints and a complete line of accessories ready at all exchanges.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

MAYFLOWER PHOTOPLAY CORPORATION PRESENTS

GEORGE LOANE TUCKER'S PRODUCTION "THE MIRACLE MAN"

BY GEORGE M. COHAN

A Paramount-Artcraft Picture

UNIVERSALLY admitted to be the greatest motion picture ever made.

A one hundred per cent success in every theatre that played it.

The picture that made everyone famous who was connected with it.

Everyone who saw it wants to see it again. Everyone who didn't wants to see it now.

The cast includes Thomas Meighan, Betty Compson, Lon Chaney, J. M. Dumont, and other favorites.

From the story by Frank L. Packard.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

ARTCRAFT PICTURES

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Prosperity Week, If Properly Handled, Will Bring Success to Any House

PROSPERITY WEEK, suggested by MOVING PICTURE WORLD to fill the week of April 16 to 23, is merely the "revival" idea suggested in this department about a year ago and at that time worked with very real success by a large number of exhibitors.

This time the idea is hooked-up to the return of prosperity, but the basic idea is the same; to stimulate an increased attendance at the theatres through the appeal of better than usual pictures.

Each manufacturer, in this section, has put forward the pictures he knows have brought the best returns to exhibitors. From the large representation a program may be selected which will not only make for large business during the showing, but which will tend to increase future business through attracting to the theatre those who have of late remained away, either through motives of economy or because they have tired for the time, of the program picture.

Gets Them Back

In previous periods of depression the picture theatres prospered because the admission prices were five and ten cents, and this form of cheap amusement was within the reach of practically all. Today admissions range from twenty to fifty cents, and attendance has been cut down. *Many of those who stopped going because they could not afford to, now have the money again, but they are out of the habit of paying a weekly visit to the theatre.*

Get them in. Get them in two or three times, and you will have them back into the "regulars" column and can depend upon their future support. To this end it is recommended that even where a house runs for a full week the policy be changed to a program of seven features.

Hugo Riesenfeld, of the Rialto, Rivoli and Criterion Theatres, New York, has swung into

Riesenfeld Houses in New York Adopt the Suggestion of Moving Picture World

the idea and has already announced that for Prosperity Week he will make a daily change at the Rialto, offering "The Miracle Man," "Old Wives for New," "Dr. Jekyl and Mr. Hyde" and the other Paramount features especially advertised in this section.

This is the first time that one of the big Broadway houses has offered a daily change, with the exception of the New York Theatre, under the Loew management, which is not a first-run house. What is good enough for Broadway should be good enough for Main Street.

The idea of the daily change is two-fold. It will not only make the most varied appeal to the indifferent theatregoer, *but it will tend to bring the patron in more than once during the week.*

All Can Come Back

There is not a picture listed in this section which cannot well play a return date in a town of any size. More important, it will stand a return whether you or your opposition first played it.

This is a point not to be overlooked. As a matter of fact it will probably help you to play returns the other house had on first run, on the proposition that you can steal some of the other manager's business and perhaps hold it after the special week has passed.

From the list here advertised, make the best selection you can from the point of view of your patrons' preferences, bill like a circus, hook-up to Prosperity, and keep on yelling until the last patron is out of the house on Saturday night.

Hook to Advance

In this section will be found exploitation details on all of the pictures listed. Some of these are time-tried and others are brand new, but all are good and will help to put over the pictures selected.

The week, however, should be handled as a whole. Make it Prosperity Week and hook-up to every available chance.

The Rotary Clubs all over the country are solidly behind the optimistic movement. They will help you. Kiwanis is not far behind Rotary. Get them, too. Get after the Chamber of Commerce or the Board of Trade. Get their help. Get them all to combine in defraying the cost of a series of posters preaching Prosperity. Ride in on the idea, and let it appear that you are merely trailing along on a movement started by the business organizations.

Get the Merchants

To this end it should be comparatively easy to hook all the merchants in town to the Prosperity. If you can, take your drive out into the country. Make it a shopping week, with special bargains in all the stores. Get advertisements and heralds to all the farmers in a reasonable radius. Bring them into town with the idea of spending money—a part of it at your theatre and the rest at the stores.

Be willing to share the idea with the town, and the town will support you in your efforts.

In a small town you can probably arrange to have all the stores decorated for the week. This applies to groceries and provisions, as well as to dry goods. Get a window in every store in town for Prosperity Week, and help the merchants dress the windows, then give your newspaper an idea of who will co-operate and

AN EXCEEDINGLY TASTEFUL BLACK AND WHITE LOBBY FROM THE STRAND, SEATTLE

Note how the frame cards match the general design with the black and white paneling. Note also the black silhouettes on the doors, one of the most striking features of a generally good design. This leads the line on lobby displays for "Molly O," and put over the Mack Sennett-First National to big money

Selling the Picture to the Public

what a splendid showing it will all make, and the farmers will Ford into town just to see the windows.

Put It Over

Get speakers to address your patrons on Prosperity. Limit them to five minutes at the most. Have but one speaker at each showing, and if possible change speakers for each show, listing them all in a general advertisement. You know what the four-minute men did for the Liberty Loan drives. Let them put it over for a return of Prosperity.

Remember that everything you do to help the quick return of Prosperity in your town must inevitably react in favor of your box office. Don't try to hog it all for your house. Let your entire town or section in on the drive. The bigger you make it the larger will be the results.

Lots of people are not spending money merely because they are still scared. Reassure them and they will loosen their purse strings. If they put money into circulation, you will get your share, even though the dry goods store or the butcher may get it first.

Your Particular Angle

The idea of re-booking the best shows is simply to assure the largest possible audiences. A good tale will bear telling twice. The people have already been sold on the plays you will offer. You will not need to drive as hard on any one play to get it over. Using standard hits, you *know* that you will have a good bill for the week. You are taking no chances on some unknown program release.

Pass that idea along to the patrons. Tell them that no matter what night they may attend, they are certain to see a good play; one of the real success of the past; something so good that you know they will wish to see it again.

There is too little use made of the re-book idea. There are dozens of plays that will make more money for you on a return than they did on the original showing. We have listed these plays for you. We have provided exploitation ideas. We offer you a foundation upon which to work to build the greatest week's business ever recorded in your house.

All you have to do is to take the idea and collect.

Weeks Always Win

You know from past experience what drive weeks will do for you, even when you have to swing them alone as a First National Week, a Paramount Week or whatever it may be.

Here is a National campaign in which you can list the solid support of *every* business enterprise and organization in your town or section. Here is an enterprise which will redound to the credit of your house and at the same time replenish your bank roll.

The stunt should break more house records than any scheme ever devised. All you have to do is to line up your prospects on the Prosperity idea and make business better in your section while making business better for yourself.

The idea costs you nothing. It will mean dollars in the bank. All you have to do is to put into practise the ideas outlined here. You don't even have to think—just hustle. The harder you hustle, the more you will make and the more permanent and lasting will be your success.

Hyman's Novelties at the Mark Strand

Edward L. Hyman's novelty at the Mark-Strand, Brooklyn, the week of March 26, is so large that it will tax the capacity of his rather small production stage, for which reason he lists but two production numbers, the first being disposed of early in the program to permit the staging of the second. For this reason he has introduced a film novelty in "The Enchanted City."

EDW. L. HYMAN

The overture will be that to Pique Dame with the orchestra in pink from the booth with lemon, amber and orange spots from overhead, each illuminating one-third of the area and overlaping in a blended effect. The stage windows will be in lemon and the strips in canary and light pink. House lights in the same colors.

The first production will be a dancing number with a team of Russian dancers featured with the Fokines and Pavlowa. This will be danced to Kreisler's Caprice Viennois. A dark blue cyclorama will be used, broken only with a settee with brilliantly colored cushions. The dancers will dress in the period of 1830.

Then comes "The Enchanted City," to be followed by "Like a Dream" from Martha, sung as a concert number. This and the Topical Review will give time to set the real novelty, a trio of pianists, each with his own concert grand. Their selections will be Kreisler's Tambourine Chinoise and Friml's Chanson Dansante. They will work against a light blue cyclorama, with four piano lamps and three overhead white spots supplying the illumination.

A soprano sings "The Garden of Your Heart" from the concert stage and then comes the feature, Barthelmess in "The Seventh Day," to be followed by Johnny Hines in "Torchy Takes a Chance." The organ postlude is Federlein's Sunset and Evening Bells.

First National Week Made Important Money

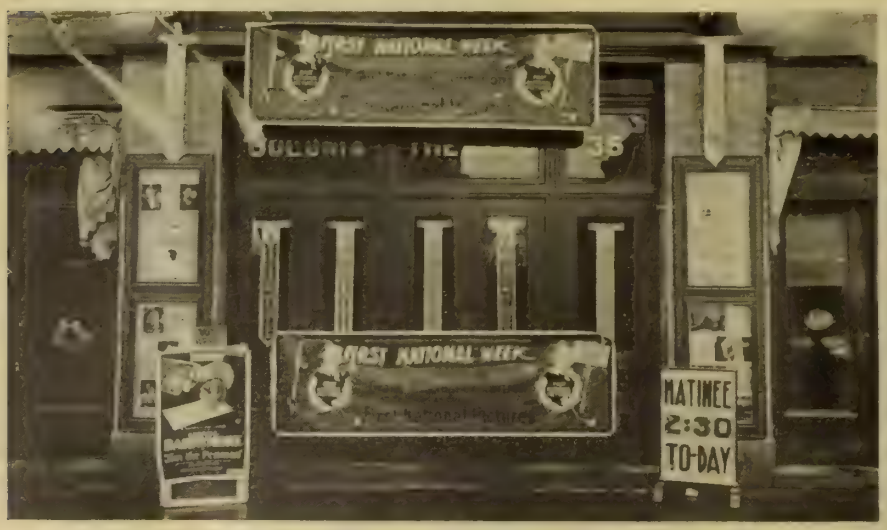
All of the franchise holders of First National Pictures made an extra clean-up with program pictures on the First National Week, because it gave the houses something new to talk about. The Colonial Theatre, Norwich, Conn., put the week above the attraction and sold on that idea, with "Jim, the Penman," "Tol'able David" and "The Golden Snare" among the bookings.

Ten 24-sheets were pasted—something new for the Colonial, and another pair were put on A boards and sent around on a truck. Tie-ups were arranged for each attraction and the merchants kicked in with prizes on a contest stunt; all because it was a special week.

It not only made money in excess of the average, but it left the town in a theatregoing frame of mind that will last for weeks to come.

Prosperity Week will give the same result, but here the field is open to all houses and with the best films of the past twelve months from which to make a selection. If you overlook Prosperity Week you are simply kicking five dollar bills into the sewer. That's what it amounts to if you turn your back on Opportunity.

Make It a Real Prosperity Week



FIRST NATIONAL WEEK WAS A BIG MONEY-GETTER

But you don't have to have a franchise to get in on "Moving Picture World's" Prosperity Week. Just "Book the Best" and you'll get more money than you ever supposed your esteemed fellow townsmen were in possession of at this time

Made a Pinch Hit

Everyone loves to see the other man get a "ticket" for some infraction of the automobile regulations, and George E. Carpenter capitalized this for a recent picture.

A car shot down the main street of Salt Lake City just at the noon hour. A policeman rushed out and hailed the woman driver. There was a long argument, while a huge crowd gathered.

Then the policeman hung a sign to the back of the car reading: "Pinched for speeding on her way to the Paramount-Empress to see Bebe Daniels in "The Speed Girl."

The car was borrowed from an agency, the cop was borrowed from the police station and the girl was one of the ushers, so the cost of the stunt was the cost of the sign. As it took them about half an hour to get to the police station by way of all the business streets, the stunt had full effect.

Selling the Picture to the Public

The Four Horsemen More Than Supershow

Ibanez Story in Spectacular Form Has Great Exploitation Possibilities

STRICTLY speaking, "The Four Horsemen of the Apocalypse" needs no exploitation, but merely advertisement. Stunts are not required to put over a production so widely advertised and derived from so famous a novel. To stunt with the usual gags is to stunt the picture in another sense, for you cannot well advertise a brass band with a piccolo solo.

There are a few hook-ups possible, but in the main the thing to do is to give the widest possibly publicity to the fact that you have the picture and let the picture work out its own salvation. It has been sold. You have only to tell where it may be seen.

To this end use paper; particularly the larger sizes, to the extent of your ability, and get the best possible display for this remembering that one twenty-four sheet on Main Street is worth an acre of paper up the back alleys.

Make a Splash

Back this up with cutouts of the ones for the window displays, and use plenty of them. Make a six or twenty-four sheet cutout for the marquise and use as many stills as you can find room for. The stills will give a better idea of the size of this production than anything you can tell them.

This does not mean that you have nothing to say. To the contrary, you should take ample newspaper space to supplement the billing, for this is peculiarly a picture to be sold to readers of newspapers.

Even on a return date you can work up a lot of free publicity; probably a greater amount than your advertising entitles you to, for the production of this celebrated novel is something more than a photoplay event and becomes a mater of news interest. If you have it for a first run in your town you can perhaps gain editorial comment.

Book Hook-ups

One exploitation stunt is naturally indicated; the book hook-up. Work on your stores to play up the book, using such copies as they may have in stock. If there are none on hand, letter a large card with the announcement that orders will be taken from those who will wish to read the novel after having seen the play at your house. Use plenty of stills here and you can probably sell some copies for the dealer and some tickets on your own account.

The school hook-up, too, can be worked for this. If you have to make a choice of school hook-ups try and make this one of the selections, even at the cost of some other title, which can be exploited in other ways, for the schools should give you a better business on this than on the average title.

Street Work

Street work should be done only where you cannot swing paper. Then it is perhaps useful to mount a pair of sheets on an A board and send it around town on a truck, or you can costume the four horsemen and send these out, but as a general thing street work will be wasted money on this title and should be employed only as a last resort.

If you use the horsemen, you can dress them very simply in white or black robes, with signs lettered upon the back. If you hire the robes, put the signs on cloth which can be sewn to the fabric and removed before the costumes are returned.

Any other stunts will be more apt to hurt than to help, and should be avoided. They will cheapen the picture and create a suggestion the reverse of that which you desire. Sell the story on the book, for the person who has never read the book is difficult to find and when found is probably too dense to be appealed to from any angle.

The Alaskan Locale Should Sell "Shame" Best

Land of Snows Will Help the Appeal of the Big Fox Production

BECAUSE the most vivid scenes in the Fox super-production of "Shame" occur in Alaska, it is probable that an Alaskan locale will best work out for a lobby display. If you have a log hut or similar effect, dig it out. If you have none, work in firs and furs with some cotton and powdered mica.

If you can work up a good wood setting, rig a wind machine to a motor and let the sound effect of the whistling wind increase the mental suggestion of the visual appeal. It will help not a little.

Dog sledges will help where they can be had, but don't work dogs unless you can make them convincing. A few amiable collies will not give the proper suggestion of the north.

Try a Peep Show

One stunt which has not yet been worked, might replace the built lobby. Build a peep show for the lobby, using a box about three feet across with an opening about five feet from the floor in the centre of the front large enough to give a comfortable view of the interior.

Paint the interior black—a dead black, except for the back. On this mount the clutch cutout from the six sheet, cutting out the face of the man. Back this with a mirror and in the front, at an angle, mount on opposite sides a Caucasian and a Chinese face, set so that each will accurately reflect in the mirror.

Face Will Change

Arrange a flasher so that lights directed on these will alternately light first the European and then the Chinese face. The result will be that the face of the man changes from white to Chinese and back again.

On the front letter "If you want to see why David Fielding fled from his wife and baby and sought to bury himself in the wilds of Alaska, look inside," or copy the text of the seventh item in the press book under the heading "Spice for your program."

One of the best advertising stunts is the definition played up in large type. All of the newspaper work should be directed to the chief angle of the story, the shame of the white man who is led to believe that he is an Eurasian. This is the essence of the story as well as its chief interest, and it also serves to give notice that this is a clean story and not a sex drama. It will prove by far the strongest appeal, so use it heavily.

For minor angles use the Alaskan atmosphere and the fight with the wolves.

shame (shām), *n.* Painful sense of guilt or impropriety, or susceptibility to such feeling; reproach incurred; dishonor; ignominy; contempt; cause of shame; a disgrace. — *v. t.* To put to shame; dishonor; disgrace; humiliate; mortify; bring or drive (a person) by shame.

What was the shame that drove David Fielding from his young wife and child into the trackless waste of the Great North?

See William Fox's Master Dramatic Creation

"SHAME"!

ONE ENTIRE WEEK — Selected as the opening attraction *of* Bridgeport's Newest and Finest Temple of the Screen Art — DEC. 12-17

DAWE'S THEATRE

State Street, near Broad

A USEFUL IDEA FOR A THROWAWAY

Selling the Picture to the Public

Pathe Playlets a Rich Field for Exploitation

Tabloid Versions of Old Hits With Big Stars Should Interest Your Patrons

FROM the showman's angle the distinctive feature of the Pathe Playlets is their flexibility for exploitation.

Pathe Playlets are fifteen successful features re-edited to three reels and issued as such on the Pathe program.

In three reels these features readily adapt themselves to any caliber of theatre and fit into the program needs of any house.

Each of the fifteen Pathe Playlets has a famous star, famous author, famous cast or famous director, around which an exploitation angle can readily be built.

Some of the Playlets have a combination of two, three or even all four of these exploitation elements.

Some of the Stars

The showman who concentrates on the star will find among these Playlets the name of Irene Castle, Frank Keenan, Helene Chadwick, Florence Reed, Antonio Moreno, Gail Kane, Bruce McRae, Baby Marie Osborne and others.

The showman who concentrates on titles by famous authors will find such as the "Midnight Stage," "At Bay," "Via Wireless," "Loaded Dice," "The Angel Factory," "Sylvia of the Secret Service" and others of equal note and fame.

Exhibitors who emphasize the director will be able to play up the name of George Fitzmaurice, who directed the greater number of these Pathe Playlets, and Henry King, whose recent success with "Twenty-three and a Half Hours' Leave" and "Tolerable David," have given him a definite box office vogue.

To the live theatre manager who plays the combination of star, story, director and author, these Pathe Playlets will permit him to play them up as the backbone of his program.

Recognizing the novelty of a three-reeler and realizing the distinct appeal of a three-reeler, programs are being made up with the Pathe Playlets as the feature, reinforced by a Path Serial, a Pathe comedy, the Pathe News and the Pathe Review.

Gives More Titles

In this way the exhibitor has a short reel program containing all the ingredients of successful entertainment at a cost which permits him to make a reasonable profit. Variety can be incorporated in the making up of programs by substituting either a two-reel Western or a two-reel thrill picture, or some short subject to go with a Pathe Playlet to achieve an audience effect, complete in entertainment satisfaction.

But the adaptibility of the Pathe Playlets to meet every need of the exhibitor and to return to him his answer in dollars is buttressed by exploitation aids which are in keeping with the Playlets themselves.

The campaign book is a comprehensive survey of what the Playlets are, how they fit into the exhibitor's scheme of things, how he can best exploit them, and how he can make most money with them.

The campaign book is elaborate, contains scenes from each of the fifteen Playlets, contains press stories of each and lists the entire fifteen features, giving star, story, cast and director, together with the advertising accessories.

Campaign Book Helps

With this campaign book the exhibitor can put over his ballyhoo, in conjunction with the posters, lobby display, black and whites and slides.

A full complement of advertising material goes with every Pathe Playlet, which includes a one-sheet, three-sheet and a six-sheet, eight 11x14 sepia lobby displays, fifteen black and white photos, one slide and newspaper cuts or mats of the stars.

That the Pathe Playlets are registering the thought for which they were conceived, in other words, to meet every need of the exhibitor, is already being proved by the bookings reported which have outshone expectations and will undoubtedly encourage the issuance of a second series of Pathe Playlets.

Some High Lights in Selling "Three Musketeers"

Castles, Perambulators, Dollar Sales and Book Tie Ups Help

CASTLE fronts have proven the best lobby stunt for United Artists' production of "The Three Musketeers," with Douglas Fairbanks. This sounds expensive, but it need not cost a great deal of money, and you can figure that other plays can use the same front with a little repainting and pro-ratio. The castle can run all the way from a full built-in lobby to the mere suggestion of a battlement cut from corrugated board and formed around the top of the marquise or over the front of the house above the entrance. In the latter case it can effectively replace a banner and be lettered with the star and title.

A capital teaser campaign has been worked on the motto of the quartet, using the "All for one and one for all" with the addition of such lines as "It will be a terrific struggle." "Four fared forth and but one returned" and similar lines. This can be worked as newspaper scatters, slides or on throwaways or snipes. Use them liberally or not all.

Dollar Sales

Combinations of merchandise "all for one dollar and one dollar for all" are effective in towns or districts which respond to dollar day sales and can be made the basis of co-operative pages.

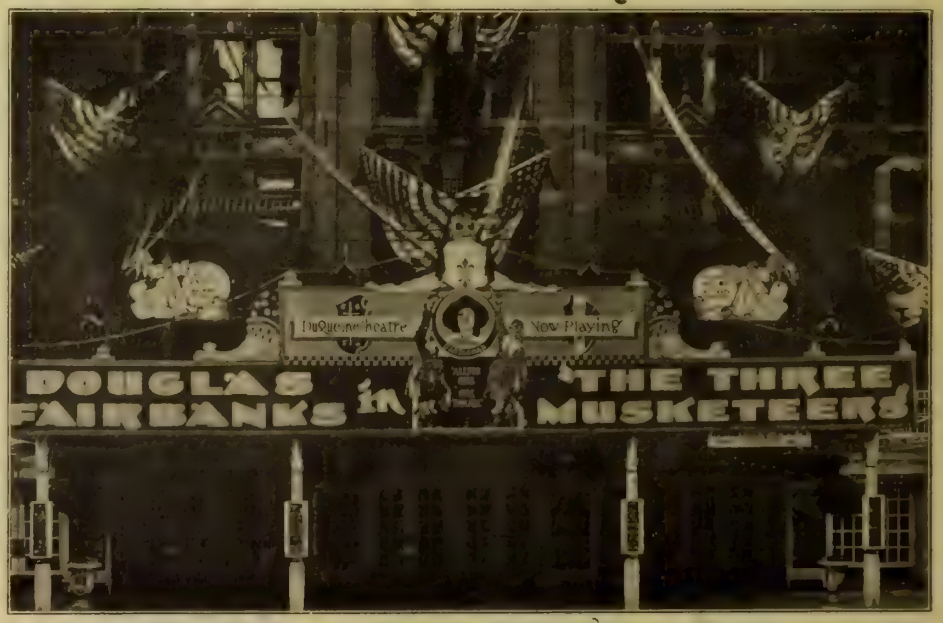
The school hook-up is not to be overlooked, even if you have done this before. The Dumas story is a classic and you cannot work too hard on the youngsters, making your approach through the Board of Education or the principals of the different schools.

Of course the book hook-up will prove effective, using all of Dumas' work and not merely this story. Put in plenty of stills and persuade the merchant that you can help him sell extra copies. Start this a week or ten days in advance.

From one to four street men will be found useful, either mounted or afoot. If the four are used, let them link arms and swagger through the streets. One exhibitor found a couple of men who could stage a "duel" at frequent intervals and greatly enhance the effect. All customers handle suitable costumes and will rent them reasonably. Have signs made to go on the backs of the capes.

In Milwaukee the girl ushers at the Auditorium were put into cavalier dress and sold newspapers one forenoon for the benefit of a local charity. Only one paper was sold, and this newspaper was permitted to take credit for the stunt in return for frequent mention of the house in the stories.

Even a savings bank has been hooked to this title on the appeal that Fairbanks' popularity with the children would give a display window particular interest to the children the bank was trying to reach on behalf of its savings department.



DUQUESNE THEATRE, PITTSBURGH, DRESSED UP FOR "THE THREE MUSKETEERS"

ADOLPH ZUKOR
Presents
A George
Fitzmaurice
PRODUCTION
"ON WITH"
THE DANCE
WITH
Mae Murray and David Powell
A Paramount Artcraft Picture
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres.
JESSE L. LASKY Vice Pres.

Jesse L. Lasky presents

Cecil B. DeMille's

PRODUCTION

"DON'T CHANGE YOUR HUSBAND"

The Picture That Made Gloria Swanson Famous!

It was in this picture that the world first realized the greatness of the girl who is now in the top rank of stardom. Almost over night, the fame of the star and the fame of the picture spread all over the country.

"Don't Change Your Husband," second of DeMille's great studies of married life, broke records everywhere, caused talk in all circles, and made an indelible impression on the public mind.

Today you will find it one of the greatest box-office attractions you could possibly book.

By Jeanie Macpherson

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Selling the Picture to the Public

All Pictures Appeal Alike to First National

Bill Yearsley Says They're All Good, Still Some Are Better Than Others

ACCORDING to the First National advertisement all pictures with the continent trade-mark are Prosperity Week pictures. Perhaps they are, but for Prosperity Week use either the best of the newest or the best of the older ones. It is better to bring back a good one you had a year ago than one you had only two months since.

Just go over the list and remember what made the biggest hit. If you can, pick out a big one that made good with your patrons, but which did not do the business it should have done because of the weather or some unusual opposition. That is the picture you want for your Prosperity Week program.

Some of those old Curwoods will be just as good today as they were that rainy night no one came, or the night everyone went to the revival meeting or the pie social and left you holding the bag. They were sorry afterward they had not come, when they heard about the merits of the picture, but then it was too late. Give them another chance.

"The Idol Dancer" should be good for a repeat. The frost is coming out of the ground but they will appreciate the tropical scenes. "Dinty" or "Go and Get It" can come back most anywhere and be as good as new, and most of the Talmadge productions can repeat with profit.

Some of the Good Ones

Perhaps your people would like to see "Harriet and the Piper" again, or some of the early MacDonalds, and don't forget that "Daddy Long Legs" is a First National proposition. Mary Pickford and Wesley Barry made a great combination.

The war is over, but they will still want to see Chaplin "Shoulder Arms;" one of the best proportioned comedies Chaplin ever made or probably will make.

Lots of Others

Probably you can reel off the list as well as we can, and pick from it the plays you think will hit your patrons' fancy most directly. Sell these on the line that you want to give everyone a second chance, but that they must see it now or never, because you cannot keep on showing the same pictures over and over again with so much new material coming through.

Put it in the light of a personal favor to the patrons and sell on that angle. As a matter of fact you will be doing a favor to many of your clients, for most good pictures leave a demand for a return, though this is seldom catered to until the release is so old that the fashions are out of date and the picture looks archaic. Bring it back while the fashions are still fairly in style, though a costume play can come back any time.

Comedies, Too

And don't overlook the short comedies. There are some in the list, though First National has not specialized on these. There is not much of a selection, but you can get a First National comedy to run with the longer reel, and make it unanimous.

Be sure and pick the good ones, for you want only the best for Prosperity Week. The good average picture will do for other weeks, but not for the drive. Make more than one selection so that you will have an alternate if the title you most desire has been booked before your application is received. You are not limited to a single picture in your selection. There are plenty from which to make a choice and very little margin between them. Get the best one you can, and perhaps you can take in the others later on, having paved the way.

"Way Down East" Ideal for Repeat Engagements

Griffith Production Is Its Own Best Advertisement. Play It Back.

ABOUT the best advertisement for "Way Down East" is the production itself. It will stand repeats well, even at brief intervals. This goes double if the opposition house had it first run. Just play it up well and it will do the rest.

The 24-sheet works unusually well for lobby display. It can be used merely as a banner, or cut out and used with a rural backing set a few inches in the rear, or the various characters can be cut from the sheets and pasted on the entrance and exit doors. The box office can be made into and old-fashioned spring house or well with latticed panels, and a little white fencing, placed so that it will not clog the lobby space, will help materially, particularly is backed by greenery through which the three sheets show.

A Real Novelty

One recent exploitation development has been the pumpkin pie baking contest, developed by the Texas branch of Southern Enterprises. This has been singularly successful, and will put a new kick into the engagement if you have a repeat.

Prices are offered for the best baked pies and the entries are sent to the Salvation Army or some other charity. This can be worked with a hook-up page for various brands of patent flour, each advertiser offering an additional prize if the winning pastry is baked from the flour advertised.

This hooks in well with the pumpkin design used on some of the paper and as cutouts. That pumpkin trade mark has probably sold more tickets than any other single idea for this picture. Use it extensively, making your own pumpkins in odd sizes. They even work well for still frames.

The most natural perambulator is the hay wagon, loaded with boys and girls or carrying a brass band. The band does not have to be very good so long as it is noisy, and a few "sour" notes will help. Gingham dresses and dusters may be had without much expense, and the wagon is a big cleanup. If this is too large, cut it down to a single rube, or a man and woman, letting the man carry a carpet rug. When he lets go of one handle the bag opens to display the advertisement folded inside when properly carried.

A rural lobby may also be used if you have already used the 24-sheet.

If the large ballyhoo is used, work them into a prologue and advertise the prologue on the wagon.

Play On Two Dollars

Play on the fact that the initial run all over the country was held at two dollars with the crowds packing the theatres. Contrast that price with your own and tell that it is the same film precisely. The picture ran for a year in New York City, which is something else to brag about.

Also make all you can from the name of the producer, for "Griffith" is a name to conjure with.

It will pay to go to some little trouble to fit up a window as a miniature New England Village. You can cut cardboard houses and with a lot of cotton snow, dusted with mica, some evergreens, and a couple of toy sleds you will have a display that will hold attention all day and far into the night. It has even been used as a stage set the week *before* the picture was played.

A POPULAR FORM OF EXPLOITATION

Selling the Picture to the Public

"The Four Seasons" Will Provide a Novelty

Urban Production Will Emphasize the Instruction Value of the Pictures

PROSPERITY WEEK should include at least one novelty apart from the usual photodramatic presentations, and in Urban's "The Four Seasons," is found one of the best of the recent novelties.

"You live a year in an hour" is the basis of the appeal, and should be played up in a variety of ways. One good stunt would be to motorize a clock so that the hands revolve rapidly. By cutting out the escapement you can force the hands to rapid movement, or you can build your own clock face with hands geared twelve to one.

If you use some other stunt for the lobby, sell this idea to the jeweler. He will be glad to come in with a motion window attractor. Surround the dial with a number of stills of "The Four Seasons."

Changing Paintings

Another good lobby stunt would be a changeable painting. A four-way picture is not practical, but you can stretch white paper or cloth tightly over a wooden frame. If you use paper have it all one piece. You can get this from any printer using a webb press in any desired length and in a three or four widths. Wet the paper before you paste it to the frame, and it will be tight when dry.

On the front paint a winter landscape, with plenty of bare limbs to the trees and plenty of snow on the housetops. When this is dry, set it against the light and on the back put in leaves of the trees, grass where the snow shows white on the front, and complete the painting of roofs and sills.

Put this in front of a shallow box with plenty of light inside and in front. When the front lights are on you will see a wintry landscape. When these are cut off and the picture is lighted from behind, the scene will change to summer—if you see sufficient light behind. Work the lights on a flasher. If you have no flasher handy, use a switch and employ a small boy as a flasher.

Back this up with the tree stunt suggested in the plan book. This calls for bare branches for Winter, buds for Spring, green leaves for Summer and Autumn leaves for the Fall. You can get one set and make artificial leaves for the others. Pussy willow will be good for Spring, if you can get them, and a snow ladened fir tree will be better than bare branches for Winter.

A Good Perambulator

You can make a good float from any flat motor or horse truck. Get a boy in a brown cloak for Winter, flecking the cloak with white paint, and giving him a beard. Spring should be a girl as lightly clad as the weather and the authorities will permit, Summer is in a light costume and Autumn in reds and browns with a basket of fruits and grains.

The banners can read: "You can live 'The Four Seasons' at the Opera House in just one hour (date)." You can build up on this idea with four trees as described in the lobby stunt, if you desire, but the four young people will be sufficient to attract selling attention.

Hooking the merchants to "The Four Seasons" idea is a simple matter with particular emphasis on Spring and Summer, representing the other seasons with discarded overcoats, rubbers and similar apparel. The drive will be on the Spring styles and Summer dress material.

On these lines you can work a fashion show, either in your theatre or in one of the leading stores. If you have decided upon a fashion show for some other attraction, let the merchant work the stunt as his own and you can get double service out of this without seeming to crowd—but get your own show in first.

Play to the Schools

You can do a great deal with this through the schools. The best way will be to make a drive on class attendance. See the superintendent of schools and sell him on the real educational value of this offering. Try and induce him to permit the teachers to bring their classes as such to the matinees during school hours.

In other words, cut out the pupils' matinee and try to get them to come to the early shows. Start with a morning performance, if you have to, and let some classes attend the eleven o'clock show. Let others come at one, at two and at three, cutting out the other items of the performance and offering the show at a reduction. In this case itemize the comedy and other attractions on the screen, calling attention to the fact that the full performance will be given in the evening.

Has An Advantage

Many of the kids will coax their parents to bring them again in the evening, and all will go home to tell about the wonderful things they saw.

"Behold My Wife" Can Play a Return Date

Famous Play in Screen Form Has Strong Elements of Attraction

MOST exhibitors sold "Behold My Wife" more upon the idea of the Indian girl who went to England and showed her mettle by fitting into the life of the titled set rather than through the appeal on the success of the stage version.

This was worked in many ways, but perhaps nowhere so well as in an up-state town where the window show idea was developed from "On With the Dance."

An Effective Stunt

This was a two-part showing. A large window was used, one side being shown as an Indian camp, while the other was a fashionable interior. Between the two was a dressing room.

At stated times the model, who was not too heavily made up in color, appeared in the camp setting as a blanketed squaw. She passed into the tepee, which was in reality the entrance to the dressing room, and a card announced that she would reappear in the other set. In a minute or two she entered the parlor in a fashionable evening gown.

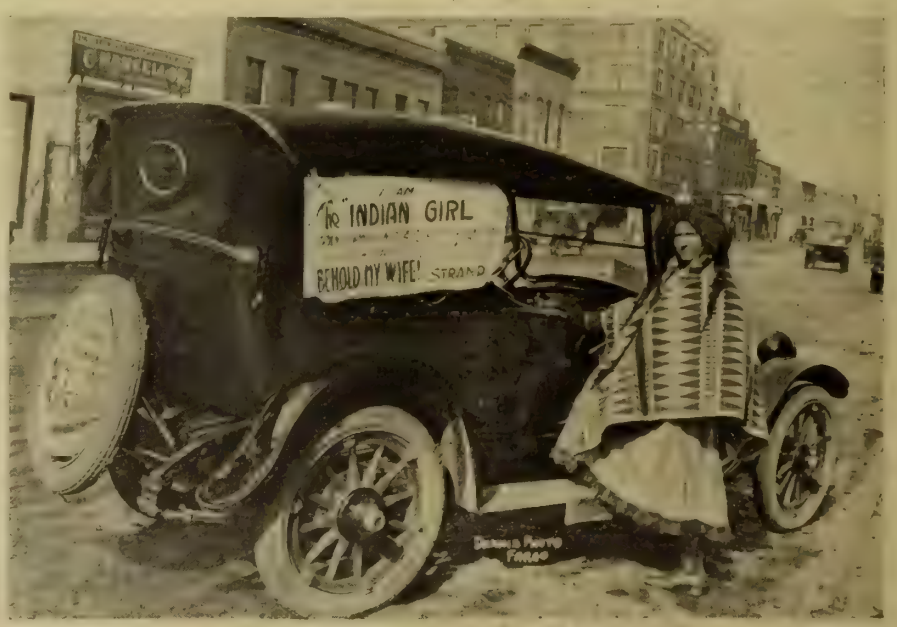
How It Is Done

Moccasins and leggins were worn over silk stockings, and were pinned down the back, each pin being first thrust through a tape. One pull of the tape unpinned the entire leggin. The skirt and blanket covered the bodice and underskirt. In the dressing room two pulls removed the leggins, the blanket and skirt were stripped, the skirt of the evening gown was slipped on, a few touches to the hair, slippers, and in a surprisingly short time the model appeared in the other set.

The quicker the transformation the better the effect, though sufficient time should be given to permit the reading of the cards for store and theatre.

A Street Stunt

The cut pictures a street stunt used by the Strand Theatre, Fargo, N. D., in which a squaw rode around town in an open car, supplied by an agency in return for the advertising on the rear of the machine. The text reads to the effect that "this Indian girl was transformed into a society belle" in "Behold My Wife."



A SIMPLE STREET BALLYHOO

Jesse L. Lasky presents
GEORGE MELFORD'S
PRODUCTION
"Behold My Wife!"
from "The Translation of a Savage"
BY SIR GILBERT PARKER
Scenario by Frank Condon
A Paramount Picture
THE GREAT APPLAUSE PICTURE
OF THE NEW SEASON!

JESSE L. LASKY presents

Cecil B. DeMille's

PRODUCTION

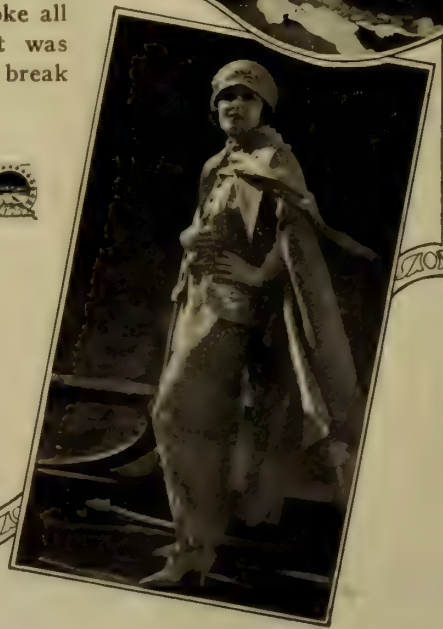
"Male and Female"

From J. M. Barrie's play, "The Admirable Crichton." Scenario by Jeanie Macpherson.

FOR sheer entertainment value, this is a dramatic feast that has never been surpassed. It broke all records everywhere when it was first released — and it will break them again today!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. dent
NEW YORK CITY

A Paramount Picture



Selling the Picture to the Public

Use "Black Beauty's" Big Exploitation Punches

Vitagraph's Production of Famous Story Offers Unusual Stunt Field

BLACK BEAUTY," the Vitagraph production of the famous story distributed all over the world by Humane Societies and which was provided with a "story of the humans" by Lillian and George Randolph Chester, was responsible for one of the most widely copied exploitation stunts in the history of selling pictures.

This is the drawing contest, originated by O. C. Edwards, of the Palace Theatre, New Haven, and which probably made more money for this film in all parts of the country than all the other stunts combined. It has since become standard exploitation.

As worked by Mr. Edwards it called for pictures of "Black Beauty," done in free hand in any medium by pupils of the public schools. There were two sets of prizes; one for grammar grades and another for high school pupils and the original prize offer totaled $100, though it has since been worked for as little as $5 and tickets.

Announcement of the offer was sent to all the classes in all the schools, and the stipulation was made that the drawing must be certified by the contestant's teacher as the unaided work of that pupil in freehand.

The result was to interest the teachers even more than the pupils themselves, for each teacher was anxious to have one of the prize winners in her class.

More than a thousand drawings in pencil, ink, charcoal and colors were received and the prize winners and some 500 others were made a special exhibit in the large lobby of the Palace. Where lobby space is limited, the drawings can be loaned merchants for display, or a vacant store be obtained.

Where expenses will not warrant large prizes, it will be found that the competition will serve almost as well as an incentive. The desire to be first is inherent in every child. The stunt is still being worked on scores of other pictures, but it fits more accurately into this feature because most children love to draw horses.

The Brantford Theatre, Newark, changed the scheme to an essay contest with a 200-word limit and did almost as well. Of course the book was the subject of the essay.

Even without a prize contest the picture has brought unusual results from a drive on the schools. On the original run some 20,000 letters were sent the teachers in the vicinity of New York and Edward L. Hyman, of the Mark-Strand, Brooklyn, reported that many teachers brought their entire classes to the matinees on the school time, the schools having made "Black Beauty" the reading lesson.

The Humane Society, officially known as the American Society for the Prevention of Cruelty to Animals, can always be put behind a drive on this picture, and Humane Day can be arranged, where you have not worked it before. Get the schools to declare a half day recess, get the kiddies in and let the society officers talk to them on kindness to animals and enlist them in their membership.

You can get the society officers to work the newspapers on their own account entirely apart from your own publicity drives, which you can then use for the other pictures of your varied week.

Horse Parades

Various uses of black horses have been made. Following the display of the entries in the drawing contest, Mr. Edwards, of New Haven, made a portion of his lobby into a stable, with a black horse in a box stall and a diminutive black stable boy in charge.

The same horse was also used in a street ballyhoo with fifteen alleged fox hounds, whose baying served the purpose of a brass band. Where this is done, the men who lead the horse and dogs should wear hunting pinks.

The Lyric Theatre, Minneapolis, varied the stunt by putting "Black Beauty" to a smart English dog cart, with liveried driver and footman, the latter blowing a bugle in lieu of a coaching horn.

And Kiddies, Too

Smaller towns have had success with "Black Beauty" parades, in which a black horse headed a procession of school children gathered to do homage to their fiction hero. Some of these parades were pretentious affairs, the promise of free tickets to a special matinee enlisting the entire juvenile population. Others were put over on the appeal to the children to show their fondness for "Black Beauty."

Where live horses cannot be obtained, or where it is feared that they may do some damage, the wooden horses often employed as signs by harness makers have been used.

"On With the Dance" Has a Fine Window Gag

Mae Murray - Paramount Production Is a Traffic Stopper with This Stunt

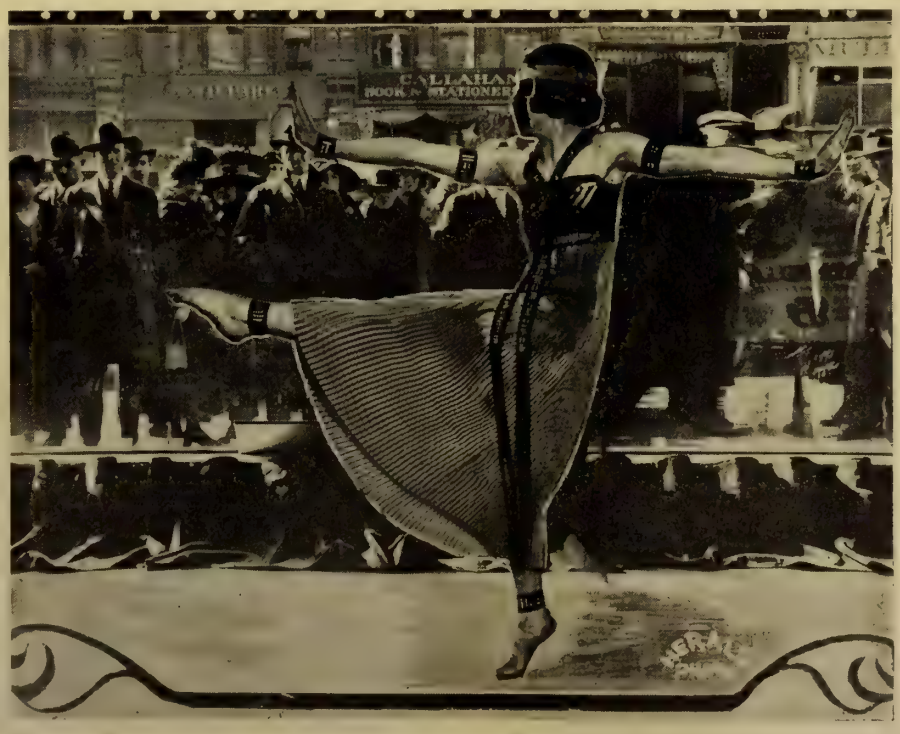
ONE of the most profitable stunts ever devised for any picture is the window dancer, originally worked for Mae Murray in "On With the Dance." This has been worked in practically every section of the country and in towns of all sizes, and it has never failed to stop traffic, make money for the merchant and fatten the box office records.

The cut shows how it was worked by George E. Carpenter at the Paramount-Empress, Salt Lake City, but a dozen examples might be given from as many sections of the country. The crowd on the other side of the plate glass tells its own story. In Atlanta the crowd went out to the car tracks and the cars had to wait.

The best way to work the scheme is to use some local or imported dancer who will appear in the window of some well-known store at specified times. Preferably these times should be about eleven in the morning and about half an hour before showing times in the afternoon, if you give two shows, or just before the single matinee and again about four o'clock.

Make a mystery of the stunt and mask the dancer to enhance this mysterious angle. If you desire, you can offer a prize for her identification. This is safest where the dancer is brought in from out of town.

If possible, put curtains before the windows, instead of using the regulation shade. Put plenty of one and three sheets on the background and large lettered cards. Don't bother with stills. The spectators will be watching the dancer, and will not bother with small photographs. You must use large appeals. It would not be too much to use a 24-sheet for a backing with the house name in eighteen inch letters. Use a barefooted dancer with not too much bodice.



THE WINDOW WORKER FOR "ON WITH THE DANCE"

Selling the Picture to the Public

The Talmadge Revivals Are Aids to Prosperity

Selznick Offers Famous Sisters in Series of Interesting Reissues

TIME was when Norma Talmadge was known as the most formidable rival to Mary Pickford and Constance was Norma's little sister. Today opinion is divided as to the drawing powers of these stars, and this writer is frank to confess that he would walk the much advertised mile to see Constance where he would want a street car on which to ride to see Norma.

It is not that Norma has lost in prestige, but that Constance has gained until they both command a positive box office value.

This being the case, the revival of their earlier successes, made while under the Selznick banner, is of interest, particularly when it is realized that many of the stars of today appear in the support of the sisters, who are seen in the Selznick revivals with Thomas Meighan, Eugene O'Brien, Harrison Ford, Norman Kerry, Wanda Hawley and Matt Moore, most of whom have been starred since their Selznick days.

A Talmadge Night should prove vitally interesting to the fans, as permitting a contrast between the work of those early days and their present productions.

The best way to handle these would be to book one of each on a joint program, making the two five-reel features the sole factors of a ten-reel show and starting earlier or running later in order that you may show both features without racing.

Either can be used as a single attraction, but a comparison will give more snap to your program and permit you to gain added interest in the attraction through appeal to the Norma and Constance fans to come and prove by their applause which of the two is now the better liked.

Still New

In many places the early work of these clever players is unknown, or practically so, and in all instances the stories are sufficiently remote from their early release dates to possess a new aspect of novelty.

Tell that they are re-issues; the work which brought them to their present positions of importance. Make a virtue of this fact and do not apologize, for this is your best selling point.

Point out that a few years ago stories were easier to obtain because there was then more available material, and that it was then possible to pick and choose instead of having to make frantic search for material. Good stories were easier to find, and they were made in five snappy reels instead of seven or eight padded acts.

Drive It Home

Keep hammering on this point. Work on the "them was the happy days" angle. Don't offer them as interesting antiquities, but as plays still vital, interesting and modern.

Between this appeal and the favor the sisters enjoy you can make either a strong pull or rip the tickets off the reels with a joint appearance.

If you are a First National franchise holder it will help you to sell the new releases to even better business. If you are not, it gives you the Talmadge names with the certainty of good business.

The List of Plays

"Panthea," "The Moth" and "Poppy" have already been released with "Ghosts of Yesterday," "De Luxe Annie," "By Right of Purchase," "The Safety Curtain," "Her Only Way" and "The New Moon" as Norma's contributions, with Constance in "Up the Road With Sallie," "Scandal," "A Pair of Silk Stockings," "Good Night, Paul," "Mrs. Leffingwell's Boots," "Experimental Marriage" and "Happiness a la Mode."

"Don't Change Your Husband" Still Active

De Mille Play with Gloria Swanson Has Not Exhausted Its Appeal

BETWEEN them De Mille and Gloria Swanson can build box office records, and "Don't Change Your Husband" has a striking title to add to the combination of producer and star.

Play up the sumptuous production with furniture store windows and the costuming by hooking-up with the department stores and more exclusive shops. If you want a fashion show for your Prosperity Week, this is the title tc stick it on.

The cut shows one of the store windows used by Loew's Columbia Theatre, Washington, for this production. If you copy the sign do not use the word "replica." Say "reproduction."

In the Newspapers

If you have not arranged a newspaper symposium for some other production for this week, you can get a circulation and business builder by offering prizes for the best letters on "The Sort of Husband I Would Select If I Changed My Present One."

You can coax some meaty letters from such a contest, and make good reading. Most women have an ideal, who is very different from their mate, and they will be glad to tell their yearnings, if their names are not used. Announce that names will not be used even in awarding the prizes.

Some Slides

You can get a good series of slides on this title. Run in series with:

"Don't Change Your Husband."
"You may make a change for the worse."
"See what happened to Gloria Swanson."
"She knows, and will tell you."
"Here (date)."

You can extend this a little by using a paired slide the week before the first reading merely the title and the second "We'll tell you why next week."

On Postals

The same idea can be worked on a postal card. Have the first one read merely with the title. Send this to as large a list of married women as you can obtain. Then three days later repeat the title and add—"At least until you have seen Gloria Swanson in 'Don't Change Your Husband' at the Strand (date)."

The title alone will form a very good door knob hanger if put out the same day you start advertising the picture. It is to be presumed that most homes have a wife at the head of affairs.

It will help if you persuade tradesmen to offer the same advice as they hand their purchases to customers who wear wedding rings.

Work to make the line a catchphrase in your locality and then cash in on the publicity.

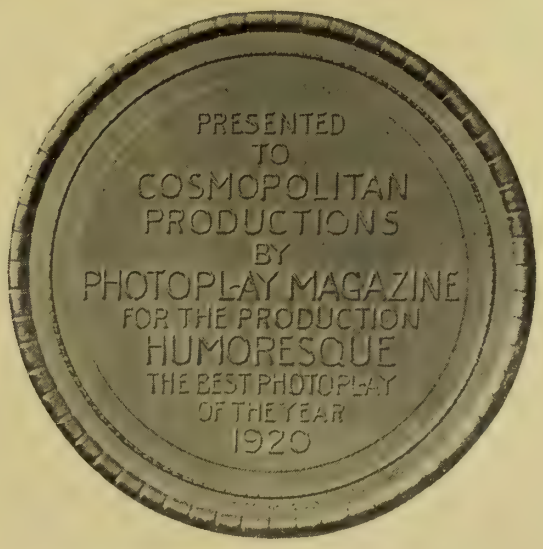
AN EASY WINDOW STUNT FOR A DE MILLE PLAY

Created by

COSMOPOLITAN PRODUCTIONS

THE BEST BOX OFFICE ATTRACTION

"HUMORESQUE"



AND WHY

Two million readers of Photoplay Magazine were asked to cast their votes for the best motion picture of the year. There were many votes cast for many worthy photoplays, but the overwhelming vote for "HUMORESQUE" attested the popularity and appreciation of this great drama. The result—"HUMORESQUE" was awarded the solid gold medal.

This is proof of a box-office winner.

And now—if you want your box-office to swell its receipts you must play the following great successes:

"The Inside of the Cup"
"The Woman God Changed"
Marion Davies in "Enchantment"
Marion Davies in "The Bride's Play"
Marion Davies in "Beauty's Worth"

Paramount Pictures

Presented by Famous Players-Lasky Corporation

Selling the Picture to the Public

Footprints for "Footfalls" Surely Sell Tickets

Stenciled Signs Will Form Good Tie-up to Big Fox Production

FOOTPRINTS for "Footfalls" will prove the most advantageous way of disposing of a useful Fox production. These can be used in a variety of ways.

The chief use is for sidewalk work, gigantic tracks of human footprints all headed in the direction of theatre. Unless you have a strong pull with the police, these footprints should be done in white wash, preferably early in the morning. They will not last long, but can be renewed each morning.

The footprints should not be smaller than eighteen inches, or they will not attract the proper attention, and they should be close together, that the trail may be followed. Start two or three blocks from the theatre and lead straight into the lobby.

Cheap Stencils

The stencil can be made from cardboard or a piece of thin linoleum. The latter will stand up better under use, and will lie flatter on the pavement. and be worth the slight cost, if you cannot obtain an odd piece from a dealer.

If there is a vacant store near you, start a set of footprints on the sidewalk half a block each side and let them lead straight up the side of the building to a 24-sheet posted on the second or third story.

Cut out a few prints for the lobby, or make ten of them to hang over the arch. Letter nine of these each with one letter of the title, and the tenth with "Today." The same ideas can be worked in windows with house and date instead of "Today" on the tenth card.

A Collection Stunt

Offer free tickets to a dead matinee to any kid bringing in a pair of old shoes, not too far gone. Use these for the lobby display and then turn them over to some charitable organization to be cobbled and given to the poor. Work the collection stunt the week before the showing and not during the big week.

Hook to shoe stores on the title on the proposition that footfalls are more comfortable when made in the shoes handled by the merchant. You can tie up cobblers to rubber heels in the same way with "Footfalls are noiseless if you use our rubber heels." Some stores have various merchanical devices for advertising heels. Try and borrow something with motion for the lobby, paying with a credit card.

Ear cutouts will also provide good lobby attractors, more particularly if they are connected to the shoes or footprints by means of gaily colored narrow ribbons. The same can be worked in the store windows with "You cannot hear your footfalls if you wear Blank's shoes. See what happened in 'Footfalls' at the Capitol Theatre, Thursday."

For a noise effect in the lobby, rig an eccentric to a motor so that it will alternately raise rods to the bottoms of which a pair of shoes, (properly loaded), have been attached. These rods should be covered with the legs of a pair of old trousers, and should be so placed as to strike on the top of a resonant box. the front of which is lettered for the play.

This will not require much construction work and will give both noise and movement. If you cannot do this, give the doorman a pair of heavily soled shoes and let him stamp on a wooden platform.

For a comedy stunt, hook up to the jig dancers which work in conjunction with phonographs. Most stores carry these, and they always get attention in the window. Put a proper card in front to tie up to "Footfalls."

"The Miracle Man" Will Still Repay Exploits

First Exploited Picture Will Get Them in Again

PECULIAR interest attaches the Paramount production of "The Miracle Man," because it was the first picture to be systematically exploited, and it was chiefly because of the success of this picture that the exploitation department of Players-Lasky was established.

It was virtually the birth of exploitation as we know it today for it was the first picture upon which intelligent effort was concentrated. Claud Saunders, with seven assistants, worked in various parts of the country, and the trail of broken records they left behind them was conclusive proof of the value of the exploitation idea.

Today the play will respond even better to exploitation. It is ripe for a revival. For two and a half years persons have been saying that they wished they might see it again. Others have heard and regretted they did not see it the first time.

Use Verbal Endorsements

Capitalize this publicity by giving the largest possible display to the title and to the players. The cut shows the stunt worked by the Star Theatre, Buffalo, for the original engagement. This can be worked again with a cutout from the 24-sheet. Make similar cutouts for other desirable locations. Use several where they can be seen by the greatest number of persons.

Perhaps you can persuade some minister to preach a sermon on the theme. Tell him of other sermons that have been preached and tell how the theme lends itself to sermonizing. Get him a full synopsis, if he has not seen the play. He may be willing to write you a reading advertisement where he would not give you pulpit mention.

Get the Scientists

Make a drive on the Christian Scientists. They will probably permit a card or even a poster to be placed in the reading room and even in the lobby at service time.

Use teaser advertisements. They worked well on the first round; merely one inch singles stating that "'The Miracle Man' is coming." They will no longer mystify, but they will serve the more definite purpose of reviving talk.

Play up the strength of the play, point to the fact that it produced two stars, Betty Compson and Lon Chaney. Use such scatter lines as "The play you long to see again—"The Miracle Man." Dwell on the welcome the repeat is destined to receive.

The open letter in the newspapers was one of the original selling factors. Use this again, addressing the Mayor, Chief of Police or head of some reform organization. Try and arrange with the person addressed to make a reply, or reverse the old stunt and get the Mayor or Chief to write an open letter to you, congratulating you on having booked this for a return.

A GOOD MARQUISE ON "THE MIRACLE MAN"

Mary Pickford
in
"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN AND
JACK PICKFORD

PICTURE VALUE COUNTS
CERTAIN AND BIG BOX-OFFICE
RESULTS COME WITH PROPER
EXPLOITATION OF THIS PICTURE

UNITED ARTISTS
CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

Douglas Fairbanks

presents

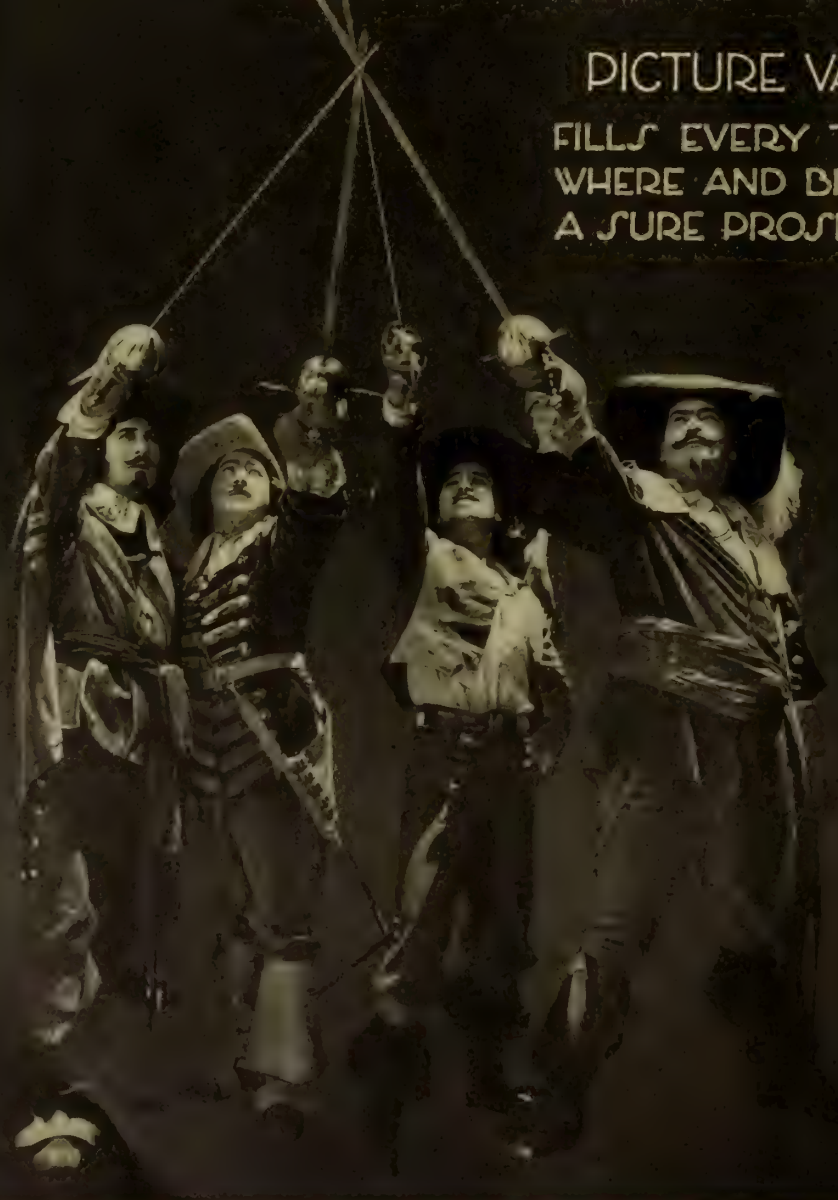
"The Three Musketeers"

based on that immortal novel by ALEXANDRE DUMAS

ADAPTION, COSTUMING, RESEARCH UNDER
EDWARD KNOBLOCK
DIRECTION UNDER FRED NIBLO
PHOTOGRAPHY UNDER ARTHUR EDESON

PICTURE VALUE COUNTS

FILLS EVERY THEATRE EVERY-
WHERE AND BREAKS RECORDS.
A SURE PROSPERITY PICTURE.



UNITED ARTISTS
CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

D. W. Griffith's
masterpiece
"Way Down East"
based on WM. A. BRADY'S famous play
BY LOTTIE BLAIR PARKER
AND JOS. R. GRISMER
PICTURE VALUE COUNTS
ONE OF THE SURE BIG MONEY
PICTURES—BOOK AND RE-BOOK
THIS BOX-OFFICE ATTRACTION
UNITED ARTISTS
CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

Selling the Picture to the Public

Educational Offers Important National Publicity

Ample Supply of Small Subjects to Supplement the Big Features

PROGRAMS are more often dependent upon the so-called "small stuff" than most exhibitors realize. If these minor features are good, they will strengthen the impression made by a five to eight reeler and help to offset any inherent weakness in the long production. If they are poor, they will inevitably pull down the effect created by a good feature and make a poor offering appear to be infinitely worse.

The manager who looks upon news reels, scenics and short comedies as material required merely to give the requisite quantity without regard for quality, is as wasteful as the man who makes up a batch of home brew and sets it to ferment with the open bunghole pointing downward.

Have a Real Value

The small features possess a real value and often show a drawing power superior to an unknown star or a weak major title. There are people who will go to see a short Christie Comedy who may not be appealed to even by Mary Pickford.

This may seem strange to an exhibitor trained to the belief that the star is the entire show, but the people who purchase his tickets feel that way about it.

And since their tastes cannot be changed to conform to managerial standards, by far the wiser policy is to change methods of management to conform to the tastes of the public and make an additional appeal with a well chosen program of shorter lengths, giving these an advertising prominence that will permit them to put forth their appeal to full strength.

Tell It All

The man who advertises his feature "and a good comedy" is advertising only half of his show. Strange as it may appear to some managers, the buying public often looks for a certain news reel or certain brands of comedy, and unless he advertises his entire show, he is curtailing his appeal for patronage.

Some men and women will sit through what is to them a tiresome full length feature for the sake of a snappy comedy, or will come early, see the comedy and go home—making room for other patrons—well content with the return upon their investment in amusement.

They are willing to pay the full admission price to see the small features.

Use Known Brands

Today the grocer who would attempt to do business without handling known brands of canned goods, breakfast foods, patent flours and similar staples, will soon find himself in the hands of the sheriff. In precisely the same way the exhibitors who buys his comedies from the man who sells them for the least money will find his patronage dwindling.

It is particularly important that the Prosperity Week programs should carry snappy shorts to supplement the features and build up the tradition that the picture theatre offers a uniformly good entertainment.

Value Is Known

Educational's program not only lists some of the best of the short material, but it has been sold to the general public through national advertising and has come to possess a brand value similar to that enjoyed by food products and proprietary medicines.

As an additional service to the exhibitor, Educational has prepared a striking one-sheet which is now in the exchanges available to all exhibitors who draw their short lengths from the Educational catalogue, and these will be given without charge.

The value of this co-operation is two-fold. It not only gives the exhibitor additional advertising matter without additional cost; which is a feature of interest, but it hooks his week to the national event. The specially printed poster proves him to be a participant in a general move, and not an experimenter in a solo enterprise. It hooks his offering to the big show.

A Genuine Help

The value of this feature to supplement the drive on the Rotary and Kiwanis Clubs and the local Chamber of Commerce will be appreciated by the intelligent manager.

This poster is in four colors and makes a direct connection with the drive on the week and Educational's campaign in papers of the class of the Saturday Evening Post.

As a single example of how this is appreciated by alert managers, it might be mentioned that E. D. Turner, of the Greenwich Theatre in the Connecticut town of that name, is arranging to use 25 of the one sheets as the backbone of his advertising campaign on that week. He has linked practically all of the local organizations to his movement, and they are all working for a Prosperity-Educational Week.

The use of these posters cannot but have their effect upon the public.

"Old Wives for New" Still Packs a Punch

De Mille Production Will Appeal on Revival with Original Force

MOST of the De Mille stories carry selling titles, for the director appreciates the pulling power of a good caption. "Old Wives for New" opens many channels for exploitation, and best of which is perhaps the store tie-up.

On the original run Loew's Columbia Theatre, Washington, worked a number of windows, one of which is shown here as being particularly timely as spring housecleaning period approaches.

The suggestion of old furnishings replaced by newer goods is not confined to the hangings suggested, but can be made to cover anything from portieres to porch chairs.

Somewhat similar, but working toward a new angle, is the tie-up with labor saving devises such as washing machines, vacuum cleaners, bread mixers, kitchen cabinets and similar devices. Here the slant is slightly different and the cards should read that the husband who installs these back-breaking preventives will not long to get a new wife in exchange for his prematurely aged one.

Shoot the line at the husbands and the wives will be quick to catch the suggestion.

Another opening is to suggest that the handsome clothes shown in a window display will make such a difference in the wearer that the lucky husbands will believe that they have new wives.

The value of a co-operative campaign lies largely in the broadness of the appeal. Go further and hook the beauty shops to the idea that they can change old wives into new. Don't use just that idea, for no woman wants to be called old, even though she knows that she is. Instead, try something like this: "At the Capitol Theatre you will see on Thursday the story of a woman who sought to exchange his old wife for a new one. This could not happen to one of our patrons, for we give such service that the contented husbands would never dream of making a change. They are too well satisfied to desire a new wife. Come in for a facial massage. Give your husband a treat."

Advertise that you will gladly act the host to any man who comes to your theatre with his old wife and his new, adding "bring two marriage certificates and your divorce papers." If some joker tries to take you up, tell him you want to introduce his party from the stage.

SIMPLE AND GOOD

Another good stunt is to work the fake summons into a divorce libel and either deliver or mail these. Get your lawyer to fix up a form that will be convincing and still not a trespass upon the courts. It will beat the usual summons or automobile tag.

Some cities will be interested in a newspaper symposium on "How I Lost My Husband to His New Wife." Offer a prize and write a few letters to start off the stunt. If some letters come in you will find rich material. If you can get none, the men in the office will help you out, for the fun of the thing. Use initials instead of names, that there may be no comeback in the form of a libel suit, and offer it as a circulation stunt, which will give you plenty of free mention.

If you can get some girl to offer herself as a new wife to anyone who will get a divorce and marry her, you can make a lot of talk, but work it carefully or you may get the reformers after you.

If you make the wrong sort of talk, the publicity will be the reverse of helpful. On the other hand, if you work it right you can make this another "Lottery Man" stunt, and get it over strong.

Perhaps you can get some well-known attorney to give a brief talk on the evils of trading old wives for new. If you cannot, select some struggling young attorney who wishes to be well known. He will be glad to frame a talk in return for the advertising he will receive. It may not sound like much of a stunt, but you can work it into a local sensation.

SELZNICK PICTURES
REG U S PAT OFF

NORMA TALMADGE in

"POPPY"
"DE LUXE ANNIE"
"BY RIGHT OF PURCHASE"
"THE SAFETY CURTAIN"
"HER ONLY WAY"
"THE FORBIDDEN CITY"

Prosperity

CONSTANCE TALMADGE in

"SCANDAL"
"A PAIR OF SILK STOCKINGS"
"GOOD-NIGHT PAUL"
"MRS LEFFINGWELL'S BOOTS"
"EXPERIMENTAL MARRIAGE"
"HAPPINESS A LA MODE"

Cannot fail the showman holding contracts for~

NORMA and CONSTANCE TALMADGE REVIVALS

Booked in Series of Six Pictures Each ~ All of Proven Box Office Value

Selling the Picture to the Public

Exploitation Angles for "Determination"

Ten Reel Production Has Varied Stunts for Publicity Workers

MOST students of photodrama used to declare that "Mickey" was the success it was because "it had everything." By the same token the new ten-reel Lee-Bradford production of "Determination" should prove equally successful in the hands of the exploiteer, for it has a number of exploitation angles, one or more of which may be played up according to the temper of the patrons of the individual house.

These angles are the slums of London and the Paris underworld, the sporting scenes of the race and the prize fight, the society angle, for those who do their social whirl by proxy, and the religious angle for those who can be interested in evangelical work. In addition there are the Drury Lane origin of the production and a title which will work well with certain lines of business for hook-ups.

Although "Determination" was only recently put out, there have been reported a number of capital ideas, and these can be built upon.

At the Blackstone Theatre, Pittsburgh, for example, the feature has been booked in for a six weeks' stay. With so long a period over which to pro rate the cost of publicity, the house has transformed the front into an elaborate reproduction of the Whitechapel district, in which much of the action takes place.

This is not feasible for a short run, but it does suggest the Costermonger and his donkey barrow. He can be dressed in any flashy short coat suit lavishly decorated with bone buttons in default of the more stylish "pearlies" and a little work with a knife will reduce the suit to its original condition after use. If a donkey is not to be had, a plain push cart, bannered, and provided with a few wilted vegetables, will serve almost as well. If the Coster has his "Donah" (sweetheart) along, it will help more than a little.

Although the racing episode is but a slight sequence in the general story, it can be worked up in the advertising, and the Nemo Theatre, Johnstown, Pa., used a pair of jockeys in silks, mounted on good horses and with their jackets bannered. A pair of riders and "the great Drury Lane melodrama" brought in more business than a manager has a right to expect these days.

Reading, on the other hand, worked up a "Determination Week" with the merchants. A bank announced in the hook-up double deck that anyone with "Determination" could soon acquire a good account and a drug store expressed its "Determination" to give the same accurate service as in the past; a merchant told of his "Determination" not to be beaten on prices by any competitor, and so on down the list.

Syracuse is a larger place and the Empire Theatre trusted to paper for its big appeal, using plenty of all sizes from one to twenty-fours, and backed this up with the radiator card shown a couple of weeks ago in these columns.

That card is a genuinely useful piece of advertising, for motorists will let them stay on because the other fellows do, as part of the same psychology which leads them to plaster their cars with banners when they go touring. They want to attract attention, and the cap card helps.

These are the chief stunts to be put to the test, for the play if of too recent release to have a large exploitation history, but the stunts reported suggest other departures from the main idea, but along the same lines.

For other stunts, it should be possible to interest church societies in the work of the evangelist, along the lines of "practical charity," and to interest sporting clubs in the boxing match. If bouts are permitted in your town, and there is one shortly before the showing of this picture, use a sign reading: "You may think this is a real bout, but see the great fight in the swell Parisian Club in 'Determination'" and add the house and date. "Swell" is not a desirable word, but it will sell to those who like prize fights, so use that adjective.

For a minor angle you can get a kick out of the brief appearance of Maurice Costello, once the chief masculine idol of the screen, but who is seen infrequently of late. Ask in a teaser if they remember Costello, then tell them who he is and add that he is seen again on the screen in "Determination."

Sell the immensity of the production. Tell how Drury Lane was for the better part of a century the home of big melodramatic productions, but that even the big Drury Lane stage could never house such a presentation as is given this feature on the screen. Tell of the massive street sets, so immense as to suggest they could not be built. Tell of the wonderful interiors at the club and in the cafe of The Smiling Oyster, and sell them on the production idea rather than on the story, for this offers the greater appeal.

Children Will Press Agent for "Lord Fauntleroy"

They Will Sell Their Parents On the Idea of Taking Entire Family

GET the children and you will get the family for Mary Pickford in "Little Lord Fauntleroy." Direct most of your appeal toward them, for they will be the most responsive, and their demands to see the picture will sell their elders.

One effective method of interest to the children was devised by the Howard Theatre, Atlanta, which announced that Miss Pickford was anxious to know whether the children preferred her as the little lord or his mother. Each child who visited the performance was to be permitted to cast one ballot, and the result could be telegraphed Miss Pickford. Ballot boxes were placed in the lobby and the votes were received by an impersonator of Cedric.

Use Perambulators

Child impersonators have been successfully used by other theatres either with a St. Bernard dog, such as is pictured on the paper, or riding a pony. The child is sent through the streets without banners just before the campaign is started, as a teaser, then sent out again when the posters and stills have made the character familiar; this time with banners.

There are rich chances for window hook-ups with dealers in children's clothing as well as the book stores. Try a live Lord Fauntleroy in a window, his velvet suit in sharp contrast with the rough and ready boys wear of today with a sign telling the youngsters to be glad they live in the days of Ironwear Suits, or whatever may be the commodity handled.

Better limit the appearance of the child to after school hours and the Saturday before the showing. The mob the stunt will attract will be a further advertisement.

No Free Tickets

Free children's matinees worked well on the first runs, but for Prosperity Week the free list should be suspended. It would, however, be a good plan to offer after school matinees if your time schedule permits.

Make it a ten cent affair and distribute the tickets through the school teachers, putting them on the free list, not only to pay them for their trouble, but to aid you in keeping order.

Even where other items of your program call for a drive on the schools, you will find that this play will appeal most strongly to the lower classes—children under fourteen.

"VOTES FOR WOMEN"

AT THE POLLS

Next Sunday
April Sixteenth
Begins

A Week of Unusual Interest For YOU

It is Educational Pictures Week for thousands of motion picture theatres on this continent.

Progressive exhibitors all over the United States and Canada will run from April 16 to 23 many of Educational's short subjects to give you unusually diversified and well-balanced programs.

Many of the greatest showmen will present short-subject programs made up exclusively of the quality short subjects for which Educational is famous. Thoughtful exhibitors will select from this list:

CHRISTIE COMEDIES

"TORCHY" COMEDIES

MERMAID COMEDIES

CAMPBELL COMEDIES

"SCENICS BEAUTIFUL"
and
WILDERNESS TALES
By Robert C. Bruce

SKETCHOGRAFS-CARTOONS
By Julian Ollendorff

KINOGRAMS-NEWS WEEKLY

and specials like

THE BATTLE OF JUTLAND

All the above motion pictures are advertised in theatre entrances by posters and lobby cards displaying our trade-mark of guaranteed entertainment quality.

When you see it

Educational Pictures
THE SPICE OF THE PROGRAM

Reg. U.S. Pat. Off.

Go in---
It's the Sign of a Well-Balanced Program!

EDUCATIONAL
FILM EXCHANGES, Inc.

THIS AD

will appear Thursday,
April 13th, in

THE SATURDAY EVENING POST

It announces

EDUCATIONAL PICTURES WEEK

April 16—23 to

12,000,000 PEOPLE

WE will give FREE to any exhibitor a striking one-sheet poster that links up with our National Advertising, and that will help you get *your* portion of these 12,000,000 patrons into *your Theatre.*

ASK OUR NEAREST BRANCH NOW

to send you this FREE poster.

Educational Pictures
THE SPICE OF THE PROGRAM

Reg. U. S. Pat Off.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

THE GREATEST RECORD BREAKER OF THEM ALL

L. Case Russell's Screen Version

OF

"TEN NIGHTS IN A BARROOM"

Starring John Lowell

Can now be booked from the following exchanges:

ARROW EXCHANGES, INC. NEW YORK CITY	Greater New York and Northern New Jersey
S. H. BUNCE LIGHTNING PHOTOPLAYS, BOSTON	New England
COURTNEY THEATRE CO. SYRACUSE, N. Y.	Upper New York
DE LUXE FILM COMPANY PHILADELPHIA, PA.	Eastern Pennsylvania, Southern New Jersey and Delaware
STANDARD FILM COMPANY PITTSBURGH, PA.	Western Pennsylvania and West Virginia
PALMORE & HOMAND BALTIMORE, MD.	Maryland, District of Columbia and Virginia
F. & R. FILM COMPANY MINNEAPOLIS, MINN.	Minnesota, North and South Dakota
KAY BEE FILM CO. MILWAUKEE, WIS.	Wisconsin
SPECIALTY FILM CO. DALLAS, TEXAS	Texas, Oklahoma and Arkansas
ARROW PHOTOPLAYS CO. DENVER and SALT LAKE	Colorado, Wyoming, Utah and New Mexico
ARROW PHOTOPLAYS CO. SEATTLE, WASH.	Washington, Oregon, Idaho and Montana
PROGRESS FEATURES SAN FRANCISCO and LOS ANGELES	California, Arizona and Nevada
PREMIER PICTURES CORP. CHARLOTTE, N. C.	North and South Carolina
CANADIAN FEATURES & PROD. CO. TORONTO, CANADA	Canada

For All Other Territories Apply Direct

TO

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 WEST 42d STREET NEW YORK, N. Y.

Selling the Picture to the Public

Nobody Told You Humoresque Was Dead

Hurst Story Still a Cleanup and Can Be Brought Back for a Big Business

LOOKING around for a good New Year's attraction, John W. Creamer, then of the Pert Theatre, Gillespie, Ill., booked in "Humoresque," though it had been played several months before in the opposition house. Through intensive work he broke the house record, as told in these pages not long ago.

What has been done can be done again, and the feature that put Fanny Hurst on the picture map is good for a repeat in any sized town. Mr. Creamer put stress on the Dvorak composition by causing it to be played by his orchestra while slides were shown, and the musical hook-up is still the best exploitation play.

This means more than merely letting the orchestra play it, however. There are the phonograph records and the music rolls to be considered. Buy a record, put it on a machine with an electric motor, a repeater, and let it sell the record, the picture and the repeating device at the same time.

Just now most towns are having a drive on repeaters and there are several good ones on the market. In a small town you can coax a reader out of the editor, which will carry a mention of the device and the record and the play, and give both yourself and the phonograph dealer something to think about.

But the music is just a starter for the campaign. There are a lot of other angles. Stress the mother angle, for Vera Gordon, in this play, started the long train of "mother" pictures. Give her credit for it and tell them to see the original mother in the original mother-love picture, and tell them that it is still the leader in that line.

This is a point you could not use at the first showing. Then it was not only the first but the only one in its class. Now it is the type for those which followed and a distinct new interest can be aroused from this angle and you can ride in on all of the subsequent mother productions with a simple "better than."

You can get another interest angle from the fact that in addition to Miss Gordon it made the reputation of Gaston Glass. Call it a maker of stars and tell that it brought prominence to Glass "and others."

It all makes for the reading notice which makes for interest, and if you hand your editor something of general interest instead of a mere film puff, you stand a much better chance of getting the stuff in.

If you have time, announce that you will give a free matinee admission to anyone who presents at this special showing an old phonograph record. Get as many as you can, and you will probably get not a few, for every household has some old records they have tired of or which have been played to the point where they are no longer good, or which have become scratched.

On each of these tack a still with "'Humoresque.' See it and hear it," and your house name. You can sell all the phonograph stores on this idea and get them into other windows as well. Use the rest for lobby decoration.

Along the same lines you can make a large disc from beaverboard. Paint it with thick gloss paint of a dead black and before it dries down scribe lines with a large compass, or put the disc on the wheel of a push cart laid upon its side. Centre the disc and turn the wheel while you hold a coarse needle or a horseshoe nail steady. It will require very little time to make a very good imitation of a record.

Put this in a window hooked to a motor, with alternate stills and phonograph records. Gear the motor down to obtain a revolution every ten seconds.

This will make a good window stunt until the day of the showing when it can be moved into the lobby and placed before the box office.

A companion stunt is to take a strip of paper similar to that used for music rolls and punch out holes to form the letters of the title. If you cannot get a shaped punch, use a 3/16 round punch, punch each end of each slot and cut away the material in between.

This sounds like a lot more work than it is, but when you have the idea completed, and have backed each letter with a distinctive color in tissue paper, with lights behind, you will find it well worthy of your time and trouble.

In a factory town offer a prize to the person who organizes the largest party from a single factory, stipulating that the tickets must be purchased in advance, and that but one person in each factory can compete.

In other places offer a prize to the largest delegation from any club or society, with the same stipulation. This will stimulate a block advance sale and guard against poor weather, while the efforts to sell the prospects will advertise the play heavily.

"School Days" Will Appeal to All Classes

Plenty of Advertising Novelties and a Home Talent Prologue

WARNER BROTHERS' "School Days" is almost too recent to class as a return, for it is still to be played in many sections, but it will work in well on any Prosperity program because it is something different and will give variety to the program—and variety in appeal is an essential of the Prosperity Week idea.

From another angle this booking will help because of the variety of exhibitor aids to be obtained from the exchanges.

By far the best of these exploitation aids is the slate price-card cutout, illustrated in this department a few weeks ago. This shows Barry in character holding a slate, on the black surface of which prices or selling messages may be written or lettered for the store offerings. There is another space at the base for the theatre.

These should be put to work at once and kept going until the week is ended. Get enough of them to make a flash. Do not figure one to each window. If you can get ten to a window, they will be well worth what they cost. It should be easy to get in ten, for the merchants will appreciate their value to the store.

The lollypops form another good punch. Give these out at some matinee a day or two before the showing of "School Days." This will make them do double duty. If you are arranging a pupil's matinee for some standard book title, use them as souvenirs on that occasion. They are cheap, so use them freely.

Another clever stunt; an old idea put to new use, is the rubber tack for Teacher to sit upon. These are old enough to be a novelty again.

THE BEST BET

For minor, but strong helps, there are blotters, stickers, postcards, miniature photographs and a series of comic strips which you may be able to get your editor to run without cost, including a half page originally appearing in syndicate form several years ago.

These are all aids to good exploitation; practical stunts, and they will help to key up the general week.

For once a production can really be made a part of the exploitation. Use plenty of children in a school-room sketch, using either that supplied by Roger Ferri in the special exploitation section recently run, or using the children merely in songs along the line of an "exhibition day" stunt. If you can, get children from various schools, and not merely from one, for each small star will bring the boys and girls from that school, and the children will bring their parents. A couple of tar roofing paper blackboards will turn any drop into a school room.

The lobby is easily swung. Use the same tar paper blackboards with plenty of sketches and lettering for the play. If you have room, put in a few desks and chairs, borrowing these from the school authorities, who probably carry a few for replacements.

Wall maps, pictures of Washington, Lincoln and Grant, and similar decorations may supplement the boards and you can put your doorman in a dunce cap and your cashier into a gingham pinafore. If you cannot stage a prologue, put your ushers into gingham and let them sing the plugger song.

For your newspaper work you have a wide choice of cuts in various sizes, the popularity of Wesley Barry and the publicity which has been given the "School Days" title for nearly fifteen years since the original stage version.

Selling the Picture to the Public

Peacock Alley Is Aid to Fashion Stunts

Mae Murray Production Sells Itself to Smart Store Exploitation Ideas

BECAUSE the title in itself suggests the fashion parade in the hotel corridor from which the name of the Mae Murray picture is derived, "Peacock Alley" has given unusually good results with fashion shows and window displays of fashions.

Perhaps the apex of this idea was reached in Asheville, N. C., where the most fashionable store in town made a three-day window display, with a change of costumes on lay figures each day, and took a generous newspaper space to advertise the window showing. From that it has worked down to a general hook-in with modish gowns, but always with success to merchant and manager alike.

Play This Angle

In spite of the brevity of Miss Murray's dancing costumes, the style show angle is by far the most pulling, because it gets the women in. They know Miss Murray's dresses will be gorgeous in the extreme; in the styles of next year. They come to see the dressing and the men come to see the dance costumes—but they both come. Using the dancing pose cutouts to dress the style show windows gives the ultimate in exploitation, as reports from all sections of the country have proven.

More than that, J. E. D. Meador, the Metro director of exploitation, reports that merchants are writing in to ascertain when and in what house the picture will be shown in their town, that they may hook-in on the exploitation.

This does not mean, of course, that if you cannot pull a style show you cannot advertise "Peacock Alley." There are innumerable points of contact, but the style show is self-acting, and not to be overlooked. Go to it as strongly as you can but because it can be worked so simply, work on other stunts in the time you might otherwise have to put in on the show.

If your house is possessed of an arcade or a long and deep lobby, make that into a peacock alley with painted birds on either side. This has been worked down South with great success.

For that matter you can make it into a veritable peacock alley, if your space permits, by setting in a row of chairs in which are seated girls wearing the gowns you can obtain from some enterprising merchant. This is especially good if the girls can be seen from the street, but a ticket must be purchased in order to pass the barrier.

Play Up the Birds

Albert S. Nathan, who is doing Metro exploitation in the Southern territory, is making a play on the catchline, "It's a Bird," an allusion to the title generally emphasized by a picture of a peacock.

Among his stunts is to send a man out to letter this phrase, working in the letters so that the meaning is not clear at first, by writing the first and then the last letters, then in the middle, and so on until the sentence is complete when "Peacock Alley" is rapidly sketched in before the crowd drifts away.

A manager in Louisville scored a hit with a peacock parade, sending his ushers through the downtown streets, each carrying a peacock banner with some selling phrase. It would be well, in this stunt, to include a couple of the dancing cutouts.

A Classified Ad.

A good stunt would be to take a large space for a displayed classified advertisement asking for the rental of a couple of peacocks for a week. Most towns cannot supply peacocks, but you will at least get the benefit of some talk, and if you do turn up a bird, hire it for a week and set it to work. In general, however, you can count on having to be contented with the publicity from the advertisement plus whatever story you can work the advertising manager for.

Put the advertisement in over the counter and then kid the advertising manager into a special write up by telling him you thought you could get anything through his want ads, but apparently cannot.

Play it in a nice way and you can work him for a front page story along the lines of "You can get almost anything you want through the want ads in the Herald, but apparently Manager Soandso, of the Gem, has asked for the impossible. He wants to hire a peacock to advertise Mae Murray in her latest production, 'Peacock Alley.'" That sort of a story can be strung along for a quarter column and can be made good reading.

Put on a dancing contest or a dance prologue. Offer a prize to the best imitator of Miss Murray.

"Male and Female" Still Means Big Takings

De Mille Production Still Holds Many Big House Records and Can Repeat

FEW pictures have made more money for exhibitors than "Male and Female," and it will well stand a revival. The wonder is that it has been repeated so little, for it has all of the popular elements from novelty to a stupendous cast, and the hook-up possibilities are strong.

Mostly these hook-ups have been unworked, for the picture was released in the early days of the exploitation idea.

Perhaps the simplest and certainly one of the best stunts on this picture was originated in La Crosse. Here a shoe store took newspaper space to advertise that it told the story of "Male and Female" in its window.

Simple and Telling

The window was divided into four sections, labeled from Act I. to Act IV. The first act was a pair of men's shoes and a pair of women's shoes, meeting head on. In the second act a similar set of pairs were shown going in the same direction. In the third scene a pair of patent leathers and a pair of white satin slippers faced a clerical looking pair of boots. The last act showed the shoes escorting a pair of tiny baby shoes between them.

It was simple, copied from a comic paper cartoon, but the very simplicity put the idea over.

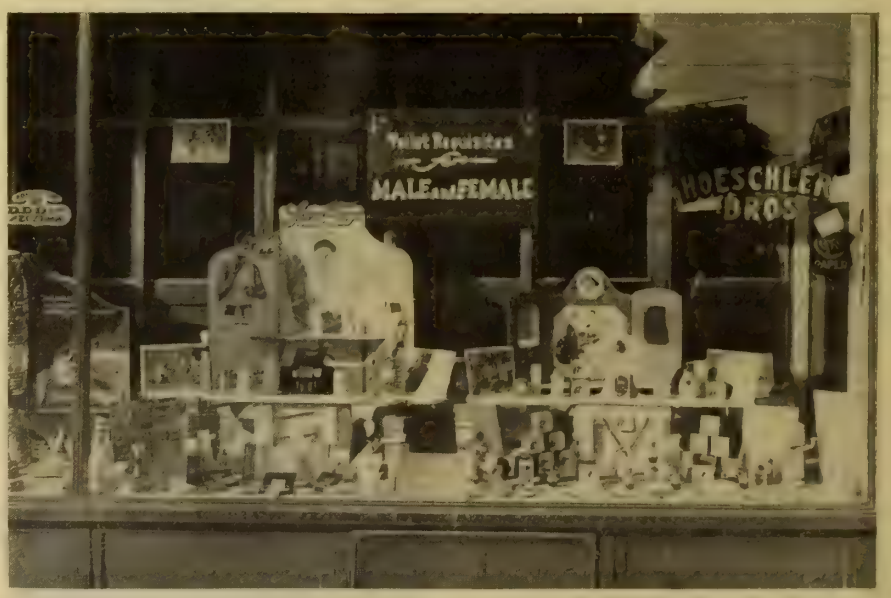
The photograph shows another La Crosse idea, a drug store window filled with toilet articles. One side was filled with things for men and the other for feminine essentials and the card covered with collections.

Another jazzy window, not in La Crosse, showed a tank of goldfish labeled "'Male and Female.' Pick 'em out. If you can't, see 'Male at Female' at the Gem and learn how." The playing dates followed.

This got a good natured grin from most passers by, and as usual, the stunt with the smile won.

This is one story to be sold with paper and plenty of it, and stills, and plenty of them. It is essentially a pictorial production and not to use paper is to omit a most valuable asset. Cutouts from the sixes and 24-sheet sizes are especially good, and even those who still rent paper will find it will pay to buy and mount a couple.

The newspaper angle deals with the splendor of the production, and the number of stars, for this was especially well cast.



WINDOW GOODS FOR BOTH "MALE AND FEMALE"

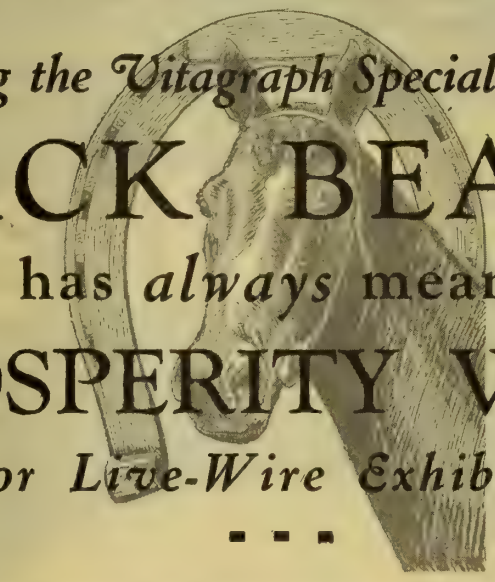
Running the Vitagraph Special Production

"BLACK BEAUTY"

has *always* meant

PROSPERITY WEEK

For Live-Wire Exhibitors



THIS special has been booked for runs of record lengths; has been held over for longer periods than those originally arranged; has broken box-office records; made new patrons and new friends for theatres; has been re-booked in a big proportion of theatres, and is in running as strong today as it was a year ago.

It is, as critics claimed, A CREDIT TO THE INDUSTRY.

Here are a few of hundreds of exhibitors reports, quoted from the Exhibitors Herald's department, "WHAT THE PICTURE DID FOR ME."

"Best special production I have played in four years of show experience. New faces came, such as bankers, lawyers, ministers and schoolteachers, who seldom come on account of the everlasting sex stuff."

"Best picture ever shown in this town. Played it two days and could have run it for **four days more.**"

"Best to draw of anything I have had."

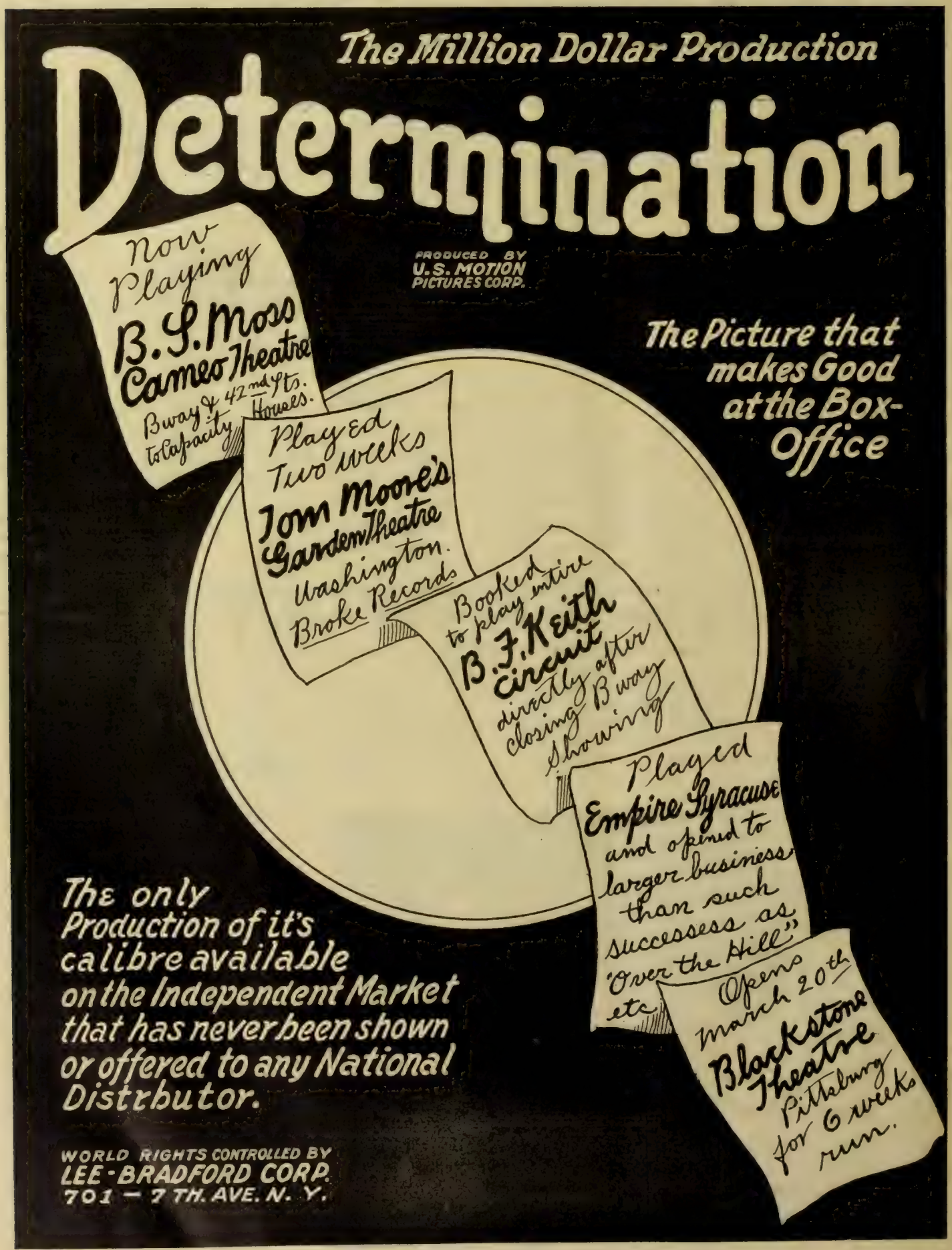
"A picture that can't be beat. One of the best specials I ever ran."

"You can't go wrong on this one."

"Played three days in hottest weather of summer. Business exceptional."

And you will find this line in issue after issue:

"'Black Beauty' broke all records"


The Million Dollar Production
Determination
PRODUCED BY U.S. MOTION PICTURES CORP.
Now Playing B. S. Moss Cameo Theatre B'way & 42nd Sts. Houses. to Capacity
The Picture that makes Good at the Box-Office
Played Two weeks Tom Moore's Garden Theatre Washington. Broke Records
Booked to play entire B. F. Keith Circuit directly after closing B'way showing
Played Empire Syracuse and opened to larger business than such successes as "Over the Hill" etc.
Opens March 20th Blackstone Theatre Pittsburg for 6 weeks run.
The only Production of it's calibre available on the Independent Market that has never been shown or offered to any National Distributor.
WORLD RIGHTS CONTROLLED BY LEE-BRADFORD CORP. 701 — 7TH. AVE. N. Y.

Selling the Picture to the Public

Use Zane Grey's Fame to Sell "Last Trail"

Noted Author's Screen Record Will Help to Sell This Fox Production

ZANE GREY should be the best selling factor in the Fox production of "The Last Trail" because all of his stories have the requisite screen action and have given almost universal satisfaction. In most sections he should be played up above the stars.

This is best done through stressing his name in all advertising and through book hook-ups. These last should be arranged with as many stores as possible and not merely with one, and the displays should feature "The Last Trail," but include all Zane Grey titles in stock, particularly those from which plays shown in your section have been made. A good card to work in with this is the last three paragraphs of the "Meet the Author" story in the press book. This will help to put over the author and so will help to sell the play, not alone through him, but through other productions of the same author. Also dress the window with cutouts.

A Chase Stunt

A chase stunt will work well with this. It is an old idea, but always interesting. A semi-blind trail is worked out and mimeographed or otherwise duplicated. Starting from in front of the theatre it may read: "Go south past the first block with two meat markets, turn to the right to a white house with green shutters and a sign on the door. Turn left etc." Don't make it too hard, but do not make it too easy.

At an appointed time supply all boys who want to go over "The Last Trail" with a copy. Station checkers along the route, but not at turning points, and offer ticket prizes to the first ten boys to accurately cover the route.

Good Training

Get scoutmasters interested in this, for they will realize the value of the mental training. Offer a small prize to the troup having the largest number of members in the first flight.

You can turn a small town inside out on this, and make a dent even in the cities.

Another stunt is the offer of a bound copy of the book to the boy who brings in the largest party at one performance, the tickets to be purchased in a single block. Trade a slide for the book.

Masked Men

Masked men can be used for street work, signs telling that they are the lone bandit from "The Last Trail." The suggestion that the ushers wear masks is also a good one if they wear them through previous shows, but have them remove the masks before the show starts or they will detract from the current program. You might make the masked man into a Raffles stunt, either along the usual scheme or by letting him first appear masked and then changing him back to ordinary street wear.

"The Buried Treasure" idea has not been worked much lately, and can be hung to the fact that in the story the bandit steals the payroll and hides it in a cave. Announce that the loot has been hidden in certain specified territory, and use this instead of the trail stunt.

The Loot Hunt

Hide a few tickets and some things boys like and turn them loose Saturday afternoon. The entire town will turn out to look on, and if you have plenty of paper displayed, you can sell them all there and then.

Cut out the digging and find some new hiding place, perhaps a recess on a billboard carrying the 24-sheet. Cut out where the bandit's saddle bag shows and conceal the treasure there.

Play the Players

There are several favorites in the case, who can be played up to good advantage. If you can get large faces of the first four, mount them on a card a week in advance, and offer a prize for the first identification.

Cover Stuff

"This does not concern you" is the only text on the cover of a throwaway from the Globe Theatre, Sydney, Australia. Inside you are told that "This is Anatol's Affair," but even that does not warn off the average man, who reads straight through in defiance of the injunction.

"Dr. Jekyl and Mr. Hyde" Is Always Timely

Stevenson Story Is One of the Repeat Classics of the Screen

GIVEN a nationally known star in a story of world-wide appeal and a yearly return engagement can be made profitable. This is the case of the Paramount production of Robert Louis Stevenson's story of "Dr. Jekyl and Mr. Hyde," with John Barrymore playing the dual role.

Here exploitation is chiefly confined to telling the largest possible number of persons that the play is to be seen at your house.

One of the best stunts worked on the original run was placing cards on the tables of the dining room at one of the leading hotels. The cut shows how it was done at the Martin Hotel, Utica, when the picture played the Avon Theatre.

Because of the fame of the story and the celebrity of the star, the hotel management had no hesitancy in placing the cards where stories, perhaps as good but less well-known, would have been passed over.

Work the Stores

Book store hook-ups are required for this. Give the store plenty of stills and get them to devote a window to Stevenson's works, featuring this title in particular. If the store has only a few copies, take the jackets from these and place them on other books of about the same style, to apparently double the display. Most booksellers will welcome the opportunity to drive on a standard author.

But the book stories are not the only ones. Restaurants can be induced to contend that there is nothing of the Jekyl and Hyde about their menus or service, but that these are uniformly good. The dry goods store will assert that it has no "Mr. Hydes" in stock and other lines can follow the same argument both in window displays and co-operative pages.

Most teachers will be glad to take their English classes to see the play. It is at least touched upon in language study. If they came the first time you showed the picture, they can be coaxed to come again, for the class will be composed of new pupils. Most Boards of Educaation can be induced to give some semi-official recognition to the announcement.

One additional advantage in this picture is the fame the speaking stage has given the story. It was a permanent fixture in the repertoire of Richard Mansfield and it has been butchered by innumerable stock companies. Urge your patrons to see the most artistic and complete version.

Hook the Three

And in all your advertising stress the combination of star, author and story, winding up with the name of the production company, for Paramount is as standard the star or title.

AN APPEAL TO HOTEL GUESTS

Selling the Picture to the Public

Ten Nights in a Barroom Will Appeal

Arrow Production Will Make Business Wherever Prohibition Is a Topic

ABOUT the only thing that kept a famous theatrical manager from making a fortune out of "Ten Nights in a Barroom," a quarter of a century ago, is the fact he was making so much money from his other shows he never had the time. He still laments that he never did get the time to put specialties in the barroom scene and circus it like a Tom show with two Topsys.

His contention was that next to Uncle Tom's Cabin there was no play in the history of the stage better known to American audiences. He was right then, and to a large extent still, for "Ten Nights in a Barroom" is still the delight of dramatic societies with religious convictions, and there is not a hamlet in the country where the play is not known.

Millions In Advertising

The play has a fame millions of dollars' worth of advertising could not buy and all this is at the disposal of the exhibitor of the Arrow-Blazed Trail production of the play. You do not have to tell them what you have, but merely that you have it. Prohibition has merely enhanced the value of the title.

All the rest is merely a question of telling just how much you have. You should tell them that the continuity was written by one of the best play adapters in the country, Mrs. L. Case Russell, and the story is played by a thoroughly competent cast.

Then go on to tell them that an unusually careful production has been made of the good old-timer.

Where you can, use the "Ask Dad" style of newspaper work, for the chances are that "Dad" can tell all about it. In a small town it is even possible that he played in the production for the benefit of the M. E. Church or the Band of Hope. Certainly you can get Dad reminiscing, and so enthuse the children, and Dad will bring Mother along to check up on the picture production. He knows all about "Ten Nights" if he never heard of Hamlet.

The professional "Ten Nights" troupes have mostly disappeared, but you can create in the mind of the younger generation a desire to see what was dramatic literature in the good old days.

In the Cities

This is small-town stuff. In the cities you will have a make a different attack. Sell on the fame of the play every one has heard about and yet so few have seen. Arouse a curious interest and capitalize that.

Snipe "Did you ever see 'Ten Night in a Barroom?'" and similar inquiries. Then ask why they have not seen it before, and add they can see it now, this time using a half sheet size.

Then try a classified advertisement, advertising for a man to spend "Ten Nights in a Barroom" and adding that he must provide his own barroom. Try and get the editor to base a story on the advertisement. Have this ad. set double leaded, instead of the usual solid matter. It will cost more, but the display is what makes it worth while.

You can get all the talk in town on a window showing an old-fashioned barroom. It should not be difficult to find "the makings" and no display will attract greater attention. Use it in a window for advance and move it over into your lobby for the day of the showing.

You can perhaps adapt an old Baltimore stunt and make a display of old barroom accessories, making a museum exhibit of them. For this use such exhibits as a short length of brass rail, a bung starter, a cocktail mixer and old bottles containing colored liquids.

Get the soda fountain to make up a "pousse cafe," using different colored ice creams in a tall, narrow glass. For a display you can make the contents from different colors of prepared jellies, pouring a little of the first color into each glass, letting it cool, adding the second layer and repeating. Have at least five layers. Hook the idea to the title.

You can use the same idea for a pousse cafe confection.

Get the editor to run a letter, ostensibly from a subscriber, telling that a barroom with real drinks is running full blast at 156 Main street, or whatever your number is. Probably few will know your number and looking around for the barroom they will discover your advertising. Let this letter be run in the morning paper the day of the opening. If there is no morning paper let the evening paper tell that a barroom is to be opened the following day. If there is no daily paper, use a throwaway. You can at least get out something on a duplicating machine.

Then send an apparently intoxicated man around the streets with a sign reading: "Ask me where I got it" and let him hand out heralds or small cards.

You can also pass the word on the telephone.

Pathe Timely Novelty Strong Appeal to Kids

One of the best, as well as the most timely exploitation stunts supplied exhibitors is the kites brought out by the Pathe Exchange for "Go-Get-'Em Hutch," the newest Charles Hutchinson serial.

March and early April are kite times as surely as May is marble time, and a well made kite, with waterproof paper, which can be supplied at a moderate cost, is about the best appeal an exhibitor can make to the boys who do most of his personal press work on serials.

The idea is not so much a general distribution as the use of a comparatively small number as rewards for small services or as prizes in some simple contest. This can be worked very well in connection with the cards which must be signed by ten adults stating that they have been told all about "'Go-Get-'Em Hutch,' the new serial at the Capitol." The big idea is to find an excuse to put a sufficient number out to get all of the kids talking about them without putting out so many that the supply exceeds the demand. Make the kids who do have them so proud they will talk of their goods to others. Used with this slant it will make the 24-sheets look like postage stamps. The kites are pasted with stickers for the house, and are printed up with lettering for the serial.

Another interesting stunt is a series of sixteen pictures, a portrait and a scene from each episode, a number of uses for which are indicated, but they lack the real novelty of the kites, which are one of the best advertising stunts an exhibitors can get.

If you make money on Prosperity Week please write in and tell us what you did.

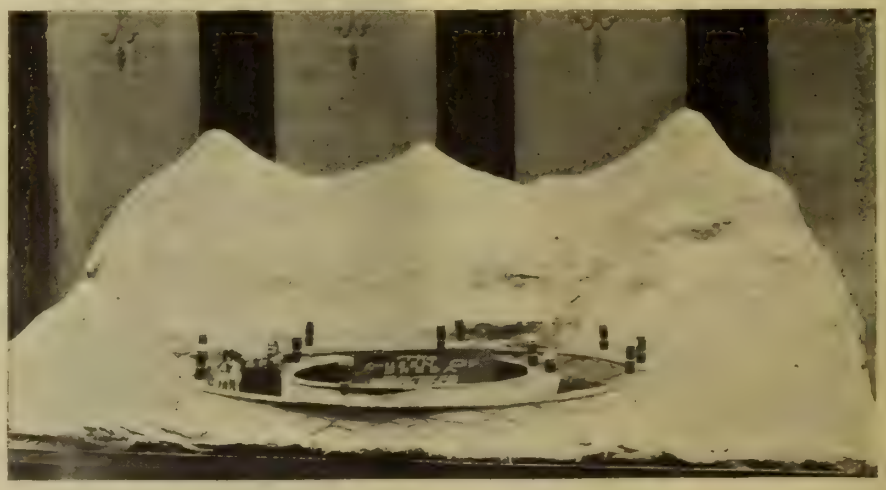
Chariot Race Setting Made Fine Lobby Show

This photograph from the Regent Theatre, Wichita, Kansas, is a little indistinct, but it gives a working idea of how Stanley Chambers built an arena for the "Queen of Sheba" to race in. This model was small enough to be set upon a large table in the lobby, but large enough to accommodate toy horses and dolls, only the chariot requiring to be built.

The walls are of pasteboard and the pylons are taken from a set of toy building blocks. To get away from the necessity for an elaborate backing, Mr. Chambers built up a mountainous background, touching up the surface with paint to get a little color without doing an actual job of painting.

He also used a chariot for a street perambulator, employing the front wheels of an ordinary wagon as the basis for his structure and building in with corrugated board, which is heavy enough if the driver is sure footed.

The entire exploitation cost very little, yet it brought big results.



A MINIATURE SETTING OF QUEEN SHEBA'S RACE

Stanley Chambers, of the Regent Theatre, Wichita, Kan., made a miniature of the arena in which the Queen of Sheba did her merry-go-round, and the attention it attracted to the Fox production amply repaid the cost and trouble

A certain sure way to make money—

Short subject programs built around the three reel

Pathé Playlets

EACH PATHE PLAYLET is a picture that has made good.

Each is distinguished for star, story, direction and production.

Among them are splendid Frank Keenans; melodramatic Irene Castles; sweet and charming Baby Marie Osbornes; smashing stage successes such as "At Bay" and "Via Wireless." In the original five and six reel form they made fortunes for exhibitors. Re-edited to three reels they are doing it again.

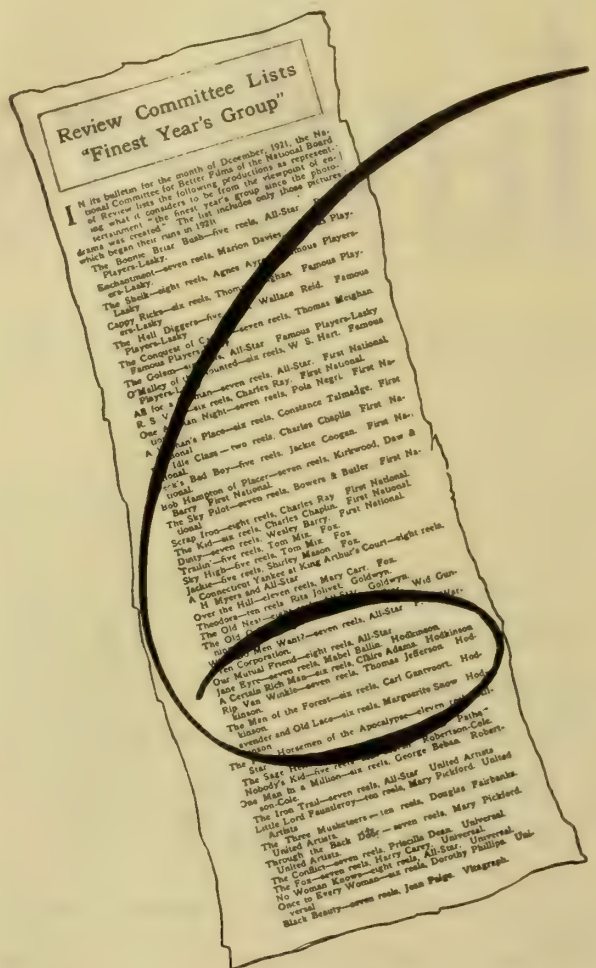
If you don't know how attractive and remunerative a Pathe Short Subject Program can be, try some combination like the following;

PATHE PLAYLET, 3 reels
Pathe serial or Santschi Western Drama, 2 reels
Pathe News, 1 reel
Hal Roach Comedy, 1 reel

We can give you a number of such combinations. Ask the nearest Pathe exchange; book and be happy!

Pathépicture

The Acid Test of Good Product



Here are the Forty-Seven pictures chosen from the releases of 1921 by the NATIONAL COMMITTEE FOR BETTER FILMS of the NATIONAL BOARD OF REVIEW, as "the finest year's group since the photodrama was created."

The product of fourteen distributing organizations is represented in this group of productions. With approximately 2% of the distribution of the country flowing through its Branch Exchanges, the HODKINSON CORPORATION scored more than 10% of the year's best product!

Five HODKINSON PICTURES appear in this notable list.

"JANE EYRE" "LAVENDER AND OLD LACE"

"THE MAN OF THE FOREST"

"A CERTAIN RICH MAN" "RIP VAN WINKLE"

These five HODKINSON PICTURES have been accorded an enviable place among the greatest productions of the industry by a thoroughly competent and impartial board of experts, who base their selection not only on the dramatic, artistic and photographic mastery displayed by the producers, but also on the box-office appeal that their pictures possess.

How Many of the "Year's Best Group" Have You Played?

Selling the Picture to the Public

Hodkinson Pictures Exploitation Stunts

A Slant on Several Ideas for the Various Releases of This Company

HODKINSON offers a number of exploitation suggestions for the pictures released by this company, but apparently finds "Jane Eyre" difficult of exploitation, since only prologues are offered. But "Jane Eyre" can sell on its reputation as a steady, if not a best seller, for the book is still in demand in spite of its antiquated style, and can be sold on the angle that it is easier to look at the picture than to read the book.

For a novelty lobby stunt try showing a copy of the book or a title page, decorated with crepe hair whiskers. Letter the card "Yes, it's so old it has whiskers, but it is still a corking good story—and an infinitely better play. See the wonderful Hugo Ballin production. Easier than reading the book."

A Safe Play

R. L. Park, of the Rialto Theatre, Chattanooga, Tenn., put over "A Certain Rich Man" by displaying in the lobby an opened safe, apparently filled with sacks of gold. This was guarded by a man in the uniform of a U. S. Marine and a card explained he was guarding the wealth of a "A Certain Rich Man."

This is a good stunt, but what will get the best money on this picture is the name of William Allen White, editor of the Emporia Gazette, and one of the best-known publicists, using that word in its proper sense. Not to use his national reputation is to overlook the best advertising slant, for you can get any newspaper man interested in the production of his brother editor, and he will give you more space than he would a Fanny Hurst production, for example.

A good slant on this would be to tell that "William Allen White, the famous journalist, said his first screened story was rotten and advised all of his friends to keep away, but even he had to admit that Hodkinson's production of 'A Certain Rich Man' was good. If it pleased the author, it should please you. Here today." This sounds rather elemental, but it will be different, and therefore will get attention.

Log Huts for a Man

Innumerable pictures of log cabin and forest lobbies have been shown on "The Man of the Forest." Use one of these, if you have this play booked, and get the man himself, if you want a motion ballyhoo.

The log cabin is one of the standbys of the exploitation game, but it seems to last well, and it is good for at least one more whirl. Try to give it a different aspect from its last appearance. If you had it over the box office last time, put it over the entrance this trip, or down close to the sidewalk line. Keep shifting and they will forget that they saw it before.

Miller's Theatre, Los Angeles, used a tame bear to put the picture over there. If you do not happen to have a bear handy, you may find a bearskin more available. If not, any collection of stuffed native animals will do, but don't ring in a lion or tiger on the first dweller.

The main point is to suggest the woodland atmosphere.

Lavender and Lace

For "Lavender and Old Lace" the most pretentious lobby was that used by the Capitol Theatre, Elizabeth, N. J., which combined lavender ribbon with lace in a series of festoons, with lace curtains tied with lavender at all doors and windows, including the glass in the box office.

If you cannot borrow the material for the lobby, you can get some store to drive on a lace curtain sale, using lavender decorations, and if they do not want to soil their ribbon stocks, use crepe paper. By the same token lavender streamers and the sort of lace paper they use for cupboard shelves can be worked into a reasonably cheap lobby decoration and look almost as well as the real things.

Such a lobby won a half column write up for the Capitol, which suggests its display value to you, Get the girl ushers to help you with the festoons, and it will not hurt in the least to have the work done as the audience is leaving the house the night before. You do not need to keep it a secret.

Letting It Rip

One of the best displays for "Rip Wan Winkle" was done by the Strand Theatre, Knoxville, in the form of a cave in which Rip was seen taking a long sleep, with the rusty rifle by his side.

Since Rip is a story with a particular appeal to the children, it would pay to have a good story teller visit the schools, costumed as the old man, and let him tell the story of Rip to the classes. If you cannot arrange with the school authorities to have the man address the classes, you can work four schools by sending him to the first about half past eight, to the second at twelve, letting him work the third at a quarter before one and the fourth as classes are dismissed for the day.

Four schools should give you the material for a good night business, for the kiddies will rush home and tell their parents. Let the story teller stress the showing of the picture all through the tale, as "And then I went into a long, long sleep, I don't know how long, but the picture at the Gem todays says I slept for twenty years, and that must be true, for the picture at the Gem tells my story far better than I can tell it myself, and when I woke up, etc."

If that doesn't sell it, nothing will.

Stock As Bonus

Most purchasers of oil stock get nothing for their money but the certificates. People who bought shares in the Fool's Paradise Oil Company of St. Petersburg, Florida, reversed this. They got something for their money but no share certificates.

Richman Dorman, of the Plaza Theatre, rigged up a couple of derricks and a pumping station in the arcade entrance to the house. The pumping station consisted of two wheels and a motor, the latter loaned by the local electric company. The wheels went around and the walking beam went up and down, and it looked all right.

A stock salesman sold shares in the well for the admission prices and threw in tickets to the show. He brought in quite a lot of extra business.

A local insurance company gave advertising space in its newspaper display in return for a sign on one of the derricks stating that the plant was insured in that company.

Pretentious Miniature Coaxed All the Coin

Miniature stunts are profitable in exact proportion to their pretentiousness. The better the stunt, the bigger the receipts. The best Coney Island for "Saturday Night" was made by Oscar White, of the Rex Theatre, Sumter, S. C.

Most of the work was done by his assistant and himself in the Rex workshop, including the merry-go-round, ferris wheel and ocean wave. These three were geared to borrowed sewing machine motors. The other devices were a dog stand, fortune teller, baseball pitch, spindle, cane rack and circle swing. They were made of ticking over light frames.

Three tables set together gave a platform 4 by 9 feet, which was covered by sand. Dolls from the ten cent store patronized the concessions and other kewpies in bathing suits were apparently headed for the water. It held a crowd all afternoon and evening, and pulled in many patrons who stopped to look out of curiosity and went away sold on the play, for Coney Island has a wonderful appeal to the imaginations of the out-of-town man, woman and child.

Mr. White drew exceptional crowds and people kept on talking even after the attraction had gone, yet the cost was very small, especially as compared with the results.

THIS CONEY ISLAND WAS THE REAL THING IN MINIATURE

Oscar White, of the Rex Theatre, Sumter, S. C., built beaverboard reproductions of the chief amusement devices, with three of them driven by small motors, and put them down on a Coney Island of real sand. You could almost smell the rich aroma of the frankfurters on the Hot-Dog Stand

Selling the Picture to the Public

Hyman Offers Musical Suggestions for Lenten and Easter Special Productions

EDWARD L. HYMAN, of the Mark-Strand Theatre, Brooklyn, offers a list of selections to be used for Lenten and Easter production programs. Most managers make some special offering on their Easter bill, but not many realize the value of the various musical settings of the Stabat Mater for a lenten series or for Holy Week, when the introduction of one or more of these numbers may supply an excuse to those who might otherwise feel called upon to remain away.

The Stabat Mater should be sung only by those trained to church work, for this belongs to a special school of vocal training, but it should be easy to engage the interest of some good church choir.

Various settings can be used for these selections, ranging from the elaborate church interiors to a black drop with an electric cross. The singers in any event should be surpliced, and lilies should be the floral decoration, though any spring flowers can be used in default. For Holy Week a decoration of palms would be very appropriate.

Not all of the selections indicated by Mr. Hyman are strictly Easter numbers, but they are all suitable for an Easter program, and it should be possible to pick from this list a program that will redound to the credit of the theatre. They are listed as overtures, solos, duets and quartets, but at least a quartet should be employed if at all possible.

Overtures:

Abide With Me .....Gounod
Ave Maria .....Gounod
Hallelujah Chorus .....Handel
King of Love My Shepherd Is .....Gounod
Unfold Ye Portals .....Gounod

For Quartettes:

Jesus Christ Is Risen Today.
Blest Be the Tie That Binds.
Jesus, Savior, Pilot Me.

Solos:

Hark! A Thrilling Voice is Sounding..Jackson
Soprano or Tenor
The Lord is My Shepherd.....Bargiel
Soprano
Awake My Soul, 'Tis Easter Morn..Woodman
Soprano

Duets:

Prepare Ye the Way of the Lord.....Allen
Tenor and Basso
Forever With the Lord .....Bartlett
Soprano and Alto
The Virgin by the Manger .....Franck
Soprano and Alto
Blessed Are the Meek .....Hodges
Two Sopranos
Be Thou Exalted .....Huhn
Soprano and Tenor or Contralto and Basso
Come, Holy Ghost .....Klein
Soprano (or Tenor) and Baritones
O Love Divine .....Macfarlane
Soprano and Alto
The Lord My Pasture Shall Prepare.Schnecker
Soprano and Tenor

Put Lloyd Cutout On a Battleship

Dave King, of the Tivoli Theatre, New York City, figured out that Harold Lloyd in his naval uniform would feel more at home aboard a battleship, so he had his house artist make up a half portion ship for the Pathe star, and he pulled in quarters where he had expended pennies.

Ben King's Ideg

This is not a flat painting, as the photograph would suggest. There is a section of the deck, with pasteboard tacked to the outline to give the hull. The turret and fire control mast are in one piece, flat, and the cutout is placed a few inches back of this.

It is reasonably simple yet very effective and the built-up design gives the display much more prominence than could be gained by a flat cutout, making it worth while to go to the extra trouble.

Changing Pace

Figuring that even at slow speed a motorcycle moves too rapidly to give the best effect on a ballyhoo, Stanley Chambers, of the Lyric Theatre, Wichita, used a horse for his armored knight for a ballyhoo for "A Connecticut Yankee."

Cost Six Dollars and It Sold Six Hundred

Perhaps it is not altogether accurate to say that this front for the Majestic Theatre, Memphis, cost only six dollars, for it could not be built for that, but it did cost only six dollars for new material, as the lattice was in stock. The lettering was done by the house man. It brought in $200 more than H. B. Clarke expected from the past performances dope.

It is a well planned display and the intelligent use of material was more responsible for the result than the attractive front itself, though it makes a fine appearance. The panel above the entrance tells in brief the story of the play and the pictures do the rest of the selling.

If you are tired of using your lattice for vines, try putting three sheets or specials on them, as Mr. Clarke did.

MAKING EXPLOITATION STUNTS SHOW A REAL PROFIT

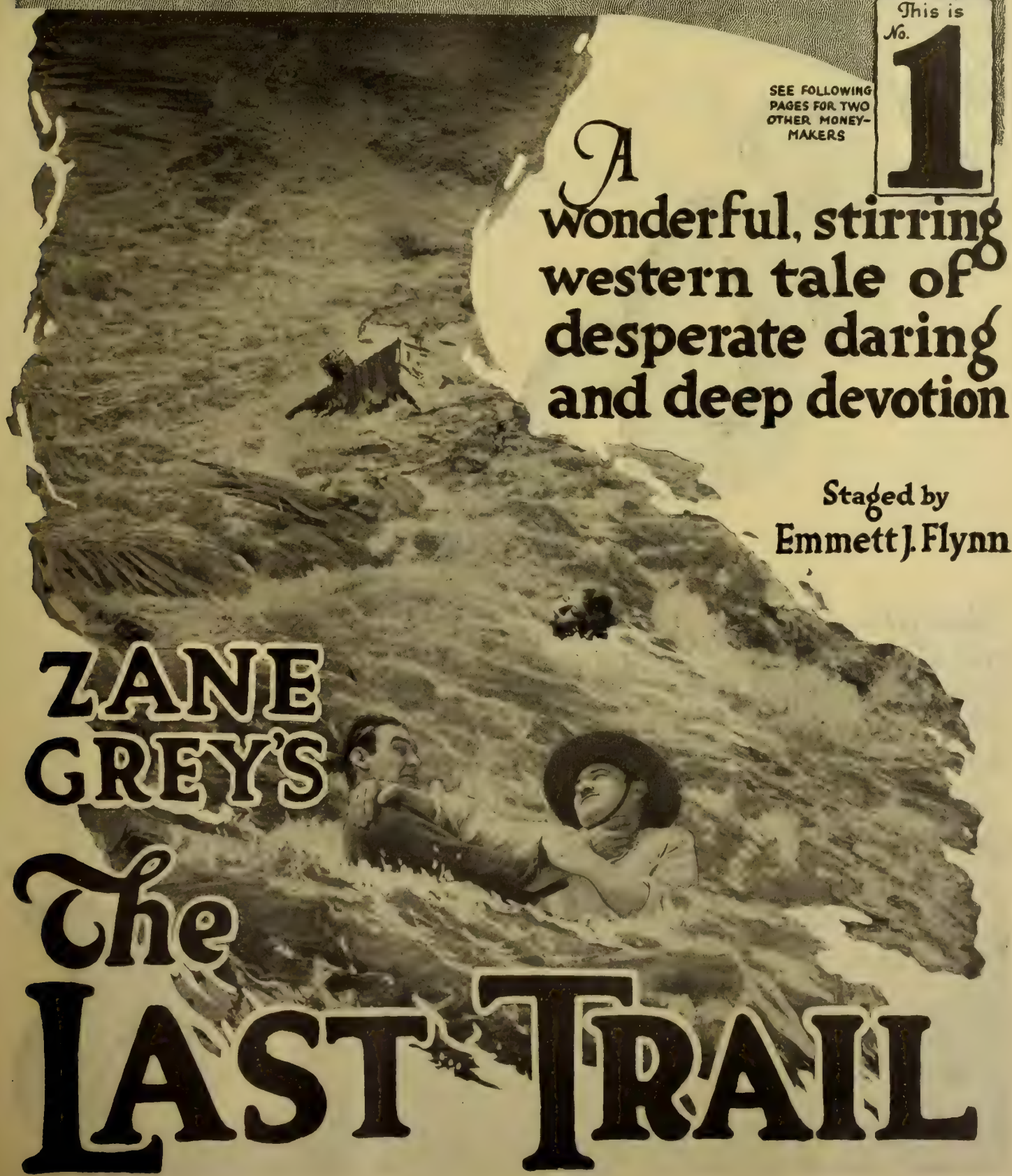
H. B. Clarke, of the Majestic Theatre, Memphis, spent six dollars to get out this front, utilizing an old lattice. It sold the First National to an increase of about $200 over the business normally to be expected

WILLIAM FOX SUGGESTS THREE

PROVEN BOX-OFFICE WINNERS FOR EXHIBITORS PROSPERITY WEEK

This is No. 1

SEE FOLLOWING PAGES FOR TWO OTHER MONEY-MAKERS



A wonderful, stirring western tale of desperate daring and deep devotion

Staged by Emmett J. Flynn

ZANE GREY'S The LAST TRAIL

WILLIAM FOX SUGGESTS THREE

PROVEN BOX-OFFICE WINNERS FOR EXHIBITORS PROSPERITY WEEK

This is No. 2

SEE PRECEDING AND FOLLOWING PAGES FOR TWO OTHER MONEY PICTURES

A PHOTOPLAY WITH A NEW IDEA

SEE a picture that is
NOT a namby-pamby love story
NOT an old type melodrama-

BUT- Entirely Different from any Photoplay You Have Ever Seen.

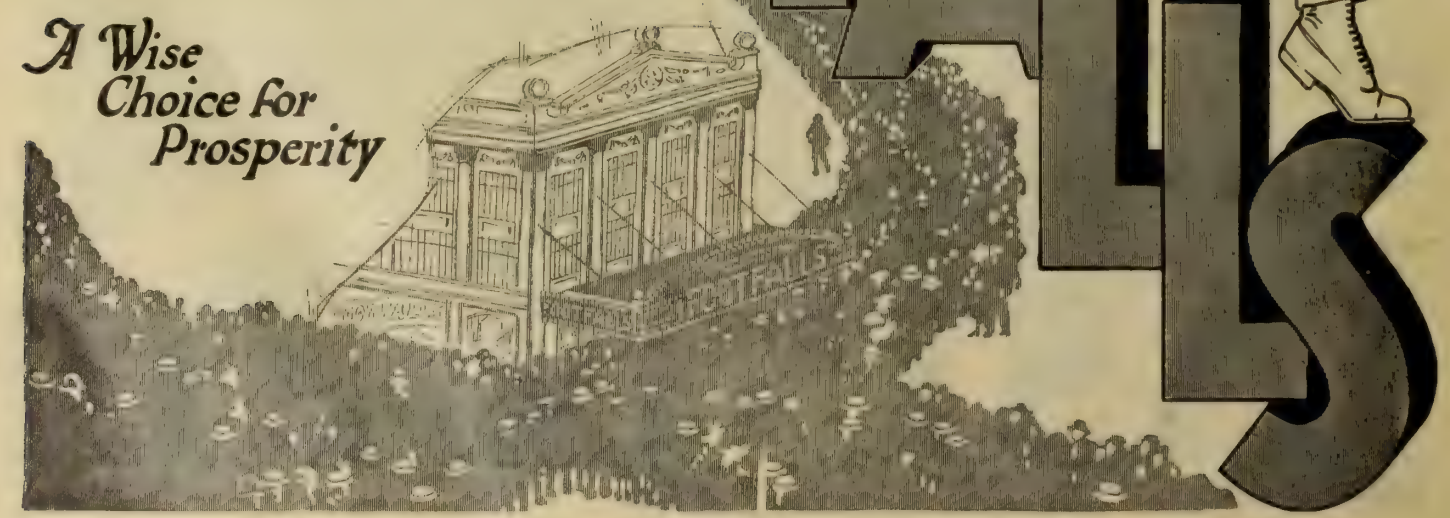
Story by
Wilbur Daniel Steele

Directed by
CHARLES J. BRABIN

FOOTFALLS

Now Showing at the Celebrated Stanton Theatre in Philadelphia for an Indefinite Run

A Wise Choice for Prosperity



WILLIAM FOX SUGGESTS THREE

PROVEN BOX-OFFICE WINNERS FOR EXHIBITORS PROSPERITY WEEK

This is No. 3

SEE PRECEDING PAGES FOR TWO OTHER MONEY-MAKERS

SEE the lurid life in the Orient
SEE inside the palace of an Oriental potentate
SEE the life battle with wolves in the Arctic
SEE how the lash of shame and the ancestral ghosts made a merchant prince a fugitive of fear!

A story of striking power and wonderful appeal

Shame

With JOHN GILBERT

Staged by EMMETT J. FLYNN

Selling the Picture to the Public

Coney Island Skyline Saturday Night Effect

Because the annual Palmfesta, a fixture in Columbia, S. C., was abandoned this year, the fashion show, which is always one of the features, was taken over C. W. Irvin, of the Imperial Theatre, as a supporter for "Saturday Night."

Six merchants were hooked to the idea and nine well known young women were enlisted as models, each with several changes of dress. It made great business and there was a turn-away on the last show the first two nights.

THE FOYER DISPLAY

In the foyer Mr. Irwin built a display fashioned somewhat after that of the Howard Theatre, Atlanta. Above the exit doors was a cutout of the skyline at Coney Island, done in white and lighted with white from the front. Back of the outline were other and stronger lights which gave ilumination to the countless dots of colored lights on the various buildings. The title was displayed in the centre, back of the streamers in the cut, and the foreground was a black strip cut to outline the heads and shoulders of the Saturday night crowds.

Streamers and balloons helped to liven up the swinging figure in the foyer and to create the general impression of the festival scene.

On the stage, the week before the showing, a box was placed below the screen, and of the same width. This had cutout letters for the title, and these openings were covered with brilliant red paper. After the slides for the coming attraction had been thrown on the screen, the title was brilliantly illuminated.

Cleaned all the Money on a Sailor Made Man

Albert B. Hill says that "A Sailor Made Man" gave more real pleasure to Jacksonville patrons when he played it at the Arcade than anything he has ever offered in the comedy line,

He knew it was going to be good, so he started early to get them in. As a preliminary he dressed his house staff in naval uniforms a week in advance of the opening, and held to the idea for the week of the run. The ushers were in whites and the doorman wore blue and also a pair of Lloyd goggles.

The Saturday before the Sunday opening, a special matinee was given for the children, this taking place before the regular Saturday matinee. All of the 600 children attending were given the Lloyd caps and the remainder of a thousand were also handed out to others. The result was that some of the children must have slept in them, and they were all over town.

For and in consideration of one slide on the screen a garage was persuaded to lend an old car of distinctive design, which was rigged with a pair of sails, captained by a character man and provided with a live duck as a passenger. The duck does not show in the photograph reproduced.

The lobby was dressed as the deck of a ship with paintings at the sides back of stanchions with rope railings. Port lights and life preservers contributed to the illusion and you almost could imagine that you smelled the bilge water.

Stairway Still Works for Lansing Theatre

It has been some time since we showed the stairway of the Regent Theatre, Lansing, Mich., but here is a cut to show that Roy Tillson is still working his best bet.

THE LANDING TABLEAU

As has been told, the Regent has a grand stairway in the lobby which is not used by the patrons, and the landing, halfway up, is used by Mr. Tilson to exploit his coming attractions.

The display shown is for "The Forbidden Thing" and is supposed to show James Kirkwood in a scene from the play. Most of the stuff is borrowed and only the scenery, which can be repainted, is charged against the house cost. The rest is paid for by slides.

The landing is just high enough to keep people from touching things and to give the proper stage elevation.

THE SEAGOING HACK COST ONE SLIDE AT THE ARCADE THEATRE, JACKSONVILLE

The rental of the costumes and the fixing up of the lobby did not cost Albert B. Hill a great deal of money and he put Harold Lloyd over in the Florida metropolis as a picture has never been put over since the late Frank Montgomery discovered the town. The sailor costumes were worn a week in advance as an exploitation stunt. That's the time to dress the ushers; not the showing week

Comment of Critics on
"THE FOUR SEASONS"

Philadelphia Evening Ledger—

An innovation, so very praiseworthy and likely to be so far-reaching in effect as "THE FOUR SEASONS," which was shown last week at the STANLEY THEATRE, is worthy of more than passing mention in review. There is an appeal in this novel film that passes far beyond the regular fans and fannettes. . . . It is to be devoutly hoped that the makers of "THE FOUR SEASONS" will come again—and soon. . . .

Columbus, O., Citizen—

Urban's "THE FOUR SEASONS" is one of the best excuses for the movies that has been here for some time. . . . At the SOUTHERN all week.

Pittsburgh Press—

Those persons unfortunate enough to miss "THE FOUR SEASONS," shown at the STATE THEATRE last week, had better hunt up where it is being shown this week and see it. . . . It is instructive and of the greatest entertainment.

Los Angeles Times—

Wonders new and unrevealed, wonders of sky, water and earth, wonders of a life that hold you enthralled . . . serve to captivate you in the unusual feature . . . "THE FOUR SEASONS," at GRAUMAN'S THEATRE this week.

Cincinnati Times—

"THE FOUR SEASONS," at the STRAND THEATRE all week, is the finest thing of the kind this reviewer has ever seen. . . .

Booking Now Through Hodkinson Exchanges

KINETO COMPANY OF AMERICA
INCORPORATED

71 West Twenty-third St. **New York City**

A Powerful Prosperity Insurance Policy Is

"LIVING LIES"

Directed by Emile Chautard

Adapted from the Saturday Evening Post story of Arthur Sohmers Roche. Produced by Mayflower Photoplay Corporation, producers of "The Miracle Man."

In New York it has been booked for the William Fox Circuit of theatres and throughout the country the better theatres are showing it.

It Is Spelling Prosperity Every Day for These Exchanges:

Cosmopolitan—**Boston**
Ben Amsterdam—**Philadelphia**
Meade & Whitman—**Detroit**
Seaboard Film Co.—**Washington, D. C.**
Rollo Sales Corp.—**New York City**
Penn Film Service—**Pittsburgh**
Grand & Warner—**Buffalo**
Federated Film Exchange—**Omaha**
All Star Feature Dist.—**San Francisco**
All Star Feature Dist.—**Los Angeles**

"WHISPERING WOMEN"

A story of the Northwest

is also a Prosperity Special handled by these exchanges. The Clark-Cornelius Franchise contains more than twenty Prosperity productions including a series of eight Northwest Mounted subjects with George Chesebro, a series of two reel Texas Ranger Features with Leo Maloney.

Inquire About the Clark-Cornelius Franchise

Clark-Cornelius Corporation
117 W. 46th St., New York City

Selling the Picture to the Public

Something Different Is Always Attractive

Being different is sometimes being good even if it is poor work when judged by ordinary standards. This 145 lines by three from the Alhambra, Indianapolis, is nothing to rave over from an artistic point of view, but it is sufficiently odd in its form to attract attention, and if you get the possible patron's

Alhambra
ENTIRE WEEK STARTING TODAY
Zona Gale's Great Novel and Play
Now a Screen Sensation
"MISS LULU BETT"
a William deMille production
A Paramount Picture
Folly Comedy "Dead Language"—Fox News Weekly
Alhambra Prices Always the Same—Afternoon 15c and 20c. Evening 20c and 25c. WHY PAY MORE?

SOMETHING DIFFERENT

attention for a good title, you can sell just as strongly as though you had a work of art. This is not a work of art, but it has a strength that will pull the attention from any other part of the page, and you are more than half sold on Miss Lulu Bett from what you know of the play and the book. All you need is to be told that it is a picture and in your town. This not only gets the attention, but it plays up five players and their parts, and intimately connects them with the people in the book. It gets over the idea that if you have read the book you can see them come to life on the screen, and increases the sales value. It is not a style of work to be followed every week, and the Alhambra knows that, for it does not regularly use this style, but for an occasional, where you want to sell more than one character in connection with the title, this gives a capital tie-up. Evidently it is a press book cut, but the theatre saw the advantage of it. If it is ever used again we would suggest that rounding off the tips will turn this into fourply exclamation point that will be even better than the square edges and it will then work better in a space wider than the cut.

—P. T. A.—

Getting More Definite on Personal Appearance

Nick Ayer, of the Granada, Roth & Partington's real palace out in San Francisco, did not want it misunderstood when he announced the personal appearance of Hobart Bosworth to put over "White Hands." He made it "in person on the stage" to be sure you would not suppose that the personal appearance was confined to the screen. Nick isn't going to cheat anyone if he can help it. He has Nick, Jr., to set a good example to now, and he has put aside his press agent ways and is a real manager—and a good one, if you want to know. The cut for this picture is not as good as Bubar's

GRANADA
NOW PLAYING
HOBART BOSWORTH
IN
"WHITE HANDS"
Hobart Bosworth, in person on the stage, tells interestingly how some of the "punch" scenes of "White Hands" were made. He appears at 2:20, 4:20, 8:05, 10:05.
"Moravian Nights," brilliantly beautiful fantasie, featuring Jack Holland and Natalie Kingston, with 15 dancers and singers, is staged at 2:10, 4:10, 7:50, 9:50.
CHRISTIE COMEDY
SEVERI
WALLACE

SHADING H. BOSWORTH

average, for there is too much shading and this did not have the anticipated effect. It is a good likeness, but it is only half a picture. Bubar should have told his model to turn his head a little to the left to get it into the light. If you will note the use of all type and then think what all lettering might have done to all that copy, you can realize that Nick knows his way about. You can't find a Roth & Partington advertisement which is spoiled by a lot of hand lettering. It isn't being done by them. They want their advertising to be read—and it is.

—P. T. A.—

Neat Lettering Works in a Small Display

Although the Stanley theatres in Philadelphia do not use very large spaces for any single house, the mass effect of the group gives them almost three columns, the houses being arranged in the order of their importance. The leaders get across the entire three columns, with the smaller houses getting a narrow column apiece. In a recent display the Stanley

The Stanley
Market at Nineteenth
Agnes Ayres
in
"The Lane That Had No Turning"
IT'S A PARAMOUNT PICTURE
From the Story by Sir Gilbert Parker
Cast includes Theodore Kosloff, Mahlon Hamilton and Frank Campeau
ADDED—JOSEF HOLLMAN, Cellist; CAESER NESI, Tenor
January 30—Anniversary Week—Unparalleled Pictorial and Musical Program
WALLACE REID
in "RENT FREE"
VICTOR HERBERT
GUEST CONDUCTOR

AN INVITING ANNOUNCEMENT

gives a nicely lettered name and title for Agnes Ayers, and the space would be very attractive were the cut a little less formal. The square edges do not match the silhouette above, and the result is not as good as it would have been had the base been cut away. This, however, is a minor detail that will not seriously affect the sales value of the display, though assuredly it will not help. The effect of the title is to give the suggestion that the play is a good one, and this is the essential.

Sells Big Feature in Small Measures

The Shea daily advertisements for Molly O are shorter than the average, those for Monday and Thursday being larger than for Wednesday and Friday, the former measuring 35 lines and the others only 28. A nice hook-up is made between Monday and Thursday. Monday the catchline "She will steal your heart away," taken from the press book, is played up. On the second half it is announced that she is held over because she has stolen Buffalo's heart away. It was known beforehand that the picture would run through the week, but this announcement gives a fresh impulse to the second half and makes the attraction new again. Each is sold on a sketch of the star and one

A SET OF SHEAS

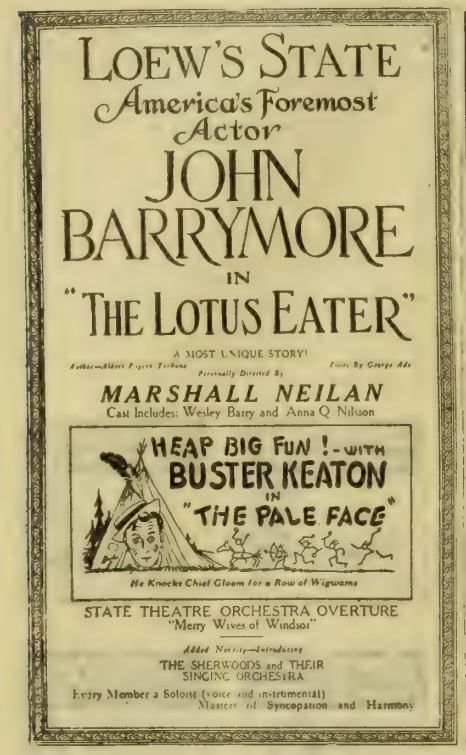
line of argument, but it was felt that the numerous hook-ups made a circus campaign unnecessary, and that money was saved. Howard B. Franklin does not believe in spending money just because he has it to spend. He gauges his advertising to the pull of the picture, and if he can save on the space bill it is just that much more toward the additional rental the film probably cost. Molly O is largely self selling. To advertise too heavily with all the hook-up material available is simply to throw money away. Mr. Franklin is not niggardly, but he realizes that they sell advertising by the line in Buffalo and not by the day or week, and he pays for what he uses and uses what he has to. If twenty five lines will get them in, he does not believe in buying fifty, just to make a splash. It must be remembered that sometimes a ten line saving will make a hundred dollar waste. On the other hand a ten line addition may be a five line waste.

—P. T. A.—

Differing Styles Gain Added Display Value

This is another example of how the Loew Theatres in Cleveland make their adjoining spaces help each other. Were both houses advertised in straight announcement, or were both pictorial, both would suffer, but by making them different, they hold away from the other and each lends the other a great distinction. In spite of tradition, we think that the lettered display has a greater attraction value than the one with the illustration, good as the latter is. It is open and distinct and presents the facts boldly. You can get the star and title in a glance, where in the pictorial display

Selling the Picture to the Public



PARK and MALL
BEGINNING TODAY
ANITA STEWART in
The INVISIBLE FEAR
First National Attraction
Not mystery as you generally understand it, but the mystery of a woman's heart.
It baffles, yet entrances! Its solution is love!
Miss Stewart wears 21 different gowns in this production
The Latest Torchy Comedy
JOHNNY HINES in "Torchy's Frame-Up"
AT THE PARK
Orchestral Feature
JAZZ OF 1922
Arranged by Maurice J. Shapiro
"TENNESSEE"
"THE SHEIK"
"ORIENTAL BLUES"
"TRUE MARIE"
"THE FRENCH TROT"
"SONG OF INDIA"
"BLUE DANUBE BLUES"

AN EXAMPLE OF GETTING CONTRAST BY USING TWO STYLES OF ADVERTISEMENT ON THE PAGE

you must first let your eyes adjust themselves to the chance from the familiar black and white to the less usual white on black, and even then you see the title as though through a fog, in spite of the fact that the artist has brought out the letters with unusual clearness. It is a matter of custom. By all the rules of the scientist the white letter on the black ground is more distinct than black on white. This is a scientific fact, but it proves nothing. Custom is more powerful than science, and the black letter on the white ground is more easily read by persons who are more accustomed to the black letter. It is easier to go up a stairway than to climb a ladder, but if we were more used to ladders, the stairs would be tiring. It's the same way with the reverse. The display you gain is seldom compensated by the reverse of habit required to use this added display. This is a fine example of good lettering for reverse and the picture has been very well done, but we believe that most readers would vote in favor of the Barrymore display for clearness and distinction. The value of the reverse lies in its contrast and in that alone.

—P. T. A.—

Hooking to Norma

Changing one word in a film title brought unusual hook up results. H. E. Browne, of the T&D house in San Jose, Calif., changed a Norma Talmadge title to read "The Sign on Our Door" and the merchants took a double truck to inform the world that the signs on their doors spoke of values. Then they worked individual stunts with the result that most stores in town were telling that "The sign on our door is——" The reading matter differs, but they all plug the title.

—P. T. A.—

Kidded Door Knobs

It used to be that door knobs were hung on doors, as their name indicated, but lately they have been hanging them on automobiles and now Guy A. Kenimer, of the Imperial Theatre, Jacksonville, has been hanging them on small boys, with good results.

He used a rather small D. K. and put them to their usual use. Some of the boys saw them first and strung them through their buttonholes. Other boys stopped at the theatre and asked for them and pretty soon even the pickaninnies were asking "Do You Know Why Girls Leave Home?"

That gave Kenimer an idea, so he handed to the kids some 500 gummed stickers he had ordered, and let nature take her course. Pretty soon the stickers were on everything except the police nightsticks.

—P. T. A.—

Put on Loud Pedal Advertising Sheik

There was nothing secretive about the exploitation for "The Sheik" when it played the American Theatre, Columbus, Ind. Frank W. Horn, the manager, pulled out the stops and speeded up the blower to get all the power he could, and he got results. The first newspaper splash was a full page very nicely made up from two press book cuts and most of the punch lines, but it does not look crowded, is easily read, and sells as much on sight as on sense. Sawing two sides of the circular cut gave a new design for the half-tone, and the

"THE SHEIK" FULL PAGE

line cut is even better. Supplementing this Mr. Horn used three cutout 24-sheets for the marquise and the lobby, flooding the former at night with reflectors set at the base of the displays. Two six-sheets were mounted on an A board and set on a truck. Inside was a phonograph with a magnavox attachment with an extra loud tone. By the time "The Sheik" phonograph record had gone through the machine it sounded like a brass band and people came out of the stores looking for the parade, and would line up on the sidewalk a block in advance of the outfit. At night the machine was demounted and used from the roof of the theatre, performing a double duty that well repaid the cost. The magnavox seems to be coming in as an exploitation accessory. While it is still a novelty it has that added value and even after the first excitement is over it can be relied upon to do good work. This one was provided with a speaking attachment, so that announcement of the attraction, playing date and house could be made whenever desired. This sounds like big town stuff, but the small town man who can smuggle one into town can make it more than pay in the little places and if he can get three and put one each on the block above and below the house, to work in unison, he will have more than a ballyhoo.

—P. T. A.—

This Vivid Attractor Helped Sell Tickets

In this drawing from the Ohio theatre, Indianapolis, we believe the house has a ticket selling aid. It links to the star name just below and sells the two as one, in addition to serving as an attractor. It is a strong, clean drawing, with a nice handling of shading and background. The artist displays an economy of line in his drawing that is as rare as it is desirable, and the result is a face that attracts and holds attention. It would have been a better display had the minor lines been set in type, for the lettering, though clear, is not as good as a regular type face, but this is a minor point, in this instance, for the copy can only confirm your belief which the drawing has created that the play must be worth while. The greater value of the drawing lies in the absence of elaboration in the face, which

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

Every First National picture is a Prosperity picture!

You can make every week Prosperity week by playing First National pictures.

Yours for Prosperity now and always.

Associated First National Pictures, Inc.

Selling the Picture to the Public

permits the use of a more elaborate background than would have been permissible had there been more detail on the face. This is a point that many artists seem utterly unable to understand. They do not learn to value contrast. They do not seem to know that a simple drawn figure may be thrown into greater relief through a background, where the presence of greater detail in the figure requires a more severe backing. If the same artist were

Cast includes:
MAHLON HAMILTON
THEODORE ROSLOFF
FRANK CAMPEAU
AGNES AYRES
in
"The LANE THAT HAD NO TURNING."
Sir Gilbert Parker's story
You who saw lovely Agnes Ayres in the Sheik and Cecil B. De Mille's Forbidden Fruit and Male of Mine, know what a treat awaits you. Sparkling with luxury and fashion. Glowing warm with a great inspiring love.
International News Weekly
Christie Comedy
OHIO Theatre

A STRONG ATTRACTOR

working in color, he would not use the same color for figure and background and expect to get display. Instead he would use a contrasting color to gain the greatest distinction for the figure. But when he picks up his pen and starts to make a fine drawing, he goes ahead and fills as much of the space as he can wrest from the text for a fussy drawing in which the figure is sunken into a mass of detail in the background until it might all have been a wash of one color. The Ohio artist has the real idea. He really is an artist

—T. P. A.—

Window Ballyhoo Won

One of the best ballyhoos St. Louis has seen in a long time was worked in the Woolworth ten cent store when the Fox Liberty Theatre played "A Connecticut Yankee."

A knight in armor was set in one of the store windows at a round table, considerably smaller than Arthur's. On this he wrote bright squibs which he showed to the waiting crowds, and he had the sidewalk jammed all day long. They had several perambulating knights, as well as Sir Boss, but the window stunt was what helped business most.

—P. T. A.—

Star and Title Lack Required Strength

Sometimes the Century theatre, Baltimore, does not offer as good work as at other times, and we think that here the artist has robbed star and title of the required prominence. He uses a linear letter instead of a solid black, and it goes off in values. It harmonised better with the border and figures, but he doesn't

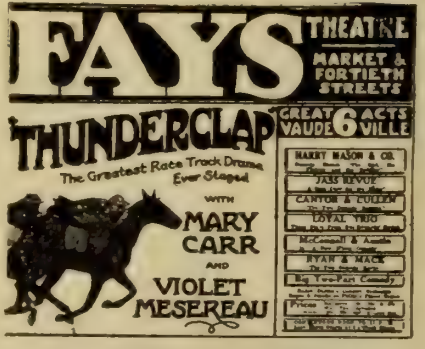
A TOO-WEAK TITLE

want to harmonize with the border. He wants to make the contrast as strong as possible. It does not matter if he offends the artistic sense with too heavy a letter. He is there to put over a star and title if he has to daub the entire space with the tar brush. He wants to make the title fairly yell at the reader from its space, and the smaller the space the louder the shout must be, and this is below the average Century space, which is often double these dimensions. This is only a hundred across four. This is plenty large enough to get it all over, if the display is right, but to take a smaller than usual space and then cut down the display is to still further cut the space with no economy. Used against the background, the figures become merely a part of the border and not a contribution to the display. White would have brought the cuts up better and would have given an equally good border. To shade a background when you are using a halftone cut is like making up a display window and then turning out the lights, preventing the display from being seen. The line border, by itself, would have been good. With the figures it is merely an expense and a handicap. The Century does so much good work that the artist is entitled to a slip now and then, and he hit the banana peel this time.

—P. T. A.—

Sharply Divides the Picture and Show

Fay's theatre, Philadelphia, does better with this announcement for "Thunderclap" than it did for another title shown in a recent issue. The play is clearly divided and advertised



A TWO-PART APPEAL

apart from the vaudeville show, with the result that those who are interested in pictures are sold on the picture and those who prefer vaudeville can consult that bill. Since Mrs. Carr is a Philadelphian, we think that fact could have been worked in to advantage, no matter how widely the fact may be known. There is always pull in an appeal to local pride. That reverse signature is still awkward, for it seems apart from the announcement below and does not blend in. With an advertisement of this type, it might easily be overcome by running a twelve point rule down the left hand side of the space. It would not seriously cramp the display in a three column width, and it would draw the advertisement together better. Apart from that this is well done. "Thunderclap" does not require much advertisement. Either it will sell on the race idea or it will not sell at all, and the running horses will carry the suggestion better than a lot of type argument.

—P. T. A.—

"School Days" Cartoons Make Good Cut Copy

The cartoon cuts and mats supplied on Warner Brothers "School Days" make good advertisements, the exact results depending upon the skill of the local management in adapting the inset copy to the cut. This reproduction shows the use made by the Third Street Theatre, Easton, Pa. This is

A "SCHOOL DAYS" CARTOON

straight filler. If you can swing something more characteristic, it will yield a better result, but you cannot spoil it. It will be better to work to the spirit of the cut rather than to the character, and not attempt to carry on the story with the style of simplified spelling the immature schoolboy uses. This is all right for a moment, but a full display would be almost too much.

—P. T. A.—

They Did

Advertising in the local paper for six small boys brought John M. O'Connor, of the Strand Theatre, Trinidad, Colorado, fifty-two kids to select from. He paired up twenty boys, one of each pair wearing a sign on his chest reading "I Do." The other half of the sketch wore his sign on his back.

The kids were sent down the street at half block intervals and the tenth pair were followed by a larger boy carrying a banner reading "Harold Lloyd in I Do at the Strand, Sunday," capitalizing the curiosity his advance guard had aroused. The boys got passes, the want ad cost fifty cents, the cloth for signs $1.10 and Mr. O'Connor had the paint. Pretty cheap for a packed house on Sunday.

News of the West Coast

By W. E. KEEFE

The first grand ball and frolic given by the "Wampas" (short for Western Motion Picture Advertisers) at the Ambassador, was a huge success. Marked by an atmosphere of elegance and refinement that has never been surpassed by any gathering at the fashionable Ambassador, the Wampas proved that they were just as able to present a formal affair for the socially elite as they were capable of pounding out publicity notices or advertisements for stars.

The ball and frolic was held in the grand ball room at the hotel, where lights were installed and motion pictures made of the evening's festivities. That the public is more interested than ever in motion picture folks was evinced by the hundreds who were unable to gain admission owing to the dense crowds.

A stage was erected at one end of the ball room with Fred Niblo acting as master of ceremonies. One of the features of the evening was the introduction of thirteen stars of tomorrow, who the members of the organization prophesy will be full fledged stars in their own right within the next year or two. These included Lila Lee, Lois Wilson, Helen Ferguson, Bessie Love, Pauline Starke, Katherine McGuire, Ruth Miller, Mary Philbin, Colleen Moore, Jasqueline Logan, Maryon Aye, Louise Loraine, and Claire Windsor.

A record in quick developing and printing was made by Lewis Lewyn, of Screen snapshots who made a film of the presentation at 10 o'clock, which also showed the crowd dancing. Through special arangements with David Horseley, the films were rushed to the latter's laboratory, a print made and rushed back to the ball room. The scenes were shown to the guests one hour and forty minutes after taken.

Bebe Daniels sang, as did also Ruth Roland. Jasqueline Logan scored an ovation with her "Follies" dance. Maryan Aye presented a skit aided by the screen mothers, Kate Bradbury and Gertrude Gaye. Rupert Hughes talked interestingly on his work as a newspaper man. Ernst Belcher contributed to the evening's entertainment with numbers by his children dancers. Bull Montana and Buster Keaton appeared in a series of burlesque living pictures. Nazimova, Larry Semon, Wallace Reid, Enid Bennett and scores of other notables in the film world, also entertained.

Another feature of the evening was the publication and sale of a newspaper commenting on the events of the evening. These newspapers were sold by the "Stars of Tomorrow."

Members of "The Wampas" in charge of the affair included Arch Reeve, Ray Leake, Harry Wilson, Harry Beal, Joe Jackson, Truman Landy, Ted Taylor, W. E. Keefe and others. Though Jackie Coogan was held up by tire trouble he arrived in time to deliver a monologue on "Making Faces in Pictures."

Newspaper comments on the affair were very commendable. One paper added that the ball was a direct lie to the newspaper correspondents for eastern dailies who have been writing lurid stories about moving picture dances being nothing more or less than Babylonian debauches.

* * *

Harold Lloyd has just shot the final scenes for his first five-reeler, "Grandma's Boy," which is being produced at the Hal Roach studios. Mildred Davis plays opposite Lloyd with the others in the cast playing important parts, including Charles Stevenson and Anna Townsend. Within the next few days Lloyd will start work on his next production which was written jointly by Hal Roach, Sam Taylor and Jean Havez.

* * *

Louis Burston has finally decided that the title for his production starring Garreth Hughes and Bessie Love, will be "For Get Me Not." As soon as the picture is cut and titled Burston will go to New York for a big preview. "For Get Me Not" is the first of a series of special productions to be made under the Burston banner. The story was written by Henry Simonds and John B. Clymer.

* * *

Robert Brunton, who recently sold his interests in the Brunton studios to M. C. Levee and a group of financiers, is enroute to London where it is rumored he will engage in the production of pictures. Brunton was formerly connected with Sir Henry Irving in a number of London theatrical enterprises.

* * *

Hunt Stromberg, who will feature Bull Montana in a series of comedies, the first of which has been named "The Lady's Man," will produce his films at the Hollywood studios.

* * *

In honor of her husband's birthday, Mrs. Louis Burston gave a buffet breakfast to members of his company, the affair taking place on the big stage at the Burston studios. Members of the company, including Garreth Hughes, Bessie Love and W. S. Van Dyke, presented Burston with a gold pencil. In the evening Marco Hellman, the well-known banker, entertained at his San Pedro boathouse in honor of Mr. and Mrs. Burston.

* * *

Tom Geraghty, formerly supervising director at the London Famous Players studios, has returned to Hollywood and will be associated with his old chief, Frank E. Woods.

* * *

It is rumored that Harry Carey will soon be a Robertson-Cole star, under the supervision of Pat Powers, who recently assumed directorial charge of the organization.

C. Talmadge in Selznick Revival

Constance Talmadge in "Experimental Marriage" will feature the Talmadge revival Selznick issues for distribution through Select exchanges on April 30.

Keaton Comedies Are Making Big Hits Says First National

In theatrical parlance "running away with the show" is the phrase used in describing how any individual or unit in a performance captured the highest honors and most applause, excelling in popularity the rest of the entertainment features.

"Running away with the show" is the habit that has been acquired by the Buster Keaton comedies, First National says.

It is stated that Buster has made the best comedies of his highly successful career since joining the First National list of stars. Three Buster Keaton comedies have been released thus far, "The Boat," "The Playhouse" and "The Paleface," all of which have been highly successful, it is said. Two others have been completed, "Cops" and "My Wife's Relations."

"The Boat" has been the most popular of the three now being shown. An example of its merit is shown in praiseful reports from the Murphy Theatre, Wilmington, O.; the Forum, Hillsboro, O.; Majestic, Mansfield, O.; Capitol, Davenport, Ia.; Saxe's Strand, Milwaukee, Wis.; Loew's State, Cleveland; Liberty, Akron, O.

"Impresses us as a film well out of the ordinary and one which should especially appeal to the better class of theatregoers.

"All there was in 'Kismet' and then some is to be found in 'The Sheik's Wife.' A feature is some of the finest photography ever revealed. A hundred long shots are marvels in what the camera has caught with cameolike detail.

"The acting in all the principal roles is first class, and meets every American requirement.

" 'The Sheik's Wife' is a picture that could not have been produced in America, if at all, for a fabulous sum.

"The plot is exceptional, but it is typical and furnishes some excellent action scenes." — Motion Picture News on "The Sheik's Wife."

Keeping in Personal Touch

By FRITZ TIDDEN

A DELICATE question has arisen in connection with the forthcoming Old Timers' Dinner. We have received notices that they would attend from seven women.

With customary alacrity we shifted the responsibility of settling the question. We left it to the committee to decide. Its report has been freighted on to us, with a polite note which infers that we would have to inform the seven of the committee's findings as diplomatically as possible. Now, diplomacy is not one of our best attributes, especially when young ladies come into the picture, owing to a sudden blustering manner due to excessive shyness and a desire to subside into the background again.

So, with our usual lack of finesse, we will get the matter over with. Girls, you can't attend the dinner. The committee says no, with brutal emphasis. You can't blame us, we didn't do it, and we are terribly sorry and all that sort of thing. We did not attend the committee meeting at which the decision was made so we do not know the reasons put forth. The letter which informed us of the result simply said no and then proceeded to give us hell's bells for not stating in the frequent notices we have published that no women would be allowed to attend.

Girls, we register sorrow, and make as graceful exit as possible.

* * *

There seems to be some confliction as to the date when we ought to hold the affair. Some of those whom we have called in to help us make arrangements and finish the canvassing say that we would do best to wait a little while after the Naked Truth dinner and others state that we ought to have our party the following week, while the folks are in a dining out mood. We took a personal vote of one, with the result that the former group wins. We haven't had time to make the last minute arrangements anyway, and all of the prospective old timers have not been called upon also.

* * *

Handball is becoming more expensive than golf. At least it will be for one of two well-known New York theatrical and motion picture men who have backed their skill with a $1,000 side bet for a match to decide the Metropolitan Exhibitors Handball Championship.

The championship contenders are B. S. Moss and Samuel L. Rothafel. The match was arranged last Thursday night at the welcome dinner tendered to Will H. Hays by the Motion Picture Directors' Association and will take place in the near future, either at one of the leading athletic clubs in New York City or in a hall to be rented for the purpose.

Lloyd Willis, director of publicity for the National Association of the Motion Picture Industry, has been appointed official promoter of the championship match and is now arranging the details. Joseph Johnson, ex-chairman of the New York State Boxing Commission, and at present Commissioner of Public Works, has been selected as referee. Mortimer Norden, president of the Norden Electric Sign Company, will be the stake holder.

The coming contest has aroused great interest in theatrical and motion picture circles, in which both contenders are very popular. Several big bets have been wagered with odds slightly favoring Rothafel.

Rothafel already holds the handball championship of Goldwyn Pictures Corporation and of the Capitol Theatre staff. Moss has demonstrated his claim as a contender for the Metropolitan Exhibitors Handball Championship by defeating all the best players of the U. B. O., the Keith Circuit and the B. S. Moss Theatres. So the big scrap is on.

Nothing like it has happened in filmdom and theatrical circles since the Dempsey-Carpentier fight. Promoter Willis will announce further details shortly.

* * *

Helen Ferguson relates an interesting incident which occurred when she was learning to ride a broncho. After the first wild dash in which she barely managed to stay on the animal, a kind-hearted cowboy rode up and caught the bridle.

"At least I rode him," she said proudly as he helped her off.

"You sure did," was the reply, "you rode every part of him!"

* * *

If the way in which a film is received at the Strand Theatre, New York, may be used as a basis for judgment, the reception accorded the Pathe revival of Harold Lloyd's "Beat It" will indicate that chase comedies are still among the most popular types of farce amusements. The picture is almost a continual chase, and several audiences went wild over it.

* * *

Again we must be firm, Musgoe. "False Fronts" is not the dramatization of a transformation.

* * *

Samuel Rachmann has arrived on the temperance side of the Atlantic from Germany.

* * *

Jerry Beatty left for the coast March 18 to be gone a month. He is on a business trip and will spend the time at the Famous-Lasky California headquarters.

* * *

Kenneth Hodkinson is back in town from a long trip to practically all of the United Artists' Exchanges.

* * *

John S. Woody, who was general manager of Realart, has been made general manager in charge of distribution for Selznick. He succeeds Sam Morris, who is going to London to become president of the English organization formed by Selznick.

Morris Kohn, formerly president of Realart, has been appointed treasurer of Selznick enterprises, succeeding Henry Clay Siegel, who has resigned.

Both Woody and Kohn have been identified previously with the Selznick organization.

* * *

Following the completion last week of "The Prisoner of Zenda," Rex Ingram, the director, and Alice Terry, his wife and leading woman, left Hollywood upon their long postponed honeymoon. They would not reveal their destination. The couple will be away for two weeks at least.

* * *

Ben Turpin's next picture will be "The Robin's Nest." We understand Ben will play the egg.

* * *

H. M. Walker, who titles all the Hal E. Roach production, doesn't confine his originality to title writing. Not by a long shot. "Beanie," as he is always called, whose great hobby is fishing, has discovered that his finny friends are highly musical and since vocal organizations are in order at the Hal E. Roach studios, he's guilty of organizing the first fish quartet ever formed in the world. The talent lined up is as follows: first and second tuna, barracuda and bass.

* * *

Mary Miles Minter sailed for Honolulu last week on the steamer Wilhelmina from San Francisco. She is taking a much needed vacation and expects to return to California by May 1 to start work on a new production. Mrs. Shelby the star's mother, is accompanying her on the trip.

* * *

Viola Dana was the guest of honor at a box party given her by some of her friends at the midnight show of "Shuffle Along," March 21. In the party were Conway Tearle, Bert Lytell, Anna Q. Nilsson, Willie Collier, Jr., Johnny Hines, Ann Forrest, Sheldon Lewis, Virginia Pearson and others.

* * *

It came to light only yesterday that the Strand Theatre is to be registered as the birthplace of two kids, who came in the world while a performance of motion pictures and music was in progress; in fact, their mother (the kids are twins) was about to make her eleventh appearance of the week in the prologue to the feature photoplay.

This prologue represented an

Photo by Alfred Cheney Johnston

CORINNE GRIFFITH

Her latest picture for Vitagraph is "Island Wives"

A CALL TO ARMS

All exhibitors and exchange men are urged to scan the newspapers in their localities and clip all comments on the film industry, whether favorable or unfavorable, and mail them, with the name of the publication, and the date, to the Screen Writers' Guild, 6716 Sunset Boulevard, Hollywood, Cal.

Arabian market place, and to insure atmosphere Managing Director Joseph Plunkett had asked Mrs. Potter, widow of the late "Doc" Potter who met with a fatal accident in a Fifth avenue fire, to supply four goats. Of course, he was not informed at the time that one of the horned actresses expected to become a mother shortly, much less of twins, and that the exact date could not be foretold.

The four goats took their positions on the upper stage of the theatre with amazing regularity three times a day. At two minutes past four last Thursday prior to their eleventh entrance, Virginia balked, looked up soulfully into the face of Muli Ali, the Arab chief who was leading her, and bleated sympathetically. Muli Ali misunderstood the significance of that bleat and interpreted it to mean that Virginia was reluctant about fulfilling her contract, according to Equity regulations. He tugged at the rope but couldn't get her to budge; he tried kindness, but Virginia remained obdurate. Finally, and in despair, Muli Ali tied her to the iron railing which divides the stage from the passageway and went in quest of outside aid with which to persuade the petulant animal.

At this moment the thing happened! Virginia, left alone, took the opportunity to present the Strand Theatre with twin kids. Twenty minutes after they were born, the proud mother, contrary to all ethics of confinement, took her usual place on the stage before the curtain of the next performance was raised. The youngsters were named Mark and Strand, respectively, and all are now doing well in spite of it at the home of Mrs. Potter.

* * *

Harry S. Lavner, up until two years ago well-known to the trade as a press agent, has been appointed manager of the Langwell Hotel, New York, after eighteen months' service as purchasing agent of the L. Marshall Thompson chain of hotels, of which the Langwell is a link. In addition to his managerial duties Lavner is superintending the construction of the new million dollar Emerson Hotel at Seventy-fifth street and Amsterdam avenue.

* * *

"The Curse of Eve" may have been applejack.

* * *

Paul Gray, who has been out ahead of Wid Gunning's "What Do Men Want?" show for the last four months, returned to New York this week. He exhibited a scrap book full of front page stories that he landed on the tour. He has now been engaged as general press agent for M. J. Burnside's "Yankee Doodle, Jr."

* * *

Rupert Hughes' son, Rush Hughes, makes his first screen appearance in his father's picture, "The Wall Flower," which Goldwyn is releasing. Rush was visiting his family at the coast during a college vacation, and "The Wall Flower" happened to be in product at the same time. There was one small part unfilled, that of a college student, and Rush was selected to play it.

* * *

Harold Lloyd, the popular comedian, has completely recovered from his attack of influenza, according to the latest reports from Los Angeles. His illness, which developed a short time after his return from New York, where he had been kept on the go continuously for many days, never developed alarming symptoms, but his reappearance at the Hal Roach studios, after ten days' absence, has brought relief to his friends, nevertheless.

* * *

Because he has a colored chauffeur, Director Alfred E. Green keeps a fund of humorous stories about the dusky race. The latest he tells is about a colored lad who met a friend on the street.

"Lo Sam," he greeted, and gazing intently at his friend's head he asked:

"Say—wha-what kind of tonic is dat on yo' hair?"

"Go-wan man," replied the other, "dat ain't no tonic—ah just had a drink!"

* * *

Agnes Egan Cobb, general sales manager for Concord Film Company, Inc., was taken suddenly ill on March 13 with appendicitis and was hastily rushed to Roosevelt Hospital where she underwent an operation conducted personally by Dr. Peck the senior surgeon in charge. The operation was highly successful and it is reported her condition is favorably convalescent and she expects to be able to leave the hospital in two weeks' time.

There are two vacancies to be filled in the Los Angeles bachelor ranks, which have heretofore been occupied by one and the same person. They are a front row, center ring seat at the Hollywood Stadium, on fight night, and the other is with the "after midnight" quartet. The tenor voice is missing. It all happened because the beautiful Lucille Johns listened to the pleadings of Horace Morgan, the popular leading heavy man of Mack Sennett Comedies, known to the followers of the screen as "Kewpie" Morgan.

Miss Johns became Mrs. Horace Morgan, Sunday afternoon, after a short visit to the Temple Baptist Church, where the Rev. J. Whitcomb Brougher officiated.

* * *

Two darky extras were preparing to work on Larry Semon's set the other day.

"How come yo' got dat can o' shoe blackin'?" one asked the other.

Ho, ho, pore fool, dat ain't shoe blackin'—dat's ma cold cream!"

* * *

A test is being made in Chicago to determine what type of pictures are most popular with children. The test, which is being made under the direction of the Board of Education, is designed with the idea that the applause of the children will demonstrate their tastes. In the first trial the other day it was noticed that while pictures of the wedding of Princess Mary were stared at unresponsively, a turtle poking its head out of its shell and drawing it in indignantly, started an uproar.

* * *

A new theatre for Greenwich Village is contemplated. A syndicate of operators are negotiating for a plot of ground bounded by Washington Square, MacDougal, Sullivan and West Third streets.

* * *

Robert C. Bruce left for the West last week to begin work on another series of story scenics to be made in California, Oregon and Washington.

* * *

Seymour, much better known as Whitey, Pearson has left for Japan, where he will look after the interests of Doug's and Mary's pictures in the Orient. For years Whitey was a member of the Morning Telegraph staff.

Ben Grimm has sailed for Europe.

* * *

Marshall Neilan is contemplating a trip abroad, for pleasure only. We wonder if Pete Smith will accompany him.

* * *

When Eugene O'Brien gave his youthful nephew "a dime for a lame girl," the discovery was made ten minutes later that the afflicted one sold tickets for a movie show.

* * *

Harry Rapf has placed Edmund Goulding under contract to write scenarios.

* * *

Marion Davies has engaged Sue McNamara to do personal publicity.

REAL AFRICAN GOLF

Here's the guy who invented the famous pastime. He calls himself Chief Obo-Cobo (meaning Roaring Tonsils). Sam Warner lured him from his jungle haunts in the wilds of Africa long enough to appear in the Warner Brothers' feature, "A Dangerous Adventure"

A RATHER DAMP LIBRARY

This scene is from "Pay Day," Charlie's latest two-reel comedy for First National release

E. D. Brown Favors Educational Films

E. D. Brown of the Garden Theatre in Pottsville, Pa., is one of the newest converts to the pictures that instruct as well as entertain. Recently he signed up to play both the Movie Chats and the Kineto Reviews and published an extensive advertisement in the Pottsville newspapers that he was featuring the Urban educational motion pictures produced by the Kineto Company.

Diverse Information in Kineto Catalogue Urban Is Arranging

Charles Urban is preparing a new Kineto Catalogue which will list about thirty-five per cent. of the material which will be embraced by "The Living Book of Knowledge," the motion picture encyclopedia, which will include a minimum of 1,000 reels, all of which will be of permanent value, it is stated. These are all exclusive of the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America."

The new catalogue will list upwards of 350 reels which are completed and in their final form. It is Mr. Urban's intention to have a complete library of "The Living Book of Knowledge" available in all parts of the country so that any motion picture on any subject will be immediately subject to call for any special occasion.

Educational Reports Big Demand for Its Productions by Showmen for Exhibitors' Prosperity Week

Booking arrangements already reported to the home office of Educational Film Exchanges, Inc., indicate that short subjects will be much to the fore during Exhibitors' Prosperity Week, which is the same period that Educational has selected for Eductional Pictures Week.

Many of the biggest theatres in the leading cities of the country are planning to make a big play on Educational Pictures during the week of April 16-23. Programs composed entirely of short subjects will be numerous, and in many cases where the program is to be built around a longer feature picture, all the short reel subjects will be chosen from among Educational's big offering of these attractions.

Educational's branch exchange at Boston reports thirty-two theatres in its district, including several big first run houses in the City of Boston, and three big circuits of theatres which are to select their short subjects exclusively from Educational Pictures for Educational Pictures Week. Some of the larger of these houses are: Loew's New State Theatre, Boston; Modern and Beacon, Boston; Old South Theatre, Boston; Star, Boston; Strand and Colonial, Newport, R. I.; Strand, Providence, R. I.; Fay's, Providence, R. I.; Fox, Springfield, Mass., and Strand, Portland, Me.

The circuits which will play up Educational Pictures are the Wm. P. Gray Theatres, operating theatres in the principal cities of Maine, New Hampshire and Vermont; Alfred S. Black Theatres, Inc., operating many big theatres in Maine, New Hampshire, Vermont, Massachusetts and Rhode Island, and the George A. Giles Theatres, Inc., operating in Gardner and Framingham, Mass.

In the New York Metropolitan district Educational Pictures will be in every one of the Loew theatres running motion pictures exclusively. Definite Broadway bookings will not be made until later, but in Newark the big first run Branford is now making selections from Educational's subjects.

All the biggest of the Balaban and Katz houses in Chicago will take advantage of the special exploitation and publicity attending Educational Pictures Week and Exhibitors' Prosperity Week. These include the New Chicago Theatre, the Tivoli and the Riviera. Several big neighborhood first run houses have booked Educational Pictures, and Educational Pictures will be used in all the more than a score of Ascher theatres in all parts of the city.

In Cincinnati the Walnut, Strand, Family and Capitol theatres will show short subjects provided by the Educational branch in that city, and other houses in the Cincinnati territory will include the James and Colonial, Columbus and Regent, Springfield.

One hundred per cent representations is the goal set for Educational Pictures during this big week. Bookings are pouring into the home office daily, and the motion picture programs throughout the country on April 16 and the following seven days promise to set a record for Educational Pictures far ahead of any reached heretofore.

Rapid Work on New Vidor Film

Reports from the King Vidor studios are to the effect that the production of "The Real Adventure," in which Associated Exhibitors will again star Florence Vidor, is well under way. This picture will tell the story of a woman who, to win her husband's admiration and comradeship, as well as love, leaves home and enters upon a professional career.

Playing opposite to Miss Vidor is Clyde Fillmore, who had the leading male role in "Nurse Marjorie," "Sham," "Crooked Streets," "The City Sparrow," "The Ladder of Lies," "The Outside Woman," and other successes. King Vidor, as usual, is directing the production.

Exhibitors Show Interest in Film

Associated Exhibitors says impressive evidence of the enthusiasm of exhibitors over the extraordinary box-office possibilities of the Associated Exhibitors' feature, "Woman, Wake Up," marking Florence Vidor's entrance into stardom, has been given in the bookings of this attraction for early showings in each of the twelve theatres of the Loew circuit in Greater New York.

Says Film Will Bring Business

March 27, date of "Fascination," the Metro picture in which Robert Z. Leonard presents Mae Murray, is, Metro says, regarded by exhibitors throughout the country as the day upon which they will be able to offer upon their screens an attraction tending to do much toward counteracting the Lenten depression in attendance.

This fact was revealed, it is said, to the home offices of Metro Pictures Corporation through numerous letters and telegrams from motion picture showmen written either direct to New York or to the exchanges nearest them.

"Sunshine Harbor," Playgoers Film, to Be Released April 2

"Sunshine Harbor," scheduled to be shown April 2, the first Playgoers Pictures attraction to be released in the coming month, is said to be a real springtime story. Not only, it is stated, is the name itself in keeping with the spirit of the season, but so also are the atmosphere in which many of the scenes are placed, and the good cheer and optimism which are radiated.

The story was by Jerome N. Wilson and the picture was produced and directed by Edward Hemmer. It is declared that the photographer took full advantage of the opportunities offered in the selection of attractive sets, and that the picture will be valued highly for its camera effects as well as for the work of its players, and its many other exceptionally good attributes.

"Missing Husbands," a Metro Film, Praised by London Press

The British premiere of "Missing Husbands," a Metro release, took place recently in London in the Covent Garden Opera House, converted into a picture palace about two months ago.

"Each of the seats in the Opera House," said the London Evening News, "could have been sold several times over for last night's premiere. Every square foot of standing room in the gallery was occupied, and in the boxes and stalls one recognized many of the faces seen time after time at first nights of the drama proper."

Of the same event, the London Daily Mail said: "The film, which has already run for 400 performances in Paris . . . is rightly considered to be the finest piece of kinema work yet turned out by the French. . . . It is a great film, which no one should lightly miss."

Lloyd Breaks Record

The Associated Exhibitors-Harold Lloyd feature, "A Sailor-Made Man" has broken another attendance record, this one in the Washington Theatre, Chester, Pa. The picture showed at this house during the week of February 27-March 4, and, according to R. Myers, the manager, the business done outdistanced the highest mark ever reached by any previous production. A notable feature was the fact that the gatherings were uniformly large, the theatre being packed on every day of the run.

THE

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In the Independent Field

By ROGER FERRI

The Passing Week in Review

SEVERAL reputable local exchanges, associated with a supposedly national independent distributor operating on a franchise basis, gave up their franchises. There was good cause for this action. In the first place they acted because of knowledge of certain irregular steps taken by the distributor. They learned, too, that this supposedly reputable distributor had placed their names on "the Board of Directors" and on the strength of their business standing had invaded the locality with stock salesmen.

HAD the methods utilized by this army of stock salesmen been legitimate the exchanges would have had no reason to be suspicious. But the salesmen were dishonest in their dealings. They misrepresented and in other ways forced unsuspecting investors to dump their hard-earned money into a bottomless bucket of crookedness and petty thievery. But the promoter didn't stop there; he wired one of the exchanges that has since withdrawn from the "system," to furnish a certain exhibitor with a print of one of their pictures.

THIS picture was delivered to the exhibitor, who paid the exchangeman for its use for three days. Perplexed, the exchangeman asked the theatre owner why it was that he had sought a booking through the New York agent instead of the local exchange. The exhibitor, in return, said that he had not sought the picture, but that the New York promoter had paid him $500 to show the picture and also advanced him the rental money which was to go to the exchangeman. That led this exchangeman to start an investigation.

HIS investigation brought good results, for he learned a thing or two about the supposedly reputable firm, prompting him to sever all association with the promoter immediately. While the exhibitor was showing the cheap and impossible picture to his patrons, the promoter's salesmen solicited. The latter directed the attention of prospects to the fact that one of the firm's pictures was then being shown at the local theatre. That would start the ball rolling. The rest, some of the salesmen admitted, was easy.

IN the two years that this "firm" has been in the field it has handled but few pictures. Its propositions to producers are impossible and ridiculous. One producer, who, through ignorance, placed his product with the promoter a year ago, has not received one cent for his efforts. In fact, only seven prints of his picture have been made and these have been thrown into the scrap heap, for exhibition of the film would be suicide on the part of the theatre man.

THE exchanges that have returned their worthless franchises to the promoter are entitled to commendation. It shows the proper spirit and no doubt other franchiseholders will follow in their footsteps. In due course of time, this company will be exposed, but not until the Federal postal authorities have completed the investigation that they began a week ago. Meanwhile, the policy shall be one of watchful waiting. This promoter has collected more than $800,000 from the unsuspecting public. But he and his firm have reached the end of the rope. The very near future will tell the story—but it will surprise few.

CONGRATULATIONS to the independent field in general on the acquisition of Eddie Polo, one of the best box office serial stars in the business, who is now turning out an 18-episode serial, "Cap'n Kidd," at the Peerless studio in Fort Lee, N. J. Congratulations to Joe Brandt who heads the Star Serial Corporation which will State right the six Polo serials. The invasion of the independent field by Eddie Polo is one of the outstanding features of the current season.

POLO has grossed millions for exhibitors throughout the country. He will turn out serials along his own ideas—and they are practical, new and original. If the first two episodes of "Cap'n Kidd" are samples of what he will offer in the future, we have no hesitancy in saying that his serials will prove money-makers for exchanges and exhibitors alike. The first two episodes of "Cap'n Kidd" are brimful of action, thrills and adventure, sprinkled with enough romance and humor, to satisfy any audience.

OUR congratulations to those local exchangemen who were keen enough showmen to sign up the Polo serials immediately after it became known that he was to produce independently. They are on the ground floor—and will clean up. We had a long chat with Eddie Polo at his studio and are 100 per cent. sold on his serial ideas, because they are original and, according to our way of thinking, just what this market needs. He is spending carefully and considerably.

A MASTER showman, covering a period of ten years, Eddie Polo brings to the State rights market the wisdom and experience of one of the most successful serial stars this industry has known. He has surrounded himself with a capable cast, headed by Kathryne Myers, and a staff of technical experts, who constitute an organization that is working as one. Eddie Polo will deliver the goods. Of that we are certain. But to do so he must have the co-operation and support of those to whom he is catering. He is entitled to that. His success will be your success. He knows his business and is big enough a showman to realize that to succeed he must produce money-making pictures. Go to it, Eddie—and good luck!

THE Warners have scored again, judging from the reception accorded their latest Harry Rapf production, "Your Best Friend," which took a capacity crowd at the Stanton Theatre, Philadelphia, by storm last Sunday night. The picture has everything, star, story and what not. The star, Vera Gordon, does splendidly. Bill Nigh furnished the story, which is a capital one. There are tears, giggles and thrills. It is the sort of picture that makes a lump rise in your throat one second and a hearty laugh that causes your sides to ache the next. All in all, from where we sat, it looks as if the Warners have scored another hit.

THE attention of State rights exchangemen and exhibitors is called to Epes Winthrop Sargent's splendid exploitation department, the best to be found anywhere. Mr. Sargent has conceived numerous practical money-making stunts for putting over pictures of proven box office value. Among the pictures are many independent productions. Read Sargent's exploitation on these features—and follow out his suggestions, for they mean dollars and cents to you.

In the Independent Field

Theatre Chain Magnates Clamoring for Big State Rights Productions

The coming summer season promises to be a gala one for independent distributors of big box office pictures if the propositions submitted to them this week by the Shuberts, Stanley of Philadelphia, Nixon-Nirdlinger of Pittsburgh, Nat Gordon of Boston, Sylvester Poli of New Haven, and others are accepted. The Shuberts have 37 theatres under their control in those cities and have offered to turn them over to State righters during the summer season on a percentage basis.

The Stanley Circuit in Philadelphia is grabbing all the big State rights pictures in sight, having opened Warners' "School Days" at the Stanley in Philadelphia this week and following that up with "Your Best Friends" and "Where Is My Wandering Boy Tonight?" which opens at the Stanton there late in April. "Ten Nights In A Barroom" also is playing to big money on the Stanley circuit.

While the country's best theatres are clamoring for independent productions of established box office value, the Broadway picture houses are out of the question. The only house that is really open is the Capitol, which is tied up with Goldwyn interests. The others demand prohibitive terms, such as flat guarantees of $25,000 a week with a 50-50 split on everything over that figure and the distributor paying the advertisement bills. The Cameo also has been setting exorbitantly impossible terms, being willing either to lease the house outright or play on a strictly unreasonable guarantee basis.

However, this situation prevails only in New York, for elsewhere independents are getting big money and, authoritative figures show, that the bigger films are in many cases running away from some of the program product that has been shown regularly. The independents in New York, for instance, are making more with their pictures by steering clear of the circuits, which seek to set their own rental figures, than when their features played the syndicate houses.

"Lucky Dan," with Dick Talmadge, was given its premier showing at the Washington Theatre, in Boston. This Phil Goldstone feature is pleasing entertainment, and seemed to have satisfied the patrons, so much so that the house has booked the entire series.

"Yankee Doodle, Jr.," the M. J. Burnside feature, will get its premier showing at McCormack's Allen Theatre in Cleveland late in April. Milton Crandall is handling the exploitation on the picture.

Negotiations were opened this week by David Segal of Royal Pictures, Inc., of Philadelphia, for a lease on Woods' Theatre, Atlantic City, N. J., for the purpose of showing the Bradford-Lee feature, which Segal has cut down from ten to eight reels, for an indefinite run. It is proposed to start the engagement there early in April.

"Uncle Tom's Cabin" was revived at the New Theatre in Baltimore this week and played to a capacity week. The week opened with a bang in spite of the rainy weather. A special plantation prologue, with Joe Young's Jazz Band, proved a good puller. Special after-school matinees were held, with the result that the house played to more children in three days than it had previously played in two weeks.

Never before in the history of state rights field has business for the Philadelphia exchanges been so good as it is at this time. Despite the fact that in so far as first runs and the theatre situation in general is concerned constitute anything but an encouraging condition, independent pictures there are in big demand. The Stanley circuit has finally acknowledged the importance of the State righters by booking money-making pictures.

Despite the statement issued last week by the M. P. T. O. A. concerning the Ralph Obenchain three-reeler, "A Man in a Million,' that picture opened at Barbee's in Chicago on Monday night. On the same program was "Cameron of the Royal Mounted," but that feature was a secondary inducement at the box office, for the Obenchain picture was played up in the newspaper advertisements as well as on the paper. Obenchain was a Chicago lawyer and went to the side of Mrs. Obenchain, from whom he was reported separated, when she was tried on a charge of killing an alleged sweetheart.

Equity's Clara Kimball Young, "Charge It," carried heavy receipts at the box office of the Castle Theatre in Chicago, where it opened Sunday. Business for the first three days was reported as satisfactory.

Ben Amsterdam, of Masterpiece Film Attractions, Inc., Philadelphia, is already working on the Eddie Polo State rights serial, "Capt. Kidd," the first episode of which will be released within a few weeks.

Here's an interesting item for those who have booked "Why Girls Leave Home," the Warner feature, coming as it does from a shrewd, but hard-boiled, showman, R. E. Gump, who runs the Washington Theatre at Belleville, Ill. The capacity of the house is limited and the picture was run three days to a gross of $750. But the point is that industrially the town is paralyzed. Gump characterized it as "the biggest money-maker I have ever handled."

"When Dawn Came," the Producers Security Corporation feature, did so well at Falls Theatre at Menomonee Falls, Wis., where it played to record-breaking business for three days, that Manager Ben Minten is bringing it back next week for a return engagement.

Stanley Circuit, of Eastern Pennsylvania, has booked Sacred Films, Inc., Bible series for all its houses. The pictures are being given heavy play in all "ad" matter.

Pola Negri's stellar State rights picture, "Vendetta," managed to pull through two weeks at the Tally Broadway in Los Angeles. Business the first week was all that it could have hoped to be, but it luckily only got by the following seven-day period.

"Out of the Dust" got good notices from the Milwaukee critic when that picture played Saxe's Rialto Theatre, with the result that the crowds seemed to be pleased and bragged about it and turned in a neat porfit for the house.

Here's another report on "Why Girls Leave Home." It broke all records at the Blue Mouse in Seattle in the first two days.

Arrow's "Ten Nights in a Barroom" opens at the State Theatre in Scranton, Pa., and at the Orpheum in Wilkes-Barre, Pa., on Monday, March 27. It closed at the Majestic, in Wilmington, Del., and Majestic, Williamsport, Pa., Saturday, March 18, doing capacity business at both houses.

Dante's "Inferno" is being revived in the metropolitan district by Jawitz Pictures Corporation of New York.

"The Parish Priest" is apparently a cleanup for Phil Selznick, who is booking it in the Ohio territory. Mike Grealis, the popular showman, is doing a "comeback," exploiting and booking this feature.

The Crescent-Federated Exchange of Kansas City claims 4,500 people attended the first day showing of the initial episode of Weiss Brothers' "Adventures of Tarzan" at Grubel's Electric Theatre in that city recently. The house has a capacity of 1,800 seats.

"A Child For Sale" died an awful death at the Royal Theatre in Cameron, Mo., according to Manager A. E. Jarboe, who said that the trouble was not in the story, but in the fact that the picture came a year too late. Fact is the feature was in its prime just about a year ago, A. E., but your box office tells the story.

"Where Is My Wandering Boy Tonight?" goes into the Stanton, Philadelphia, for an indefinite run within three weeks, according to Ben Amsterdam's Matserpiece Film Attractions, Inc., press department.

Westerns seem to be catching on in big fashion in Washington, D. C., judging from gross receipts reported by houses there during the past three weeks.

State rights exchangemen in New York wanting to book into B. S. Moss' Cameo Theatre are being asked to guarantee the house a big profit or buy the house outright for the showing period. In each case the price is prohibitive, for the Cameo is a trifle out of the way and has a capacity that does not warrant the proposition made State righters.

John Lowell, the star, and S! Bunce, the New York State distributor, were in Buffalo for the Strand presentation of "Ten Nights in a Barroom." An unusually big publicity campaign preceded the showing. Much space was given to interviews with Mr. Lowell in the newspapers. The feature was put on for a week run and attracted capacity business for the seven days.

YOUNGEST FILM MAGNATE
Is John J. Hayes, President of Pacific Film Company of Culver City, Cal.

Independent Booking Boost, Says Backer

That the proportion of bookings being obtained by independent exchanges now shows a decided increase over the share of business enjoyed by State rights men a few months ago is the contention of Franklyn E. Backer, who has just returned to New York after a trip to the coast, during which he visited the key cities and inspected the books of the different independents handling the co-star series under Amalgamated franchises.

Weil On Trip

Joe Weil, who has been handling the selling and publicity campaign on Export & Import Film Company's "The Jungle Goddess," the Selig serial, was appointed special sales representative and left this week on an extended tour of exchanges to close contracts on the picture. He carried nine prints with him. He will go to Cleveland and then to Chicago, returning to New York via the Southern route, stopping at all film centres.

Eddie Polo Quits Krellberg; Brandt-Cohn Buy Latter Out

Eddie Polo has severed all connections with S. L. Krellberg, whose interest in the Polo serial producing enterprise was this week purchased outright by Joe Brandt and Jack Cohn. Mr. Krellberg was instrumental in interesting Eddie Polo in the production of a serial for the independent market, but it was not made public until this week that the star had broken away from him and associated himself with Messrs. Brandt and Cohn, who are pioneers in the field of distribution.

As is published elsewhere the Eddie Polo series, the first two episodes of which are reviewed elsewhere in this issue, will be State righted by the Star Serial Corporation of which Brandt is president. Production is progressing rapidly. Exchanges already report heavy bookings on the serial, "Cap'n Kidd."

In the Independent Field

"Your Best Friend" Brings Tears to Eyes of Philadelphians

PHILADELPHIA—(Special) — Sunday means little or nothing in the lives of Philadelphians. To many it does not even exist for the day is usually spent in deep slumber. But like everything else even Philadelphia has its exceptions and on March 19, which happened to fall on a Sunday, Lou Berman of the Independent Film Corporation of that city pulled a trick that gave this municipality a treat. Sunday show in Philadelphia? Impossible, you'll say. Don't kid yourself. Lou Berman staged just that. And remember Philadelphia is the only city of its kind that some years ago refused to sanction a certain benefit slated for the Sabbath.

But that's neither here nor there. The fact remains that Lou Berman put on a Sunday show—a world premier showing of Warner Brothers' latest Harry Rapf production, "Your Best Friend," directed by Bill Nigh. And if the behavior of the audience is any criterion this production, starring Vera Gordon of "Humoresque" fame, will prove as big a box office magnet as the two preceding Warner attractions.

The premier was staged at Stanley's Stanton Theatre and in spite of the heavy rainfall a crowd that taxed the capacity of the house attended. Every exhibitor of any consequence in the Philadelphia territory was on hand. Exchangemen from this city, Baltimore, Pittsburgh, Washington and New York also were on hand. Miss Gordon's husband, also, was present, as was Harry Warner of Warner Brothers, Jules Mastbaum of the Stanley Circuit, Mr. and Mrs. Lou Berman, Harry Rapf, the producer of "Your Best Friend," "School Days" and "Why Girls Leave Home," Eddie Bonns, Warners' publicity director, Louis Marangella, Issy Einstein, Roger Ferri, Tim Lahey, George Gould and many others. A special prologue, staged by Harry Rapf, was loudly applauded. Appropriate musical selections were furnished by a specially augmented orchestra.

The production made a profound impression on the audience, which wept as the story of a brave mother unfolded itself and laughed heartily at many humorous incidents portrayed in the feature, which is well produced and directed. The acting was natural. All in all, the picture was brimful of human interest, the kind of interest that holds and made the spectators leave the house raving about the picture. We will venture to say that there was not a dry handkerchief in the house after that picture was shown. Even hard-boiled Jules Mastbaum shed tears—and he admitted it.

"F. O. B. Africa," a Monty Banks two-reel comedy, is positively the best comedy in which that star has appeared and contains a laugh at every turn.

Following the premier of "Your Best Friend" Mr. and Mrs. Berman entertained the New York party at supper at their luxurious home. Following the supper addresses were by Harry Warner, Miss Blythe Sherwood of the Warner organization, Eddie Bonns, Louis Marangella, Mr. and Mrs. George Gould, Roger Ferri, Harry Rapf, Tim Lahey, Lou Berman and others. Dancing was also enjoyed and enlivened with a special exhibition by that terpsichorean wizard, Eduardo Bonns.

"HAIL, HAIL, THE GANG'S ALL HERE!"
Being an aggregation of film folk gathered in front of Stanton Theatre, Philadelphia, where Lou Berman staged world premier showing of Warner Brothers' Harry Rapf feature, "Your Best Friend"

Gossipy News of the Trade

J. B. SANFORD, of the Western Star Features Exchange, Seattle, Wash., has purchased "Neglected Children," the five-reel feature, for his territory.

Ivan Abramson, of Graphic Film Corporation, returned to New York this week from a trip through the country. Franklyn Backer, president of Amalgamated Productions, Inc., also was back in Film Row this week.

W. E. Shallenberger, president of Arrow Film Corporation, is spending a few days in Kansas City. He left last week, stopping at Chicago, accompanied as far as the Windy City by Thomas A. Curran, Arrow's special representative.

L. K. Brin, of Kwality Pictures Exchange, of Seattle, Wash., is on his way home, after having spent a week or more in New York, where he bought "Frivolous Wives," with Rudolph Valentino.

Charles Schwerin was this week engaged to act as special representative for Arrow Film Corporation. He is attached to the sales staff. He started on a trip this week, covering Washington, D. C., and Atlanta, Ga.

Mike Gralis is making his office with Phil Selznick, at the Phil Selznick Exchange in Cleveland, where he is handling Herman Garfield's "The Parish Priest."

By the way, Phil Selznick has taken over Photocraft's five-star feature, "Oh, Mabel, Behave," starring Owen Moore, Mabel Normand, Mack Sennett, and Ford Sterling, for Ohio.

The State rights end of the film business will be well represented at the Naked Truth dinner of the A. M. P. A. at the Biltmore Hotel in New York, Saturday, March 25.

Crescent-Federated of Kansas City has hooked up the newspapers in that territory in exploiting Weiss Brothers' Elmo Lincoln serial, "Adventures of Tarzan." Among the papers there running the story daily in chapter form were the best in the country.

Truly B. Wildman is cleaning up with the Richard Talmadge pictures, which are in big demand by exhibitors, judging from reports that have reached this department.

W. Ray Johnston, vice-president of Arrow Film Corporation, this week went to Philadelphia, where he closed several big contracts.

D. J. Chatkin, who heads the newly formed Coast Film Sales Company of Los Angeles, which will State right the Hallroom Boys' comedies after the Federated contract has expired in April, was in New York this week.

Count Revelle, of the U. I. C., of Italy, is in New York studying the State rights situation. He is the guest of Ferdinand Luporini of Luporini Brothers, the exporters.

Herman Rifkin, of Boston, notes an encouraging improvement in the movie situation in New England.

LIVE NEWS OF EXPORT FIELD

The exhibitors and film industry in general in England are up in arms against the entertainment tax, which will put many cinemas there out of business. All branches have organized and an effective war is being waged.

The Gaumont 18-episode serial, "The Three Musketeers," which that firm claims has played 1,000 theatres in France, is now being distributed in the British Isles and in Italy. In the latter country it is expected to go bigger than it went in France, where it was made.

"The Black Panther's Cub," "Why Girls Leave Home," "Ashamed of Parents" and "Peacock Alley," with Mae Murray, are among the best sellers in England, judging from business reports hailing from there. Pearl Films, Ltd., is handling all four.

The British trade journals gave "Thunderbolt Jack," the Jack Hoxie-Arrow serial, a rousing sendoff, the Bioscope characterizing it as "a whirlwind sensation."

"Burn 'Em Up Barnes," the C. C. Burr feature, starring Johnny (Torchy) Hines, is being exploited in the British Isles and the continental countries as "Breakneck Barnes." The British critics agree that it is "excellent and exceptional entertainment."

British film distributing companies are in the field for live exploitation men. Trained showmen who would like a chance to score on the other side can get all necessary information as to those firms who want such exploiteers by communicating with the State rights editor of The Moving Picture World.

Work at the Stoll studios in England is to begin this week. Among the pictures to be made are "The Country of the Blind," "The Shadowy Third," "Petticoat Loose," "A Debt of Honor," "The Nonentity," "Expiation" and "Miranda of the Balcony."

New Zealand censorship figures for the year show that 3,146 films, aggregating 4,900,000 feet, were examined, 38 turned down and 240 passed after excisions had been made to the satisfaction of the censors. New Zealand film interests, together with the newspapers there, are now fighting an effort empowering the censors to pass on all advertisements. Seems like the fanatics are busy everywhere.

"The Agony of the Eagles," a super spectacle production dealing with the Napoleonic period, is being enthusiastically commended in Europe as the "biggest picture ever turned out in France," according to cable reports. American distribution rights are still open. Stoll bought the United Kingdom rights.

Pathe Consortum Cinema of Paris has formed an English company, in which the French founders hold a 50 per cent. interest, for the purpose of exploiting French pictures in the British market.

Cecil M. Hepworth, who visited America this winter, announced in London recently that he will build six new studios in England. He claims he has signed several American directors to produce pictures for him in England.

Will Make Films in Arizona Locale

Anchor Film Distributors, Inc., of which Morris Schlank is president, announced this week that it will State right a series of features that will be made in Arizona. The first of this series, "The Stranger of the Hills," has been completed. It is an adaptation of the vaudeville sketch, "Alias the Killer," by Eddie Alexander.

In the Independent Field

With New Releasing Deal, Many Exchanges Seek 1922-23 Hallrooms

As was reported in this department last week the Coast Film Sales Company, headed by D. J. Chatkin, of Los Angeles, will handle the Hallroom comedies following the expiration of the distribution contract with Federated Film Exchanges. Mr. Chatkin arrived in New York this week and substantiated the report published last week in the Moving Picture World. Immediately after publication of this report in the Moving Picture World, Jack Cohn said, every Federated franchise holder wired him for further information on the deal.

Although there are five more pictures to be made for Hallroom and consequently no work started on the next series the popularity of the Hallroom comedies is testified to in the fact that already Chatkin has been deluged by independent exchanges seeking territorial rights. The sale concerns the 1922-23 output of Hallroom comedies, which will number 26. The deal with Chatkin was closed on the Coast between him and Harry Cohn, the popular producer of the series. The firm has established offices at 1670 Sunset Boulevard, Los Angeles.

Chatkin is well known in the film industry, being one of the pioneers in distribution and sales of short reel subjects. He was one of the organizers of Federated Film Exchanges of America, Inc.; also a member of the Board of Directors, as well as Secretary and Treasurer of Federated Film Distributors, Inc., of California, operating two short reel exchanges on the Coast. He has resigned from all these exchange interests to devote himself exclusively to the distribution and sales of Hallroom Boys' Comedies, and some additional product to be announced later.

Horsfall Prods. Must Pay $2270

Horsfall Productions, Ltd., of Montreal, was ordered by Justice Lafontaine, of the Superior Court, of that city, last week, to pay $2,270.69 to Peter H. White, of New York. The decision was rendered on a suit brought by Mr. White who sought to recover damages for alleged failure to accept films shipped to Horsfall.

The pictures mentioned in the complaint were twelve two-reel Franklyn Farnum's, which were to have been released beginning with February 15, 1920.

Start Producing

Paul Gerson Pictures' Corporation, this week, started work at the San Francisco studio on "Plum Center" comedies. Robert Eddy is directing. Dan Mason and Wilna Hervey are starred. Joseph Gonyea is the producer.

News of the Exploiteers

In anticipation of a big drive independent distributors and exchanges are lining up the best showmen available to handle their productions. Weiss Brothers are bringing many new experts into the business who will handle their Bible feature, "After Six Days." This office this week came in receipt of a cable from several English firms seeking American exploitation men.

Paul Grey, who has been successfully exploiting independent productions for the past few years, has joined M. J. Burnside in the exploitation of the latter's feature, "Yankee Doodle, Jr."

Walter Green, exploitation manager for Ben Amsterdam's Masterpiece Film Attractions, Inc., of Philadelphia, is getting out a nifty treasure chest made of paper, as an accessory for the Eddie Polo serial, "Cap'n Kidd."

Weshner-Davidson, the popular New York advertising, publicity and exploitation agency, has taken over the exploitation end of the Di Lorenzo, Inc., enterprise. They are also looking after the publicity for Affiliated Distributors, Inc., and Graphic Pictures Corporation.

Dick Weil is getting results in the metropolitan district on Arrow's "Ten Nights In A Barroom." He put the picture over at the Rialto, Poughkeepsie, N. Y., with a bang.

Eddie Bonns, the whirlwind Warner Brothers' publicity and exploitation head, is strong on novelties and with his assistant, Lou Marangella, is getting out as attractive a lot of novelties for "Your Best Friend" as he issued for "School Days."

Al Feinman has hooked up with Joe Brandt and Eddie Polo and is now pushing out copy on the Eddie Polo serial, "Cap'n Kidd," which will be released within a couple of weeks.

When it comes to playing dual roles, the movie game seems to have everything else in show business stopped. But take Nat Rothstein, for instance, he is pounding out publicity and conceiving exploitation stunts not only for R-C Pictures Corporation, but also for Equity Pictures Corporation. And Nat's splash heads are the goods.

Tom Bedding, formerly with Arrow, is now with Eastern Film Corporation.

J. Charles Davis, 2nd, who scored a "Babe" Ruth record by the way in which he put "Ten Nights In A Barroom" over, is now busy thinking up stunts for Arrow's latest feature, "The Innocent Cheat."

Note to exploitation, publicity and advertising men, who are included in the ever increasing army of showmen in the independent field: This is your department and we want to hear all about you and what you are doing. So shoot.

Cloudsley Johns is publicity manager for Second National.

Showmen who have delivered the goods in the past are being sought by M. J. Burnside for "Yankee Doodle, Jr."

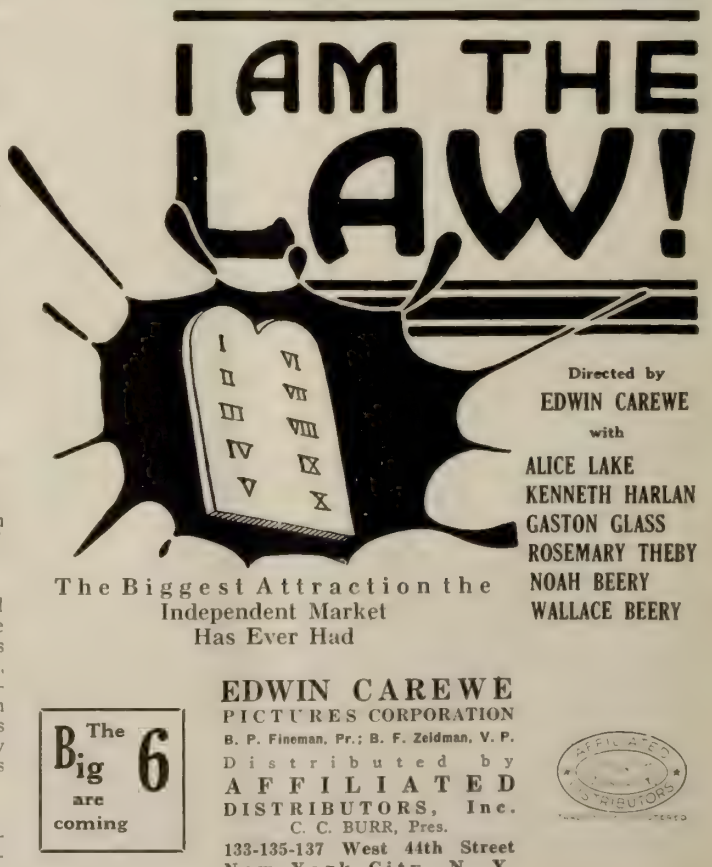
E. E. Van Pelt of Sacred Film, Inc., who has been in New York exploiting the Bible series, will go to Europe in the interest of that firm.

Good Paper for "After Six Days"

Keeping in mind the tremendous exploitation possibilities of "After Six Days," Weiss Brothers have prepared an extensive line of lithographs for this attraction which will undoubtedly appeal to the type of showmen who will present this feature as a road show proposition. Two twenty-four sheet stands have been made, one depicting the magnificence of the court of Pharaoh, while the other shows the destruction of the cities of Sodom and Gomorrah with brimstone and fire. A third stand in the nature of a twenty sheet, consisting of block type, is also available. Two styles of six sheets, three styles of three sheets, four one sheets and two styles of window cards complete the lithographs for "After Six Days."

Big Theatres Book "Felix"

Miss M. J. Winkler, this week announced that the following representative first-run house had booked her "Felix" cartoon series: Grauman's Million-Dollar Theatre, Los Angeles; Des Moines, Des Moines, Ia.; Rivoli, New York; Finkelstein & Ruben circuit, of Minnesota; Marcus Loew Metropolitan Theatres, and Abe Blank circuit.



Directed by
EDWIN CAREWE
with
ALICE LAKE
KENNETH HARLAN
GASTON GLASS
ROSEMARY THEBY
NOAH BEERY
WALLACE BEERY

The Biggest Attraction the Independent Market Has Ever Had

The Big 6 are coming

EDWIN CAREWE PICTURES CORPORATION
B. P. Fineman, Pr.; B. F. Zeidman, V. P.
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AFFILIATED DISTRIBUTORS, Inc.
C. C. BURR, Pres.
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New York City, N. Y.

In the Independent Field

Burr Acquires Glendale, L. I. Studio; Eastern Independent Production News

Announcement was made this week by C. C. Burr, president of Affiliated Distributors, Inc., state rights distributors for the Johnny (Torchy) Hines features, produced by Mastdon Films, Inc., that he had taken over the Glendale studio in Long Island, N. Y., where all the future Burr productions will be produced. The old Mastdon studio in West 54th street, New York, used for the production of "Torchy" comedies and "Burn 'Em Up Barnes," the initial Hines feature, proved inadequate for increased production.

The property covers sixty acres of land and affords splendid opportunities for interior and exterior work. Two stages, one 135 by 200 and the other 100 by 165, make the studio ideal for shooting big interior sets, so necessary to Burr's feature production program. In addition to the large number of dressing rooms and offices in the main building, the small hotel, standing next to the main studio, will be used for dressing purposes, too.

The "Torchy" comedies rank among the best sellers in short subjects and "Burn 'Em Up Barnes" proved a record-breaker and is still setting new marks. The next Hines feature, as was exclusively published in this section two months ago, will be netitled "Go Get 'Em Gallagher." Work on this picture will start immediately after completion of the latest comedy, "Torchy's Hold Up"

Eddie Polo, who several weeks ago returned from Florida and resumed production at the Peerless studio, in Fort Lee, N. J., announced this week that he will complete the "Capt. Kidd, Jr.," serial—his first for the State rights market—on the Coast, whither that troupe will go within two weeks. The departure will be made immediately upon completion of the third episode of the serial. The Polo company has been working from early morning hours until the wee hours of the following day. Several big sets were built there and these should present a pretty picture, for they are among the most pretentious made in the East for serial purposes.

Lowell R. Stark, representing the Miami Studios, Inc., which operate independent studios at Miami, Fla., is in New York for the purpose of interesting independent producers in making their pictures there. He announced that the newly organized Syracuse Film Company will do some work there this season. He is making his headquarters at 677 Fifth avenue.

Syracuse Film Corporation, by the way, started production on its first independent picture at the Metro studios in New York this week.

Joe Scheer is producing "The Curse of Drink," which will be released on the State rights plan, according to reports heard in New York this week.

According to a persistent report heard in independent productions circles, Alma Rubens will be starred in an independent feature that Dr. Daniel C. Goodman will sponsor.

Eddie Polo celebrated St. Patrick's Day by giving a reception to members of the trade press at the Peerless Studio Fort Lee, N. J., on Friday, March 17. Preceding the inspection of the studio and elaborate sets there, the party was entertained at dinner. After the inspection, Katherine Myers, Eddie Polo's leading woman, winsome and as daring a leading woman appearing in serials, obliged by making and serving coffee and cakes, while Polo demonstrated his versatility by entertaining with an accordion, saxaphone, and a couple of dozen other instruments. And, boy, Eddie can handle a saxaphone, cornet, piano, etc., as cleverly as he can himself in serials, which is going some.

Those who were received and entertained by Eddie Polo and Miss Katharine Myers were Al Gleason, Timothy Lahey, Al Feinman, Bert Simpson and Roger Ferri.

Dell Henderson spent a busy week taking interiors for the fourth Pine Tree Pictures Corporation James Oliver Curwood picture, which Arrow will distribute, at the Paragon studios, Fort Lee. Dell has a capable cast headed by Zena Keefe, who is starred. Others in the cast are Robert Elliott, J. Barney Sherry, Jack Hopkins, Jack Drumier, James Milady, Roy Gordon, Gypsy O'Brien, Dorothy Allen, Ted Griffen, Master Joseph De Pew and several others.

The technical force making this picture, which is tentatively known as "Love and the Law," includes Dell Henderson, director; Charles and Eugene French, photographers; William Smart, art director, and Bernard Lewis, assistant director.

If in need of a clever child actor who will shine out, page little Joe De Pew, who is working at Fort Lee under Dell Henderson. From what the writer saw of him on his trip to the studio last week, little Joe promises to give picture fans an agreeable surprise. He is exceedingly clever and what is more, acts like any real boy would be expected to behave in real life.

Many of the independent players working near New York attended the annual ball and Will Hays dinner held under the auspices of the Motion Picture Directors Association at Hotel Astor, New York, on Thursday, March 16.

Eddie Small is casting now for the Alma Rubins independent picture.

Stewart, Beery, Eva Novak, Marjorie Daw and Walker Signed; Live Coast News

LOS ANGELES, Cal.—(Special)—Western Pictures Exploitation Company, with offices here, announced that it will shortly distribute in the independent market, its all-star feature entitled "Ridin' Wild," written by H. H. Van Loan and produced by Hugh B. Evans, Jr. The cast includes Roy Stewart, Wallace Beery, Johnny Walker and Marjorie Daw.

The first prints of two productions, completed for Western Pictures Company, have been shipped to Irving Lesser, who is now in New York. They are "Ridin' Wild" and "The Man From Hell's River," based on a James Oliver Curwood story, dealing with Canadian outdoor life. In the cast are Eva Novak Wallace Beery and Irving Cummings.

Incidentally "The Man From Hell's River" is the first picture starring Irving Cummings.

William LaPlante, producer of Metro's "Fightin' Mad," and a prominent west coast film producer, has been appointed chief of the special service bureau of the Anchor Film Distributors, Inc., which will assist producers in the selection of stories, directors, stars, and casts for productions to be distributed by Anchor. Mr. LaPlante, who has a large financial interest in Anchor, will work in conjunction with Morris R. Schlank, Anchor's president, in selecting features for release. All producers availing themselves of the bureau's services will be able also to secure legal advice, as Mr. LaPlante is an attorney of long practice in law, especially copyright and motion picture statutes and practice.

It was announced here that the New York offices of Western Pictures Exploitation Company are located at 576 Fifth avenue. The guiding geniuses of this rapidly progressing company are Sol and Irving Lesser and Mike Rosenberg.

Officials at the Bronx studios in Edendale estimate that improvements and repairs made there involved an expenditure of $20,000. Pacific Film Company, of which J. J. Hayes is president, is utiilzing the studio for the production of two-reel comedies starring Billy Armstrong.

Billy Armstrong will make 18 two-reelers for Pacific Film Company. The first one, "Slow and Easy," is now being produced. Rea Hunt is directing. Charles Diltz is writing the scenarios.

The Armstrong company includes Patricia McGill and Hap H. Ward. Robert Smith, who like Armstrong, was formerly associated with the Mack Sennett comedy forces, has been engaged as cameraman.

Ivor McFadden, head of the producing unit bearing his name, which is producing the initial Eugene Manlove Rhodes' story, "Stepsons of Light," with Robert Gordon as star, announces the following production staff and cast: Seymour Zeliff, director; Ray Reiss, cinematographer; Ed Stafford, assistant director. The cast includes Elinor Fair, Wharton James, Jack Connelly, Manine Wright, Harry A. Smith, Roy Bassett and W. S. Weatherwax.

The fourth subject of the series of twelve five-reelers, "Frederick Caldwell, Bandit Queen," is in the cutting room and expected to be shipped East within the next ten days. Jack Perrin has been added to the cast with Virginia Hill and Roxie Maes, who are playing throughout the series. This series is being placed on the states right market by the Affiliated Enterprises, Inc.

To assist independent exchanges in acquainting theatre owners with Iris comedies featuring "Little Napoleon," the chimpanzee with the "human" brain, Morris R. Schlank, president of Anchor Film Distributors, Inc., is having printed 25,000 elaborate mailing folders, consisting of six pages of cuts and type matter and printed in three colors.

Alexander to Play Host to Conan Doyle

Sir Arthur Conan Doyle, author of the "Sherlock Holmes Detective Stories," which have been incorporated into a series of two-reel pictures entitled "The Adventures of Sherlock Holmes," which Alexander Film Corporation is State righting in this country, will arrive in New York on April 4. William Alexander, who personally met the author while in England, will tender him a reception at which many film magnates will be present.

Edwin Carewe Has Recovered

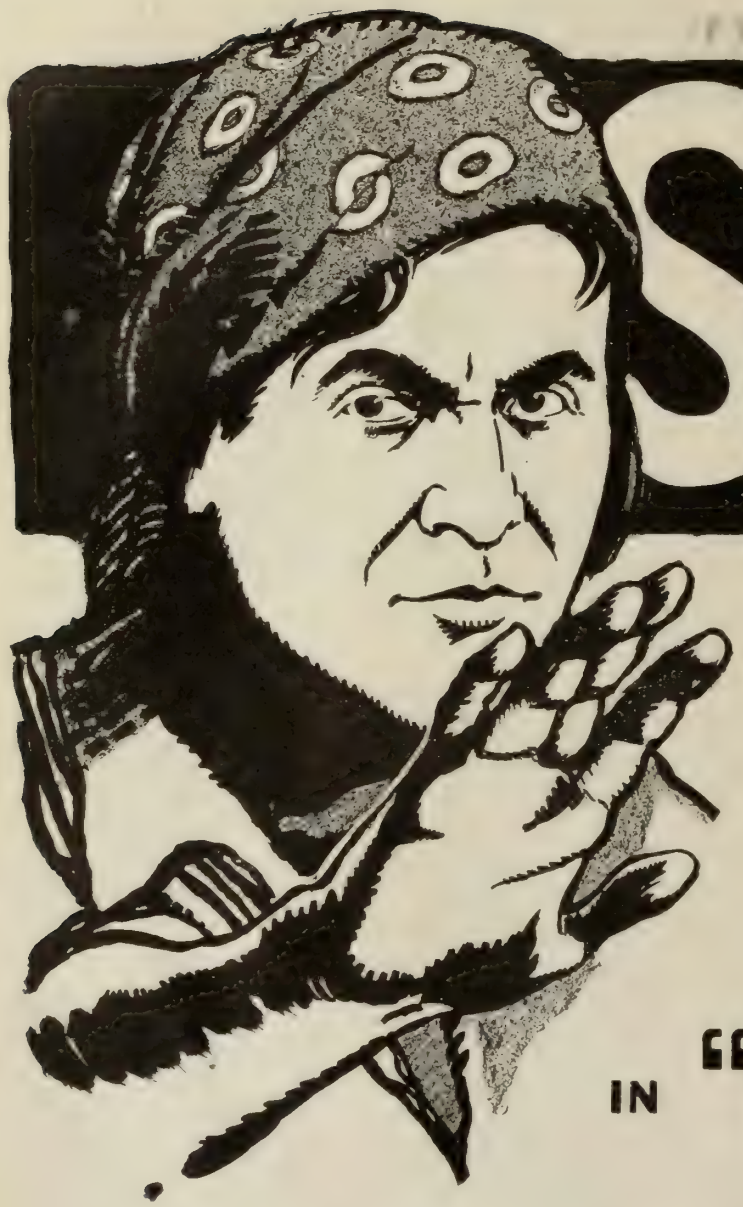
C. C. Burr, president of Affiliated Distributors, Inc., received word from the Coast this week that Eddie Carewe has recovered from his recent attack of the "flu." Production on the all-star Carewe feature, "I Am the Law," is rapidly nearing completion at the Fine Arts Studio. The whole company, including Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery, Wallace Beery and Hector Sarno returned from Truckee, Cal., where all the exteriors were shot, and proceeded immediately to finish the interiors.

"Felix" Is 60 P. C. Sold

Miss M. J. Winkler announced this week that sixty per cent. of the country had been sold on her cartoon series, "Felix." Among the exchanges that have already purchased rights on the cartoons are Elk Photoplays of New York, Celebrated Players Film Corporation of Chicago, Peerless Film Service of California, Rome Theatrical Enterprises of Baltimore, Greater Productions, Inc., of Des Moines, Regal Film Company of Canada, and others.

Lincoln in Big Demand

Elmo Lincoln, star of Weiss Brothers' serial, "Adventures of Tarzan," who is making personal appearances, has been booked for five solid weeks in Michigan theatres.



STOP!

Don't Book a Serial

Until you have seen

EDDIE POLO

IN

"CAP'N KIDD"

Directed by J. P. MacGowan

Polo's First Independent Serial!

15 Chapters of Furious Fighting—Thrilling Stunts on Land and Sea—***real Feature Settings.***

Polo's Greatest Serial!

Now Ready for Release!

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In the Independent Field

Burnside Organizes Force to Exploit "Yankee Doodle, Jr."

In response to the hundreds of inquiries that have been addressed to him in the past week, M. J. Burnside, distributor of "Yankee Doodle, Jr.," has issued a general statement which covers every phase of the distribution scheme for this production.

In explaining his ideas for the exploitation of "Yankee Doodle, Jr.," Mr. Burnside said: "I, naturally, am aware of the fact that 'Yankee Doodle, Jr.,' has more real exploitation possibilities than any other picture released this season. I confess I did not realize these possibilities fully until they were pointed out to me by Roger Ferri of the Moving Picture World in the first review that was written of my feature.

"Mr. Ferri's review fairly screamed out exploitation and advertising angles that could be used to herald the showing of "Yankee Doodle, Jr." In addition to telling State right buyers and theatre owners that this picture was the biggest State right hit of the year Mr. Ferri has helped me considerably with his ideas as to how this picture should be exploited. I have embodied all of these suggestions in my advertising campaign and know they will prove valuable."

M. J. Burnside has handled some of the biggest legitimate theatrical successes in his time and is a thorough showman. Seven years ago he entered the State right field and has been connected with the sales and exploitation of many State right hits.

Mr. Burnside said: "My long years of experience in both the legitimate and motion picture field have given me an insight as to the value of a proper exploitation campaign for a production of the calibre of 'Yankee Doodle, Jr.' and I can assure everybody that it will receive the most gigantic and far-reaching exploitation ever conceived for a motion picture.

"I intend to see it through. In nine cases out of ten a film concern gets out an elaborate 'press book' and quits. That's where the campaign on 'Yankee Doodle, Jr.' starts. I intend to book 'Yankee Doodle, Jr.' to seasoned 'showmen' and will give them every kind of co-operation possible.

"I shall also insist that 'Yankee Doodle, Jr.' be handled as a special road show attraction. I intend to send an experienced advance man ahead of every show and I shall not make the mistake of allowing a poor or mediocre advertising campaign to precede its showing of my show. I feel confident that this picture will stand on its own merits, but billing and twenty-four sheeting is what fills up Ringling Brothers' big tent every year and it is good advertising for the film shows as well. I think the day has come when the butchers, bakers and candlestick makers will be forced to go back to their trades and leave the show business to showmen. I don't want to book 'Yankee Doodle, Jr.' to anybody but a showman."

Count Revelle Sees Pine Tree Company's Players in Action; Zena Keefe Heads Star Cast

"LOOK PRETTY!" SHOUTED THE CAMERAMAN

As guests of Arrow looked on at hero and villain in latest Pine Tree Pictures Company's James Oliver Curwood feature. Among those looking on are Count Revelle, Ferdinand V. Luporini, Zena Keefe, Gypsy O'Brien, Director Dell Henderson, J. Charles Davis, Indian, J. Barney Sherry, Roger Ferri, C. E. Milliken, F. W. Hinckley, George Blaisdell and Evangeline Russell

Friday was a busy day at the Paragon Studio, where Director Dell Henderson was "shooting" the final scenes of the latest Pine Tree Production of the James Oliver Curwood feature, as yet untitled.

Ferdinand Luporini of Luporini Brothers and Count Revelle of the U. I. C., Italy's largest film organization, together with Roger Ferri of the Moving Picture World, and George Blaisdell, were guests of J. Charles Davis, publicity director of the Arrow Film Corporation, journeying from Arrow's home office to the studio where they were met by F. W. Hinckley and Carl E. Milliken, president and treasurer, respectively, of the Pine Tree Pictures, Inc.

They watched the making of several scenes under the direction of Mr. Henderson and met Miss Zena Keefe who is being starred in the production, Miss Gypsey O'Brien who plays an important part, and J. Barney Sherry, who also has a prominent part in the production. Mr. Luporini and Count Revelle were given an insight into the ways of American producers and directors, which proved particularly interesting to them in view of the fact that Mr. Luporini is at the present time having a very big production made for him in Italy, about to come to America.

This picture was produced under the personal direction of Henry Kolker, who is a well-known American director, whose work in "Disraeli" will be favorably recalled. This production marks a distinct innovation in the motion picture production abroad, for it was the idea of Luporini Brothers that a picture produced in Italy with an American director, cameraman, and technical staff, employing Italian artists, would be a winning combination. In furtherance of this idea Mr. Luporini engaged Charles Rosher, whose remarkable photography in Mary Pickford's production, "The Love Light," and other pictures, brought him into considerable prominence. The continuity of the story, which is "Sant 'Ilario," by Marion Crawford, was written by Kenneth O'Hara.

State Rights News Flashes

Joe Lee, who has successfully managed and exploited some of the biggest attractions in this industry, and who, before his invasion of the picture field, was one of the most popular and best known legitimate advance agents, has opened an Independent Showman's Service Bureau. Mr. Lee stated that he will handle only big pictures, exploiting them. He will personally supervise all exploitation campaigns, and has surrounded himself with a trained staff of showmen. He will prepare press books as well as conduct sales campaigns for independent productions.

The following are associated with Ivan Abramson in the newly organized Graphic Film Exchanges, Inc.: E. H. Emmick and W. O. Edmunds, of San Francisco and Los Angeles; Sam Werner in St. Louis; E. Einhorn in New York City; Al Rosenberg in Seattle; C. A. Meade and W. S. Witman in Detroit; Frank Zambrino in Chicago and Indianapolis; A. J. Sherman in Baltimore; A. L. Kahn in Kansas City; Sam Ludwig in Minneapolis and Milwaukee; H. A. Lande in Pittsburgh; Frank Fay in Oklahoma City and Dallas, and Al Kahn in Omaha.

Pyramid Pictures, Inc., this week started production on "The Queen of the Moulin Rouge."

Independent producers who have sought to buy screen rights to melodramatic successes owned by Charles and Harry Clay Blaney have had their propositions turned down. It is understood that the Blaneys have a motion picture producing organization in prospect.

Ben Blumenthal, the film exporter, is on his way to New York, having left Europe late this week. He will probably arrive in New York Tuesday, March 28.

William Nigh is organizing his producing staff. It is understood he will produce in the East, and, as exclusively announced in the Moving Picture World several weeks ago, will State-Right his pictures through Warner Brothers.

The newly formed Warner Brothers' foreign department, in addition to handling its own pictures abroad, is also acting as selling agents for other independent producers and distributors.

The Aut-O-Graf Motion Picture Company of Denver will produce a series of Westerns. No director has yet been mentioned, although negotiations were opened with two of them this week.

In the Independent Field

Joe Brandt Heads New Firm to Distribute Eddie Polo Series

As was exclusively reported in the Moving Picture World two weeks ago, Joe Brandt, one of the best known figures in the independent distributing field, has been elected president of the company that will State right the Eddie Polo serial, "Cap'n Kidd," now being made at the Peerless studio at Fort Lee, N. J. The firm was incorporated this week as the Star Serial Corporation. The company will also release the other five serials that Polo will make for the independent market.

The acquisition of Eddie Polo by the independent market was one of the crowning achievements of the current year, for he has no equal in the serial line. His name is a proven box office asset and although only two episodes have been completed, exhibitors throughout the country are besieging the New York offices for further information and dates. The first episode, according to reliable information, will be ready for release within a few weeks.

The association of Eddie Polo with Joe Brandt is an ideal one, for the latter is a pioneer in the serial field. His experience dates back to the pioneer days when as general manager of Universal, whom Eddie Polo quit several months ago to produce independently, he supervised the production and marketing of that company's many serial offerings. Since his severance of connections with Universal, Mr. Brandt has been identified with the production of a number of State rights serials, all of which have made money for exchange and exhibitor.

As a matter of fact it was Joe Brandt who first recognized in Polo the development of likely serial timber and it was he, too, who urged Universal to tie Polo up to a long-term contract. Eddie Polo has made more money for Universal than any other individual star it has had under its management, according to persons who are in a position to know.

Mr. Brandt is particularly enthusiastic over the acquisition of the Polo serial and well he might be, for his opinion of the star coincides with that expressed to the writer by many exhibitors met during the past few weeks. Mr. Brandt said that he will spare no expense in exploiting the serials. Al Feinman has been engaged as press representative and exploitation director.

Production is progressing rapidly at the Peerless studio. The company has been working overtime for the past few weeks. The first two episodes were shown to representatives of the trade press last week. Eddie Polo's leading woman is Kathryne Myers, one of the most daring serial players in this country.

JOE LEE

Enterprising showman who announces opening of his Independent Showman's Service Bureau

Surety Film Branch Is Opened in Baltimore, Md.; Timely News of Exchanges

A new State rights exchange made its appearance in Baltimore this week when the offices of the Surety Film Corporation at 11-13 South Gay street were formally opened. The exchange will handle features and comedies. Dr. Nathan R. Smith is president of the corporation with Honore Palmer, vice-president; John S. Merrill, vice-president; J. Baker Boyd, sceretary, and William A. Thomas, treasurer. The first contract closed was with Arrow Film Corporation for Hank Mann two-reel comedies.

The fourth National Exchange was opened this week at 3435 Olive Street, St. Louis, with Floyd Lewis in charge. Roy Dickson is associated with Mr. Lewis, who is president of the F. I. L. M Club there, and well-known to exhibitors in that territory. They will release all pictures handled by National Exchanges, Inc.

The Buckeye Photo Plays Company, Inc., of Youngstown, Ohio, producers of the Sunset Comedies, handled by Forward Film Distributors, Inc., tendered a banquet to their employes at Hotel Ohio there on Thursday, March 16. J. J. Sameth, of Forward Film Distributors, Inc., attended and spoke.

Lou Berman, of the Independent Film Corporation of Philadelphia, is also operating the Independent Exchange in Washington, D. C. He is handling B. R. Tolmas is successfully managing the Washington exchange.

Skirboll Brothers, of Cleveland, this Warner productions in both territories. week purchased the Ohio rights to two Warner Brothers features, "Ashamed of Parents," and "Parted Curtains." Associated First National of Pittsburgh bought the same pictures for West Virginia and Western Pennsylvania.

De Luxe Film Corporation of Philadelphia has moved into its new exchange building, directly opposite its old quarters. The exchange is a three-story up-to-date structure, with executive and booking offices on the first floor, a projection room, cutting room and poster room and film vault on the second. The third floor is being used for storage purposes.

The Enterprise Distributing Corporation, which last week took over the southeastern rights to Alexander Film Corporation's 15 two-reel feature series, "Adventures of Sherlock Holmes," is doing a land office business on the pictures, judging from the heavy demand for advance booking reservations.

Eight new features were acquired this week by the Southwestern Film Corporation of Dallas, Tex.

Bert Lubin's star, Allene Ray, who was featured in a number of independent pictures, is making personal appearances in Texas and drawing big crowds.

Truly B. Wildman, of Enterprise Distributing Corporation, of Kansas City, has closed for territorial rights on the Richard Talmadge and Bull's Eye series which he will start releasing immediately.

Charles W. De Forrest, of Atlanta, has joined the sales force at the Enterprise Distributing Corporation's Kansas City exchange.

Independent Film Corporation of Philadelphia will move to its own exchange building in Vine street on September 1.

George Hill, of the Phoenix Exchange, of Kansas City, returning from a sales trip through Missouri and Kansas, found conditions slowly improving.

Critics Praise "Blaze Away"

The offices of Di Lorenzo, Inc., distributors of the new "Big Boy" (Guinn) Williams series produced by the Frederick Herbst Productions, and directed by W. Hughes Curran, have been in receipt of many congratulatory messages on the trade showing of "Blaze Away," "Big Boy Williams' latest westerner, which also received praiseworthy comment in the columns of the various trade papers.

"Determination" Is Given Premiere in Many Cities

Having completed a two weeks' run at B. S. Moss' Cameo Theatre, Broadway and 42nd street, New York City, "Determination," the super feature distributed by the Lee-Bradford Corporation through the independent market, this week started its engagement in the B. F. Keith theatres throughout New York, Brooklyn and the Bronx.

The Pittsburgh premiere takes place at the Blackstone Theatre on March 20th for a six weeks' run, then follows week showings at the Arcadia Theatre, Reading, Pa., Atlantic City, N. J., and many other cities in the eastern territory.

The Sales and Exploitation Departments are out in the field arranging presentations in the larger cities. F. G. Bradford is on the Pacific Coast, Frank Whittle is taking care of the bookings in New York State including the showings at the Proctor houses in Troy, Schenectady, Albany and Amsterdam. Clinton M. White is in the Middle West covering Chicago, Milwaukee, St. Louis, Indianapolis and Cleveland. Sam Lee is out doing exploitation work in the various cities playing the picture, while Arthur Lee divides his time between the headquarters in New York and nearby eastern cities.

Shipman with Canadian Firm

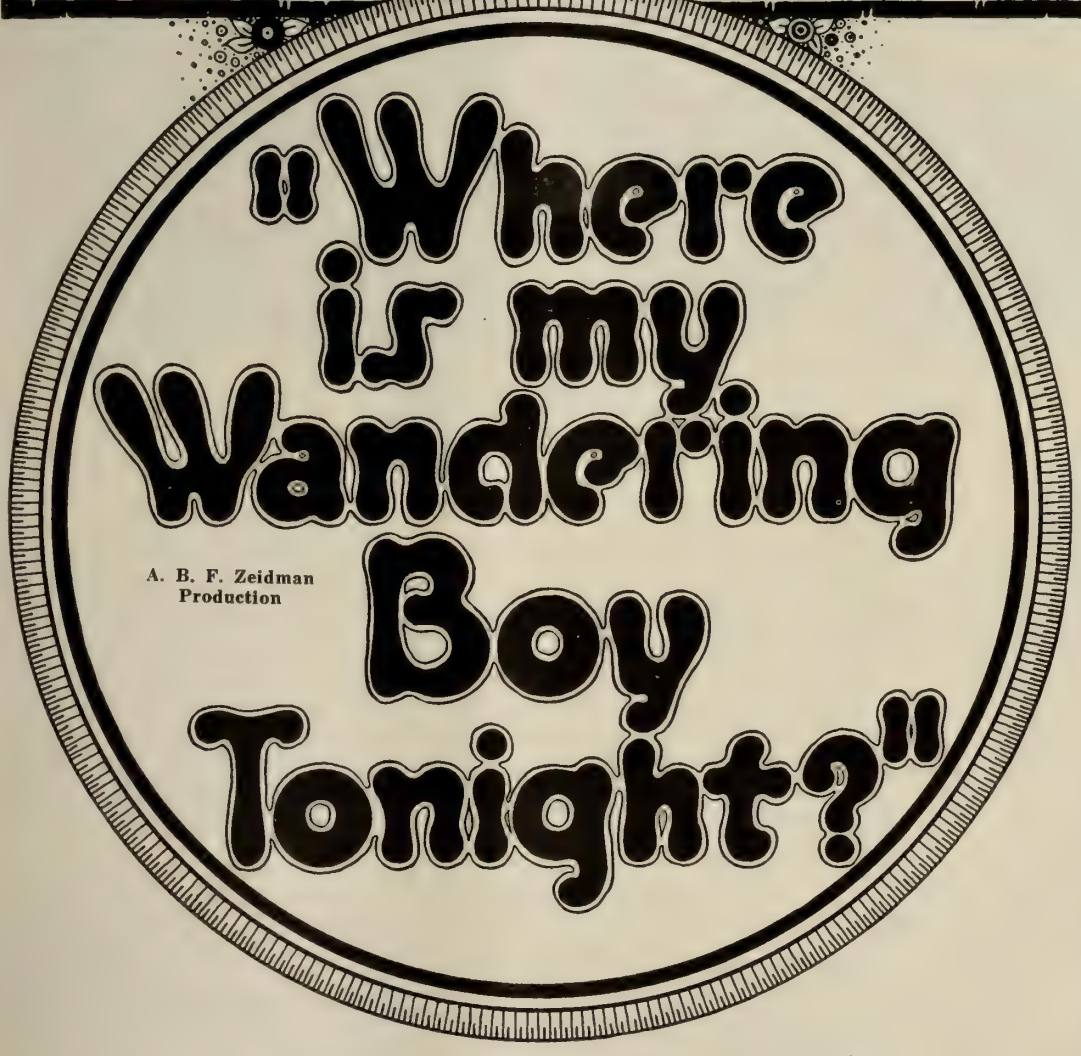
Announcement was made at Ottawa, Ontario, this week, of the formation of the Ottawa Film Productions, Limited, with an authorized capital of $150,000, to produce "The Man From Glengarry" and "Glengarry School Days" in the vicinity of the Canadian Capital. The stock is divided into 1,500 shares at $100 each and on date of announcement it was stated that over $55,000 had already been subscribed in cash.

"School Days" Sets Records in Toronto

For six weeks the Grand Opera House in Toronto played the Warner Brothers' production, "School Days," to the most phenomenal business in the history of that house. This run is said to be the longest thus far accorded this record-smashing production. The Stephenson Attractions, Ltd., of. Toronto, control the Canadian rights to the feature which was made by Harry Rapf and directed by William Nigh.

The picture made its debut in Philadelphia, Monday, March 20, at the Stanley Theatre, where it was appropriately staged. Lou Berman reports a record number of bookings in that territory. The picture set records at the Stanley for attendance and was novelly exploited.

R. D. LEWIS FILM CO., buys



Mr. L. T. Pellerin of the R. D. Lewis Film Co. of Dallas, Texas, is the latest buyer of our box office winner—"WHERE IS MY WANDERING BOY TONIGHT?" Pellerin knows pictures. Pellerin knows box office values.

EXHIBITORS—Communicate with either of the three R. D. Lewis exchanges—1913½ Commerce Street, Dallas, Texas; 112 South Hudson Street, Oklahoma City, or 1114 W. Markham Street, Little Rock, Arkansas,—for your bookings and DO IT NOW. Be first to show this sensational winner, more than 85% of the territory of which has been sold in less than five weeks. WATCH THE TRADE PAPERS FOR NEXT WEEK'S BUYER.

EQUITY
PICTURES CORPORATION
723 SEVENTH AVENUE, NEW YORK

To Exhibitors

Communicate with the exchange in your territory for bookings on "WHERE IS MY WANDERING BOY TONIGHT?" as follows—

New York State and No. New Jersey:
COMMONWEALTH FILM CORP.
729 Seventh Avenue, New York City
Up-State Offices:
NU-ART FILM CORP.,
No. 4 Clinton Street, Albany
NU-ART FILM CORP.,
221 Franklin Street, Buffalo, N. Y.

New England States:
FEDERATED FILM EXCHANGE
48 Piedmont Street, Boston, Mass.
FEDERATED FILM EXCHANGE
134 Meadow Street, New Haven, Conn.

Wisconsin, Indiana, North. Illinois:
CELEBRATED PLAYERS FILM CORP.
810 S. Wabash Avenue, Chicago and Toy Building, Milwaukee, Wis.

Colorado, Wyoming, Utah, New Mexico, Oregon, Washington, Montana, Idaho:
ARROW PHOTO PLAYS CO.
1735 Welton Street, Denver, Colo., also 1924 Third Avenue, Seattle, Wash., and 52 Exchange Place, Salt Lake City.

Texas, Oklahoma, Arkansas:
R. D. LEWIS FILM CO.
1913½ Commerce Street, Dallas, Tex.
112 S. Hudson Street, Oklahoma City
1114 W. Markham St., Little Rock, Ark.

Ohio, Michigan, Kentucky, West Virginia and West. Pennsylvania:
STANDARD FILM CO.
Sloan Building, Cleveland, Ohio
Film Building, Detroit, Mich.
Film Building, Pittsburgh, Pa.
Pioneer Film Building, Cincinnati, O.

Eastern Pennsylvania and Southern New Jersey:
MASTERPIECE FILM ATTRACTIONS
1329 Vine Street, Philadelphia, Pa.

Dominion of Canada:
STEPHENSON ATTRACTIONS, LTD.
28½ Adelaide Street, East-Toronto

In the Independent Field

THRILLS, ACTION, PEP, ROMANCE AND ADVENTURE

All have their share in "Cap'n Kidd," the eighteen-episode rapid-fire serial, starring that sure-bet box office star, Eddie Polo

Griffith Production Will Be Revived as "Fatal Marriage"

Announcement was made this week by Art Brand Productions, Inc., headed by Joe Brandt and Bert Adler, that that firm will revive D. W. Griffith's special feature, "Enoch Arden," under the title "The Fatal Marriage." The picture, according to the statement, was personally supervised by Mr. Griffith and in the cast appear Lillian Gish and Wallace Reid. The picture, the distributors say, will be elaborately exploited.

The story is based on the poem by Alfred Lord Tennyson and is said to present Miss Gish and Wallace Reid in two of the most lovable characters portrayed by them. Under the direction of Messrs. Brandt and Adler the picture has been re-built, re-titled in its entirety, furnished with artistic effects and otherwise modernized.

Messrs. Brandt and Adler point to the successful revival of several big productions as an indication that the public wants modernized versions of hits of bygone days and revels in seeing its idols of yesteryear in action today.

Second National Pictures Are Going Big in New England

Second National pictures are making a strong bid in New England, according to reports from Herman Rifkin in Boston, who has charge of distribution in that territory. Mr. Rifkin, in a communication to the central offices of Second National Pictures Corporation in New York, stated that he has more than 6,000 of bookings in New England on the Second National series for the season. The Boston runs of "David and Jonathan," the first release, already have brought in $800 with interest in the picture increasing among exhibitors. The communication continues:

"I am just preparing a campaign on Second National pictures, and our salesmen are going out after business. I can tell you in advance that these pictures will do well in this territory. I shall need at least three prints of each subject."

Warners Will Give Dance with Showing of "Your Best Friend"

Warner Brothers announced this week that they will stage an elaborate premier for their latest Harry Rapf production, "Your Best Friend," directed by William Nigh, at Hotel Astor early in April. The showing will be an invitation affair and following an elaborate exhibition a dance will be held. Arrangements for this novel showing and dance are now being completed.

Incidentally, announcement also was made of the commencement of a nation-wide exploitation campaign on "Your Best Friend." Eddie Bonns is directing this campaign, aided by Louis Marangella. The first broadside of the campaign is the billing of the entire country with 24 sheet teasers, to be followed by regular billing matter.

Another attention arrester will be a series of teaser newspaper and trade paper ads. An elaborate press sheet is being prepared for the picture which stars Vera Gordon.

Between You and Me

JACK COHN, of C. B. C. Film Sales Corporation, as well as producer with Louis Lewyn, of the popular and funny Hallroom Boys Comedy series, informed us this week that while the next series of those comedies had been sold to Coast Film Sales Company, which will State right them, Federated is to get five more pictures. Reference was made to this deal in this department last week, but apparently the point that Federated was to get five more comedies was not made as clear as it should have been, for Federated franchiseholders this past week flooded Cohn's offices with wires seeking to know whether they had lost the comedies. The Federated contract does not expire until the end of April. While Coast Film Sales Company will handle the distribution after the expiration of the Federated contract, many of the individual Federated franchiseholders will contract for the Hallrooms, which are without a doubt the most popular two-reel comedies in the independent market.

Instead of releasing "Dangerous Adventure" as a serial as was originally intended, the Warner Brothers will State right it as a big feature of eight reels, which means that the 15 big climaxes in the episode production will be jammed into that quantity of film. This will be big news for State rights distributors, for a big jungle production like this should sell like hot cakes. The first three episodes were reviewed in THE MOVING PICTURE WORLD several weeks ago and were thrillers. It no doubt will be given some other title.

President Lefcourt, of Pioneer Pictures Corporation, according to reliable reports, has finally completed his production plans and will soon start work on the first of his independent productions. He will make "No Mother to Guide Her," according to our informant.

David Segal, of Royal Pictures, Inc., of Philadelphia, who also operates the Pioneer franchises in Philadelphia and in Washington, D. C., has given up his National Exchanges, Inc., franchise. It is expected that National Exchanges will establish their own exchange in that city. They have already opened four of their own exchanges.

The Warners last week issued a check for $60,000 representing advance royalty paid to the Shuberts for the picture rights to Sinclair's "Main Street," which that popular firm will make this summer.

A certain big exhibitor in Chicago, who operates a string of houses, a year ago said a lot of nasty things about State rights productions, but it is observed that he has undergone a change of mind for he has booked virtually all the big independent pictures and only the other day sent this department a letter telling how foolish he had been in the past.

A promoter has invaded a big Ohio city. His prospectus, which he is circulating as a means of selling stock, calls for the erection of a studio and a first-run theatre in that city. Until last Monday he was having no trouble raising money, but on that day the authorities started an investigation and since then the promoter has cut down on his activities.

In the Independent Field

WHO'S WHO IN STATE RIGHT FIELD

No. 2—Warner Brothers

THERE are three big significant facts attached to the phenomenal growth of Warner Brothers as the foremost state right organization in the industry.

First: Warners have been in the game for eighteen years.

Second: They are the pioneers of national distribution.

Third: Their entire organization is one big enthusiastic family from the office boy to the state right buyer up to the big boss himself—Harry M. Warner.

The future plans of the Warner organization are big. And these plans are the outgrowth of one of the most interesting histories ever compiled from the annals of a motion picture organization.

Four big-hearted men comprise the groundwork of the Warner Brothers—Harry, Abe, Sam and Jack. This quartet began activities in 1904 with the inception of the Duquesne Amusement Company, Pittsburgh, Pa. One did the rewinding work, another was the shipper, a third was the theatre manager and the fourth devised every known method to get enough money to keep the four alive. The fact that they managed to pull through is due to the efforts also of Pa and Ma Warner, the father as treasurer and the mother as the diligent bookkeeper.

Shortly after launching the Duquesne Company, they opened up another office in Norfolk, Va. The prosperity and future longevity of the organization was assured, but in 1910 they were forced to sell out to the General Film Company. One month later Abe Warner started a state-right exchange.

It was known as the Mutual & Universal Program Company, Pittsburgh. There followed an unusual era of prosperity, with the result that they again sold out to their advantage to Clark & Howland; and with this sale came the organization of Warner's Features and the inauguration of the first national distribution idea in the industry.

In 1912 the Warner boys shifted their activities from Pittsburgh to New York. Here they organized—the four of 'em—Warner's Features and the national distribution plan. At that time some of our present day big men laughed at the idea, but are now pursuing the Warner plan of distribution. But let Mr. Warner tell you some interesting facts about the future of the motion picture as it was stated in those days.

"In those days most of the big men in the game," said Mr. Warner, "believed that the motion picture would never go beyond two reels. Its present day growth and its future need not be chronicled here. We have always believed in the motion picture, and because we believe in its wonderful possibilities as a medium for the transmission of the most beautiful things in the world, as a medium for clean, wholesome and instructive entertainment, we are positive that there will be more wonderful things to come. What these will be can only be pure speculation, but one thing is certain—the industry will never peter out, it will never die.

"The Warner Brothers are not a corporation. They are not afraid to use their money in productions, and every picture we produce will be the acme of perfection in story, execution and distribution. I am indeed happy to have a wonderful group of enthusiastic men and women in my employ. Our concern is truly one great, big family. When a state right buyer purchases our product, he becomes part and parcel of our organization. Our interest does not stop with the sale of the picture. We extend to him every aid and cooperation, and our utmost courtesy at all times."

The inception of Warner's Features in 1914 was the "birth of a new idea." It was the logical outcome of a great and crying need for open market films. Ever since the advent of the multiple reel picture, there was a demand for more and better feature films—a demand that so-called features, marketed by organizations that sprang up over night in those days, could not satisfy. The result was that Warners inaugurated a de luxe feature program that won the confidence and support of exhibitors and eliminated all competition wherever shown.

Just about this time the Warners sold out their interest in the organization, and definitely decided to organize under their present name—Warner Brothers. And under this name they have brought forth some of the biggest productions that have ever been made. Jack and Sam are at present at the Warner west coast studios, the former producing Monty Banks comedies, and the latter serial and feature productions.

What Mr. Warner considers his first big feature hit was the production of Ex-Ambassador James W. Gerard's sensational story, "My Four Years in Germany." Then came the successful distribution of the fifteen episode animal serial, "The Lost City," followed by "Peck's Bad Boy," starring Jackie Coogan.

The success that has attended and is still being accorded the more recent Warner productions, namely, "Why Girls Leave Home," and Gus Edwards' "School Days," featuring Wesley Barry, is attributed not only to their merits as follows, but also to the aid and cooperation given by the Warner publicity department headed by Eddie Bonns.

The methods of Mr. Bonns in exploiting and publicizing the Warner productions are based on his long and varied career as an advance man with circuses, legitimate shows, and as a salesman of motion pictures. His long associations with the industry has made it possible for him to visit every town and hamlet in America boasting of at least 5000 population, which has enabled him to gain an intimate knowledge of exhibitor and territorial conditions. It is his constant aim to provide exhibitors with only the best possible material, from a novelty to an unusual press sheet, to exploit the Warner product. How well he has succeeded can best be evidenced by the success of "Why Girls Leave Home" and "School Days."

Probably few organizations possess a man of the calibre of Harry Rapf, the producer of the Warner winners. Mr. Rapf not only knows a good box-office attraction when he sees one, but he possesses a keen sense of publicity and exploitation values, and these assets are all incorporated in the productions he has made and those he will produce for the Warner Brothers at their west coast studios. Mr. Rapf leaves for the west coast on April 10, and he will produce "From Rags to Riches," "Little Heroes of the Street;" both featuring Wesley Barry, "Brass," Charles G. Norris' popular novel, and "Main Street," the famous Sinclair Lewis novel that is being read by millions of people. The four stories will be known as Harry Rapf productions.

With these four productions which will be made for the coming year, Mr. Warner declared that he will never attempt to bring forth not more than he can properly handle.

"Our policy is dedicated to fewer and better pictures," concluded Mr. Warner, "And with every picture we know for a certainty that the exhibitor and the state right buyer will be given our entire cooperation in order that the maximum results may be obtained from them. We are following this policy with our present features, and we will do the same thing with the Vera Gordon picture, 'Your Best Friend.' The success of any organization rests in a large measure upon the calibre of its employees, and I am proud to have a brilliant number of faithful people with me."

"A FULL HOUSE"

Is assured exhibitors showing features this trio exploit. Left to right: Harry Warner, head of Warner Brothers; Eddie Bonns, and Harry Rapf, the producer

Ivan Abramson Forms Graphic Exchanges with 21 Branches

Ivan Abramson of Graphic Film Corporation, on his return to New York from a tour of the country, announced this week that he had consummated a deal with 21 exchanges whereby the latter become his partners in the distribution of his product. He said he is negotiating with six other exchanges for a similar arrangement. The distributing agency thus organized will be known, according to Mr. Abramson, as Graphic Exchanges.

The arrangement gives the exchange a 50 per cent. in all Graphic productions for the next five years, the exchange in turn agreeing to distribute the pictures as well as exploit them in those territories. The exploitation and advertising campaign already has been put under way, with the enterprising Weshner-Davidson agency in charge.

In the Independent Field

History of State Rights
Intimate Resumé of Growth of Market

By JOE LEE

(EDITOR'S NOTE—With this issue Mr. Joe Lee, one of our most successful exploiters, whose experience in the State rights market includes not only successful exploitation, but buying and selling as well, presents his fifth article of a series dealing with the progress of this market. The articles are both entertaining and instructive and are recommended to all our readers.)

AN exhibitor some time ago related a story involving a salesman selling a brand of junk such as I have referred to in previous articles. Among the many boasts this salesman made was one to the effect that he "was taking orders from nobody." Some day this type of salesman will wake up to the futility of his efforts. * * *

"The Never-Give-A-Sucker-An-Even-Break Company," I mean the concern of the professional promotion type, is virtually extinct, but every once in a while one of them crop up here and there. But their existence, while sweet at times, is very short and once they are put out they find it impossible to return.

I have had very little to say of a praiseworthy nature in my previous articles concerning the State rights business, but from now on we will deal with those gentlemen who have unselfishly spared no effort to stabilize the business.

Some time ago Herman Garfield said "the panic is on." Herman knew what he was talking about.

"Money is scarce," he added, "just try and get it. Some people in the business have not seen it for so long that they have almost forgot what it looks like."

Herman was right, the situation that resulted from the much idle talk constituted nothing more or less than a "panic." But all commercial lines have suffered—many, perhaps, more so than the motion picture business. And the picture and theatrical business generally got nothing more than their share of the slump that suddenly hit the business world.

Some still are inclined to view the situation pessimistically, but the fact remains that the independent branch of this business has seemingly more lives than a cat, for with a "panic" still on, strange as it may seem, this end of the industry has truthfully improved and made astonishingly remarkable progress. It has come into its own and producers and distributors of features of merit and box office appeal actually are now disposing of their merchandise for cash. And the "panic" is on, so some say.

And for the sake of convincing the "show me" Wiseheimers I will cite instances to prove that what I have written is true. These pictures I will name were disposed of for cash and have returned a big gross and profit to producer, distributor, exchange and exhibitor.

Maurice Tourner's "Country Fair" was sold on a strictly cash basis and made plenty of money for everyone interested in it. "Why Girls Leave Home" and "School Days," Abe Warner told me, made more money for his firm than it had realized it could gather in this business. He found State right exchanges ready and anxious to grab money-makers—and were paying cash for this class of merchandise.

I have no interest in "School Days" (but I wouldn't mind having), but I will go on record now as saying that this picture will gross as much if not more than any picture sent out to exhibitors this season. If I may be permitted to make a bold guess, I will say that it will rival the enormous money grossed by Fox's big box office picture, "Over the Hills."

Then there is Arrow's "Ten Nights in a Barroom." Here is the miracle picture of the 1921-22 season. This picture has made a fortune and made it at a time when few would have tackled anything that even suggested Prohibition. But the trick in this picture was that it was strictly box office entertainment with the result that it has and still is cleaning up. And in spite of the high valuation placed on this picture, it has been sold, so I understand, 100 per cent.—and for cash. And Equity has another big winner. I'm referring to "Where Is My Wandering Boy Tonight?" which is getting big money—and real money. And there are scores of other State rights pictures, all getting cash—and yet the "panic" is on.

From the Showmen's Angle

THERE isn't a happier producer in the business than Eddie Polo, the biggest box office drawing card in the way of serials, who is now busy turning out his first independent serial, "Capt. Kidd, Jr." Eddie has completed the first two episodes, which are replete with action and thrills galore. The writer viewed them at the Peerless studio this week and from where we sat the serial promises to be bigger than anything ever turned out in the serial line, for the reason that there is something doing every second with windups that not only arouse suspense and excitement, but incidentally set a new departure in that class of entertainment. Those exchanges who have already closed for this serial can congratulate themselves.

Eddie Polo is doubly happy. He is happy first because he can turn out serials with original thrills and not the machine-made stuff with stereotyped stunts or situations that tell the complete story before the fifth episode is reached. We saw two episodes and we've promised ourselves to see the others as fast as they are completed. Polo intends spending money where it will do the most good. And he proved that to us. We saw his ship set and it was the niftiest piece of stagecraft we have seen since the court scene in "On Trial." He is not spending extravagantly, however, and when the first two episodes are shown it will have been proved that every cent received its full play. Eddie Polo is a booster for the independent end of the business. He will have no organization to dictate to him and there will be no "experts" sitting thousands of miles away telling him how to act this or that scene. He's now equipped to concentrate all efforts and energy on turning out box office pictures. Eddie Polo is the biggest grab the independent market has made in many, many moons.

Jules Mastbaum, head of the Stanley circuit of Pennsylvania, is the latest showman who has acknowledged the value of independents. His circuit has booked all the big State rights production. He gave Warner's "School Days" production made by Harry Rapf an elaborate showing at the Stanley in Philadelphia, but he hasn't stopped there, for the entire circuit will show that and all other Warner features. And only this week he booked Equity's "Where Is My Wandering Boy Tonight" into the Stanton for an indefinite run. Which proves that the biggest of them will see the light if forced to do so.

Second National productions are catching on, judging from observations of the past few weeks. This comparatively new firm has tied up with some of the bigger exchanges of the country and this week we had a peek at the booking sheets of several of the exchanges and we're convinced that with the proper pictures, they'll have no trouble getting into the best houses. Poli circuit up in New England, Stanley in Philadelphia, Ascher in Chicago and S. A. Lynch in the South have all contracted for the features.

Al Lincoln had originally been intended to be starred in "Determination," the feature which Lee-Bradford, Inc., is State righting. That was two years ago when the defunct firm started on the picture in Washington, D. C. The work continued in Fort Lee, N. J., after the reorganization. Finally the picture was edited and cut, but no name was featured on any of the stock paper that firm sent out. However, exchangemen are doing their own boosting and instead of Al Lincoln, who plays two parts, Irene Tams, who assumes the role of the waif, is given the stellar berth. And in this they are justified, for Irene Tams' work in "Determination" stands out as the best piece of acting and all round work in that picture.

"Babe" Ruth was approached this week by a motion picture producer who offered him a contract to play a principal role in a melodrama on which he soon expects to start work. But "Babe" is through with pictures. He is now in the South with the Yanks, and while a big baseball magnet, he has flopped in all branches of show business. "Headin' Home," in which he was starred, was a disappointment, while his vaudeville venture proved equally disastrous, so he has wisely decided to confine his showing within the four fences of ball parks.

Wise Exchangemen Buying "Wandering Boy"

Louis Baum, the enterprising general manager of Equity Pictures Corporation, has closed two important sales deals on the B. F. Zeidman production of "Where Is My Wandering Boy Tonight?" Fred Martin, manager of Continental Pictures Corporation bought the rights for North and South Carolina, while R. D. Lewis of the R. D. Lewis Film Company of Dallas, Tex., purchased the picture for Texas, Oklahoma and Arkansas. The Lewis exchange will start releasing the picture on April 1 from their Oklahoma City, Little Rock and Dallas offices. Both exchanges will exploit the picture on an elaborate scale.

"Where Is My Wandering Boy Tonight?" has met with unusual success among the independent buyers as may be evidenced by the importance of those who have bought territory rights to it, which include Harry Charnas, president of the Standard Film Company of Cleveland; Sam Zierler of Commonwealth, New York; Sam Grand of Federated of Boston; Joe Friedman of Celebrated Players of Chicago; Ben Amsterdam of Philadelphia, and Charles Stephenson of Stephenson Attractions, Ltd., of Canada.

Action that doesn't falter for a moment; Breath-catching beauty; Marvelous story and absolutely perfect acting -

"THE ISLE OF ZORDA"

JULES VERNE'S

Masterpiece

Offered to exhibitors in the full belief that it is a feature that has everything that any other great feature has had and more!

Presented by LOUIS NALPAS

Pathépicture

Directed by HENRI FESCOURT

"THE ISLE OF ZORDA"

"Marry me or I'll sell you in the Public Slave Market!"

SHE came of a noble family.
She was young, beautiful, highly cultured.
Yet she was shown girls as beautiful and as helpless, sold to the highest bidder in a market where the soul was nothing, the beauty of the body everything!

This is just one of the many unusual, sensational thrilling scenes in one of the greatest feature pictures ever made in *any* country!
Superbly acted, superbly produced; presenting amazing opportunities for

Attention-Compelling Exploitation

Pathépicture

News in Brief from Everywhere

San Francisco

Joel C. Cohen, of the Consolidated Amusement Company, Honolulu, T. H., arrived recently from the Islands and plans a trip to New York in the near future. The fine new house of this concern, to be known as the Bijou Theatre, will be opened in about three months, or in time for the Shriner's pilgrimage to Honolulu which is to follow the great conclave at San Francisco.

* * *

Hal Reed, head of the publicity division of the Turner & Dahnken Circuit, obtained a lot of valuable publicity recently for "Penrod," featuring Wesley Barry, when he induced Mayor James Rolph, Jr., to issue invitations to more than two thousand Boy Scouts to pre-view the picture at the Tivoli Theatre. The boys marched from the Civic Center to the theatre, headed by a band. A freckled boy contest in a daily paper helped to keep interest at fever heat during the engagement.

* * *

Eugene H. Emmick, of the Peerless Film Service and Progress Features, has been made general manager of the T. & D., Jr., Enterprises, Inc., with offices at 1026 Market street, succeeding L. R. Crook. This organization operates a circuit of seven moving picture theatres and will take over three others shortly. Mr. Emmick has been engaged in the distribution of films here for the past eleven years and recently engaged in the theatre end of the business to protect his film interests. His film exchange interests are not affected by the new interests he has acquired.

* * *

Harry Lustig, Western Metro representative, is a visitor from Los Angeles, and is greatly pleased with the showing being made by the "Four Horsemen" in the Standard Theatre, where all former house records were broken on the opening day. The picture opened simultaneously in moving picture houses in this city, Sacramento and Vallejo.

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A change has been made in the schedule of the Hippodrome Theatre, and in the future pictures will be shown there for an entire week, instead of on a split-week schedule.

* * *

Everett Howell, of the Monache Theatre, Porterville, Cal., was a recent visitor to arrange bookings and brought with him copies of the weekly program of this house in booklet form. The last page of the program is now being devoted to sound articles on the moving picture industry, such as "Why Pick on the Movies?" and "Reforming the Movies."

The Rialto Theatre on upper Market street has been reopened under the management of Abe and Dan Markowitz. The former recently returned to the amusement business after having been engaged in other lines for more than a year.

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John Karnagas, of the C. & S. Theatre, Bakersfield, Cal., dropped into town recently to arrange bookings and to obtain equipment and supplies for his house, which is being enlarged.

* * *

Morris Meyerfeld, Jr., who is actively identified with the Orpheum Circuit, has left on a six months' trip abroad.

* * *

A fire was discovered early one morning recently under the stage of the Imperial Theatre, but was extinguished before serious damage was done. The house staff was called out at an early hour and repairs were effected before opening time.

* * *

J. A. Partington, managing director of the Granada Theatre, recently acted as host to the men and women in old people's homes in this city at a showing of "The Ruling Passion." Arrangements were made whereby a taxi company brought the old folk to the theatre and took them home again.

* * *

Betty M. Burgess, of the office staff of Associated First National, and Nielson H. Brower, sales manager for this exchange, recently took respite from the handling of reel romances and staged a real one of their own. They are back from their honeymoon, the exchange has been cleared of rice and old shoes and the place has taken on its former appearance again.

* * *

L. H. Marks, of the Rialto Theatre, Sacramento, recently dropped into town on one of his booking trips. He has enlarged his theatre and is now operating it as a second run house.

* * *

Gilbert Moyle, for several years with Select, has been made cashier of Associated First National and Vivian Preston has been promoted to the head of the service department.

* * *

Rufus Cole, president of Robertson-Cole, paid the local branch a visit recently, coming up from Los Angeles by automobile.

* * *

Mrs. David Wark Griffith, wife of the famous producer, arrived here on March 13 from a vacation spent in the Hawaiian Islands. She will remain here about two weeks and then go to New York.

Kansas City

A district sales meeting was held recently by the W. D. Hodkinson Corporation in Kansas City for the managers of Hodkinson offices in this territory. The meeting was presided over by Phil Ryan, middle west division manager.

* * *

Salesmen working out of the Kansas City offices all report good business in their territory. It cannot be said that there is any great improvement in conditions in this section, but every exhibitor and distributor is optimistic.

* * *

"School Days," featuring Wesley Barry, will be given a private showing to exhibitors at the Wichita Theatre, Wichita, the day before the Kansas convention. The production is distributed by Crescent-Federated, of which Mike Kahn is the manager. Full orchestration has been arranged.

* * *

L. Stiles has joined the force of the local R-C exchange. Mr. Stiles recently resigned his position with Paramount in Milwaukee.

* * *

The radio craze seems to be growing every day. Exhibitors in all parts of the Kansas City territory have installed receiving sets in their theatres and are using the music broadcast from various places in order to entertain their audiences.

* * *

A. B. Chaffee, who was formerly with the Paramount exchange, is now connected with First National.

* * *

According to Harry Graham, local manager of the Pathe exchange, last week might well have been termed "Pathe Week." He says that twelve downtown theatres in Kansas City were using Pathe pictures, and some of the theatres were running complete Pathe programs.

* * *

R. A. Borg, assistant manager of the Educational offices, suffered at attack of influenza last week, but is back on the job again.

* * *

The Wilson Brothers were in town last week visiting various exchanges. They operate the Ideal Theatre at Malta, Mo.

* * *

Chris Hermes and Mrs. Wilson, who operate a circuit of theatres in Ellinwood, Liberty, Newton, Strong City and Cottonwood Falls, Kansas, were visitors last week.

* * *

R. A. White, general sales manager for the Fox Film Corporation, conducted a sales conference while in Kansas City last week. The following managers attended: Sidney Meyer, Omaha; Ward Scott, Denver; P. K. Johnson, Dallas, and Bert Williams, Oklahoma City.

* * *

G. E. Martin has bought the Brooklyn Theatre, Kansas City. This is Mr. Martin's first venture in the film game.

* * *

A. L. Moody has purchased the Empress Theatre at Springfield, Mo.

* * *

S. W. Hilson will open his new 600-seat theatre at Scott City, Kan., about April 1. He has bought two DeLuxe Motiongraph machines from the Stebbins' Picture Supply Company.

* * *

Phil Ausmus, of Fairport, Mo., has bought new equipment for his new theatre at Fairport. The seating capacity will be about 150.

* * *

Wichita is to have a new picture house when the Miller opens in April. The house is being constructed by L. N. Miller, who owns several theatres in the State. Two of his houses are the Palace and Regent in Wichita. The new theatre will seat approximately 2,000 and cost $700,000. The policy of the new theatre is to present the best pictures possible. A large orchestra and a $35,000 organ will supply the musical feature. It is thought that Stanley Chambers, managing director of the other two Wichita theatres, will have the direction of the new theatre.

"Atmosphere is Real"—Says Globe

"The atmosphere is real with its ancient city gate and its caravans and its vistas of palm trees. Even the camels humped themselves over their native sands as they never did over the studio lots. The French director understands his material and gets the full dramatic value from its lights and shadows."—

New York Globe on "The Sheik's Wife."

Louisville

Ashland, Ky., reports that the Columbia Theatre Co., E. L. Helfrich, will erect a three-story theatre, store and apartment building.

* * *

Policemen hearing a racket in the Casino Theatre on March 15, at midnight, investigated and found two boys, about fourteen years of age each, locked in the theatre. They claimed that they had gone to sleep, and when they awoke the house was dark.

* * *

Col. Fred Levy, of the Big Features Rights Corporation, First National, and a half dozen moving picture interests, is doing some excellent work in the State in the American Jewish War Relief Campaign for $14,000,000, of which Louisville is to raise $100,000 and the State $50,000. Paducah has raised over its quota of $7,500 and expects $10,000.

St. Louis

St. Louis accorded Wesley (Freckles) Barry a royal reception when he reached town Wednesday, March 15, to fill a week's engagement at the new Grand Central and West End Lyric Theatres in conjunction with "The Lotus Eater." Shortly after reaching town he was taken to the City Hall to meet Mayor Henry W. Kiel and other city officials. There he starred in his favorite stunt of being mayor of town for five minutes.

* * *

James McGinnis, Nevada, Mo., has gone to Des Moines, Ia., to manage the Riverview Park, well-known summer amusement park. He succeeds Omer J. Kenyon, who has accepted a similar position in Los Angeles, Cal. Until a year ago McGinnis managed the Empress Theatre at Des Moines.

* * *

Plans are under consideration for a 2500 seat motion picture theatre and office building at Grand avenue and Meramec street. The structure which will contain several stores and professional offices above. It will cost upwards of $250,000.

* * *

J. Van Tilzer, general sales manager for Russell Clark Syndicate was a visitor of the past week.

* * *

Clarence V. Thilley, president of the Crawford - Thilley - Vehrung Theatres, St. Joseph, Mo., was in town.

* * *

R. J. McManus is again in charge of the St. Louis office of Paramount. W. Thomsen has been transferred to the Omaha office. McManus had been in charge at Kansas City, Mo

Washington State

Business conditions in Seattle and the Northwest are picking up, and the present depression is only temporary, according to the opinion of Walter S. Wessling, western district manager for Pathe, who has been in Seattle for several weeks. Financial conditions are improving, and it is the epidemic of "flu" and grippe that has kept movie fans at home of late. "Give us two weeks of sunshine and they will forget all about their colds and make up for lost time," says Mr. Wessling, who holds to the theory that exhibitors must play to volume, even if a reduction in prices is necessary, to get back to normal; a full house draws the crowd.

The local Pathe office has opened a non-theatrical department handling educational films especially adapted for schools and churches. There are eighty-six schools and churches in Seattle equipped with projection machines.

The local Pathe announces "Hurricane Hutch" and "The White Eagle" available. They are the two first serials in moving picture annals that are gunless, knifeless, bloodless and underworldless, and are meeting with hearty endorsement among club women, P. T. A. members and churches throughout the territory.

* * *

The Theatre Equipment Co. has installed complete radiophone apparatus and is giving daily concerts, which are proving very popular, as they are unable to keep up with the demands of the public. Rumor has it that the radio "bug" will keep many moving picture fans at home, but tying it up with the business, will help to offset this possibility.

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The American Releasing Corporation is occupying temporary quarters with The Seattle Film Exchange. Louis Amacker is manager.

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The Rialto, Wenatchee, Wash., opened March 15. F. E. Wesp is manager of the new house.

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H. M. Johnson, Toppenish, Wash., who owns the Lois Theatre, is in Seattle this week.

J. A. Conant, special representative for Arrow Film Corporation, will be in Seattle next week.

* * *

D. S. Cohen, owner of the Portland, Burnside, Union and American Theatres, is a visitor in Seattle, arranging bookings. He has arranged to handle all Vitagraph productions in his chain of theatres.

* * *

Bandon, Ore., has opened again after a two weeks' closing due to the influenza epidemic.

* * *

A. L. Williams, branch manager for Robertson-Cole, is in Spokane for a few days.

* * *

Walter Phenney is in Seattle in the interests of "A Child For Sale," an Ivan Abramson production.

* * *

J. L. Beardsley from Snohomish, Wash., and G. F. Carryer, who owns the New Gem in Arlington, Wash., were Seattle visitors this week.

Predicts Larger Scope for Films

A prediction that "the day is coming when motion pictures will be as common in schools as McGuffey's Reader," was voiced by Will H. Hays in a telegram to Arch Reeve, president of the Western Motion Picture Advertisers and a member of Paramount's West Coast publicity department. The telegram was dispatched to express Mr. Hays' regret at his inability to attend the "Wampas Frolic and Ball" given by the motion picture publicity and advertising men's organization.

ARTISTIC PAPER PREPARED BY PARAMOUNT FOR ITS PRODUCTIONS

Canada

The Bijou Theatre of Calgary, Alberta, which had been dark for a number of weeks, has been re-opened and is once more in full swing under new management. The highly interesting part of the re-opening is that the well-known Calgary Theatre is now controlled by men who have been ordinary theatre employes, in one respect, until recently. W. E. Johnston, a former musician, and M. J. Burluck, a projectionist, now operate the theatre and they have a plan that looks like a real winner. Believing that a moving picture theatre in a downtown location could be made a successful undertaking without large stock floatation or heavy capital investment, they have taken over the Bijou and expect to provide a good living wage for themselves.

Mr. Johnston will be the manager of the house while Mr. Burluck will look after his favorite and important end of the business, the projection. They have engaged a three piece orchestra, consisting of Miss Beatrice Watson, pianist, Henry de Boeck, violinist, and J. J. Doherty, trombonist. This orchestra will be augmented for special occasions. The new management has gone right out after big pictures and the first attraction shown as "The Woman God Changed."

* * *

Harry Roper of Winnipeg, Manitoba, until recently the chief projectionist at the Rialto Theatre, one of the large and modern theatres in the Manitoba Capital, has branched out into business for himself by acquiring the Star Theatre, an attractive moving picture theatre in the north end of the city. In addition to the theatre, he has leased the adjoining store and pool room and will supervise the operation of all three enterprises.

* * *

A new policy, consisting of a three-way combination of pictures, vaudeville and burlesque, has been adopted simultaneously by the Empire Theatre in Toronto and the Gayety Theatre, Montreal, both of which houses have been operated as exclusive burlesque theatres on the Columbia Wheel. The new plan went into effect in both instances on Monday, March 20, and with it a new idea in showmanship made its start in Canada. The result will undoubtedly be watched with interest by all theatre men.

The arangement calls for the presentation of a feature picture, film comedy, scenic and news weekly three acts of vaudeville and a road burlesque show on the one programme each week, performances to be conducted continuously from 1 p. m. to 11.45 p. m. daily. Prices have not been raised at either house. Announcement of the new policy at Montreal was made by Manager B. M. Garfield of the Gayety Theatre and at Toronto by Manager E. A. McArdle of the Empire Theatre.

* * *

Three moving picture theatres at Montreal have been registered as companies under the Quebec statutes recently. Two of these houses, the Lord Nelson and Alhambra Theatres, were registered by the one proprietor, Mr. Nicolas A. Lazinas. Mr. J. E. Robichaud has incorporated the Theatre National Canadien.

* * *

John Arthur of Toronto, general supervisor of music and production for the Famous Players Canadian Corporation, was in Winnipeg, Manitoba, during the week of March 13 to conduct the Capitol Theatre orchestra for the performances during the week when "Fool's Paradise" was the attraction at the theatre and to prepare for the presence of Creatore, the noted band leader, at the Capitol during the week of March 20. For this engagement, the Capitol orchestra was augmented.

* * *

The films of Princess Mary's wedding in London, England, on February 28, reached Vancouver, B. C., on the West Coast of Canada, in time to be presented in several of the local theatres 13 days after the event took place. The prints reached Vancouver quicker than the regular mails, atlhough they were shipped approximately 3,000 miles over water and a similar distance by land. The Fox Film Corporation's branch at Vancouver handled the bookings.

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J. A. Field, auditor of the Fox Film Corporation, whose home is in St. Louis, Mo., spent the second week in March at the Fox branch in Winnipeg.

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What was announced as the highest price ever paid for a moving picture for Calgary, Alberta, was paid for one week's booking of "School Days," starring Wesley Barry, which was shown six times daily during the week of March 13 at the Regent Theatre, Calgary, operated by Kenneth M. Leach. To substantiate this statement, Mr. Leach published a photographic reproduction of the check which was paid to Stephenson Attractions, Limited, for the week's run, the amount being $1,500. The picture of the check was one feature of a two-page spread which appeared in the Calgary Herald of March 11 to announce the presentation of "School Days." Admission prices ranging from 15 cents to 50 cents were charged. Charles Stephenson of Toronto, president of Stephenson Attractions, Ltd., made the trip to Calgary for the presentation.

* * *

Manager Tubman of the Allen Theatre, Calgary, Alberta, the original of the large moving picture theatres built in Western Canada by Jule and J. J. Allen, established a new policy for the house starting with "Confidence Week," a week of boosting which was conducted as a community feature. The new policy is a one-price plan, an admission price of 25 cents being established. This is is in line with the tendency on the part of Canadian exhibitors to concentrate the admission scale to one or two prices.

* * *

Manager Wilson of the Garick Theatre, Winnipeg, Manitoba, celebrated the first anniversary of the new house by offering a grand opera specialty during the week of March 13, in addition to the regular programme. Two members of the San Carlo Opera Company, Guisseppe Inzerillo and Margherita Gentile, who appeared not long ago at the Capitol Theatre, New York, were featured. The film feature for anniversary week was "At the Stage Door."

* * *

Will Elliott, formerly manager of the Regent Theatre, Toronto, and the Allen Theatre, Winnipeg, is now managing the California Theatre in Los Angeles, according to word which former Canadian associates have received.

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The exhibitors of Montreal, Quebec, decided recently to prohibit any further charity collections or "tagging" to be done in any of their theatres because it was considered annoying to patrons. The managers have decided, however, to conduct a special benefit performance in two, and possibly three, of the largest downtown houses, the entire proceeds of which to be turned over to local charity as directed by Mayor Mederic Martin. Twenty of the local theatres are co-operating for the presentation of the charity shows, which are to be held on Tuesday night, May 30. Officials in charge of arrangements include: General Details—H. W. Conover, Imperial Theatre, and B. M. Garfield, Gayety; Entertainment—Abbie Wright of the Princess, Fred Crow, St. Denis, Jack Elms, Loew's, and Harold Hevias, Orpheum; Publicity—George Rotsky, Allen, H. M. Thomas, Capitol, and George Nicholas, Strand; Tickets—Stewart Dunlop, Capitol.

Boston

The Ambassador Theatres Company, a new playhouse company located in Boston, has just been issued a charter at the office of the secretary of state. Its capital stock is put at $100,000 and the incorporators are Edward Klein of Dorchester, James J. Donovan of Cambridge and Julius Mintz of Malden.

* * *

The half hundred stars who accompanied Marcus Loew to Boston for the opening of his new State Theatre, paid a visit to the Parker Hill Hospital on Tuesday afternoon to cheer up the wounded veterans now quartered there. They took along with them gifts of candy, cigars and cigarettes, and handed them out with a lavish hand, accompanied by pleasant smiles and cheerful words. Twenty-five of these wounded veterans rode in the parade on Monday, when the stars were escorted from the train to the Copley-Plaza Hotel, interrupted by receptions at the State House, City Hall and the big Fish Pier, following their arrival.

* * *

The Olympia Construction Company is erecting a one-story theatre and store building on Commonwealth avenue near Harvard street, in the Allston district of Boston, for Nathan Gordon, head of the Gordon chain of theatres. The structure is of concrete, from plans drawn by Mowell & Rand, architects.

* * *

Raymond L. Cleveland of Medford, president of the Mastercraft Photoplay Corporation, last week came through with a fine of $500 on a suspended sentence pronounced against him by Judge Morton in the United States District Court, for the district of Massachusetts, nearly a year ago, on an indictment charging him with using the mails in a scheme to defraud. The indictment alleged that Cleveland promoted the Mastercraft Photoplay Corporation, which operated a tract of land at Medford, Mass., known as "Filmland City," and in his promotion made statements relative to business prospects of the corporation that were false.

* * *

The Highland Theatre, Inc., a new moving picture concern to be located in Boston, has received a Massachusetts charter at the State House. It is capitalized at $10,000. The incorporators are Abraham Montague, Robert W. Cobe and Ernest W. Helley, all of Boston.

* * *

Joe Di Pesa, who has charge of the press department of the Selwyn Theatre, has been handing out all the publicity relative to the opening of Loew's State Theatre and the visit of the stars to Boston. The fact that he has kept a continual stream of this matter running into the newspaper officers is ample proof that he has had a busy time, and the variety and quality of the "stuff" has been exceptional.

* * *

The stars who attended the opening of Loew's new State Theatre, and who appeared at both afternoon and evening performances on Monday, Tuesday and Wednesday, also appeared at Loew's other Boston theatres during their visit. They were at the Globe on Monday night, the Orpheum on Tuesday afternoon and evening, and at the Columbia on Wednesday night.

* * *

Mrs. Marcus Loew, who had never been on one of these trips before, came over with her husband to the State Theatre opening. She was accompanied by her twin sons, David Loew and Arthur Loew, and their wives.

* * *

Ralph L. Ripley, long a highly esteemed Boston theatrical manager, who has just left Gordon's Scollay Square Olympia Theatre, after four years' service, to become manager of Loew's Columbia Theatre, was the recipient of a handsome gold watch and chain as a token of esteem by his former conferees at the Olympia. Prior to his service at the Olympia, he was for some time manager of the Gayety Theatre in Boston.

"Chief among the outstanding qualities of "The Sheik's Wife" is the fact that it doesn't follow along the familiar, beaten path of screen melodrama. Its atmosphere is unique.

"The picture is beautifully photographed, well directed and gives every indication of winning widespread popularity."—Exhibitors Trade Review on "The Sheik's Wife."

Indiana

Augustin W. Carrick, manager of the Robertson-Cole exchange in Indianapolis, has been elected president of the Board of Motion Picture Exchange Managers of Indianapolis. Norman Moray, of the Pathe exchange, has been chosen treasurer.

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A resolution urging the elimination of drinking scenes among women in motion pictures was adopted by the state institute of the Women's Christian Temperance Union, in session at Indianapolis this week, and was forwarded to Will H. Hays.

* * *

A lone bandit, operating in genuine "movie" fashion squirmed his way through a crowd of shoppers at South Bend last Saturday and held up Mrs. Madge Harding, cashier at the Blackstone Theatre, obtaining a sack containing about $30 from the ticket booth. A shrill scream by Mrs. D. Kiefert, the assistant cashier, interrupted the highwayman in his work and saved the Blackstone several hundred dollars within his reach.

* * *

One half of the motion pictures shown in Indianapolis theatres in February were indorsed by the Indiana Indorsers of Photoplays, according to the monthly report of Mrs. C. L. Davidson, chairman of the moving picture committee. The report showed that out of forty-two viewed by the indorsers during the month, twenty-one were indorsed. Presidents of parent-teacher clubs reported results of surveys they have been making of the neighborhood theatres. Heating, lighting, ventilating and sanitary conditions were uniformly good, they said.

* * *

A swing "back to normalcy" in the way of theatre admission prices has been started by Ezra Rhodes, manager of a string of picture theatres in South Bend and other northern Indiana cities. Mr. Rhodes, who recently took over the Blackstone Theatre in South Bend, has announced that the admission price at that theatre has been reduced from 40 to 25 cents. Approximately 7,000 people attended the theatre last Sunday, when the new price became effective. Mr. Rhodes also operates the LaSalle and Castle theatres in South Bend and theatres in Elkhart and Mishawaka. Prices have not been changed at the other theatres.

Philadelphia

William C. Hunt, president of Hunt's Theatres, Inc., has awarded a contract to A. J. Sauer Company, of Philadelphia, to construct a motion picture theatre in Cape May. The theatre will be built on an ocean pier, having a frontage of 125 feet, both to be erected simultaneously.

Harrisburg motion picture theatre owners will be spared the daylight saving plan next summer, through the opposition of Mayor George A. Hoverter and four members of the city council.

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John Evans has purchased the Mainheim Theatre, Germantown, formerly owned by A. H. Fry, for $75,000.

* * *

The Palace Theatre, recently purchased by J. Whalen, will be remodeled and have many new improvements and innovations installed when completed.

L. Steifel has obtained title of the Iris Theatre, Kensington, from M. Rogasner.

* * *

The Graphic Film Exchange, Inc., and the Second National Pictures Corporation of Eastern Pennsylvania, have opened offices at 1220 Vine street and will both operate from the same building. A. J. Sherman of the Graphic announces its first release will be "Mother Eternal," an Ivan Abramson production; the latter exchange will release the return of Fannie Ward to the screen in "She Played and Paid."

"My Wild Irish Rose," Big Special by Vitagraph Is Ready for Cutting and Editing

"My Wild Irish Rose," the big Vitagraph special adapted from the stage success by Dion Boucicault of by-gone, days has been completed at the West Coast studios at Hollywood so far as the actual filming is concerned, and the prints are now on their way to the Brooklyn studios where the cutting and editing will be rushed to completion. The Irish photoplay is scheduled for release during the first part of May and the assurance has come from the Vitagraph laboratories that the production will be ready in ample time.

The production was directed by David Smith and makes the third special production filmed under his direction which has a foreign country for its locale. The first was "Black Beauty," with its scenes laid in rural England; the second was "The Little Minister," with its action in and about the town of Thrums, in Scotland, and now "My Wild Irish Rose," with colorful Ireland as the background with a few scenes laid in Australia and on the famous prison ships of the period of the story. Vitagraph is confident that the new production is a worthy completion of the trio.

The splendid cast was selected for types, although due care was taken to insure capable actors. Pat O'Malley, who is of Irish lineage and has spent many years in Ireland, has the leading male role of the Shaughraun, the happy-go-lucky, ne'er-do-well, and Pauline Starke is seen as his little Irish sweetheart, a role that fits her admirably. Little "Micky" Daniels, who created such a sensation in "The Little Minister," has an important role in this special, and "Micky" and his freckles are sure to make thousands of new friends. The remainder of the cast, numbering a dozen, is equally capable and there are hundreds of extras for the soldiers, farmers and fishermen.

Selznick News Cuts Stereotyped Subjects and "Jazzes Up" Films

David O. Selznick, managing director of the Selznick News, has issued instructions to the editorial staff of his organization to eliminate all pictures of ship launchings, baby parades and laying of cornerstones from future issues. In the same instructions Mr. Selznick lists the following exceptions to this rule:

Ship launchings may be used if they break a bottle of real champagne over the bow of the ship—the label on the bottle and the tears of the populace to be featured in the story. Baby parades if they include five sets of quadruplets of white parents or one set of colored; if they include twelve babies or over belonging to the same parents. Feature the father, if he is conscious. Laying of cornerstones if the mayor smashes his thumb in the operation. Close-ups of thumb and faces of his political opponents.

Ever since the Selznick organization took over the production of the news reel it has been extending every effort to introduce new ideas in this type of production.

Selznick News in its newest issue carries what are said to be exclusive views of Mme. Matzenauer, celebrated opera singer whose recent separation from her chauffeur-husband has figured prominently on the front page of all the dailies of the country.

In the "What They Are Doing Now" department this issue of the Selznick News shows pictures of Leach Cross, former champion boxer, now a dentist, Emmaline Pankhurst, once famous as a militant suffragist, now a welfare worker in Toronto, interested in social hygiene.

Norman Dawn Films Snow Scenes for R-C Production

Norman Dawn and his company returned to the R-C Studio after a two weeks location trip to the Yosemite Valley where snow scenes for "The Son of The Wolf," adapted from the novel by Jack London, were filmed. The company which includes such popular players as Wheeler Oakman, Edith Roberts, Thomas Jefferson, William Eagle-Eye, Ashley Cooper and several well known players, went to the top of Glacier Point—no slight achievement in the winter time—to get the exact locations they were looking for; with the result that some of the most remarkable blizzard scenes ever filmed were obtained.

"The Son of The Wolf," is a virile, out of doors drama pulsating with life and big action, as is so characteristic of Jack London. Edith Roberts, playing the leading feminine role will be seen in a new part—that of an Indian girl, which will give her every opportunity to display her dramatic powers.

The remaining scenes of this Norman Dawn production are now being taken at the R-C Studio.

Territory Divided Into Three Parts

On account of the large amount of business now flowing through the New York Paramount exchange, the exchange territory has been divided into three divisions. This is expected to result in closer concentration on individual sales problems and consequently still greater efficiency in the organization under the supervision of H. H. Buxbaum, district manager, and Harry Danto, exchange sales manager.

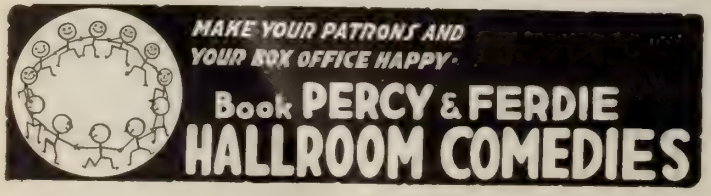
Film Taken in Four Countries

A remarkable record for international motion picture photography is claimed for "The Man From Home," the new George Fitzmaurice production for Paramount Pictures, "shot" in four different countries. The countries included are England, France, Italy and America.

"Isle of Zorda" Drawing Much Exhibitor Interest Pathe Says

Pathe reports that its judgment in obtaining American rights of distribution of the Louis Nalpas production of Jules Verne's romance, "Mathias Sandorf," renamed "The Isle of Zorda," was more than vindicated by the interest sown by leading exhibitors throughout the country prior to the announcement of release on March 26.

It is stated that the picture will have the benefit of exceptional exploitation by some of the best first run houses in the United States, and that the general demand for it is remarkably active.



See the PROSPERITY SECTION in this issue

Buffalo

When Harris Lumberg presented "Over the Hill" at the Lumberg Theatre in Niagara Falls, he put over a page ad tie-up with various stores in the city. The ad was published in the Gazette. It was a big flash. D. H. Finke, manager of the Bellevue in the Cataract City, pulled the same stunt in the same issue. No wonder the Gazette is liberal in its space for motion pictures.

* * *

It is reported in Buffalo that Joseph A. Schuchert has disposed of his interests in the new Strand Theatre in Niagara Falls to a dozen or so prominent Falls business men. The Strand is nearing completion and will open soon. Mr. Schuchert is interested in several Buffalo houses. A. C. Hayman is president of the company erecting the Strand at the Falls. The new Amendola will soon open in the Cataract City. It is a neighborhood house.

* * *

All attendance records went by the board at Shea's Hippodromo the Week of March 12 when Irene Castle appeared in person in connection with "French Heels." So big was the attendance that Mrs. Castle was forced to appear three instead of two times daily. Sascha Jacobsen, violin virtuoso, was the big feature of the week of March 20. Eldora Stanford, soprano soloist, also put on a fine school days act in connection with "School Days," the Wesley Barry attraction.

* * *

The Criterion Theatre closed its present season March 18 with the final showing of "Orphans of the Storm." The house has been turned over to building contractors for elaborate alterations, which will require several weeks' time. The house will resume business as soon as the work is completed, but the opening date and attraction have not been decided upon. A new stage will be installed and the capacity of the house enlarged. Sol Myers, the present manager, representing Max Spiegel, lessee of the theatre, will remain in Buffalo supervising the alterations.

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Burlesque, vaudeville and motion pictures. That's the policy now at the Gayety, a link in the Columbia burlesque wheel. W. A. V. Mack, Pathe manager, put over a 100 per cent program opening week, the Gayety showing a Tom Santchi feature, Harold Lloyd in "A Sailor-Made Man" and the Pathe News.

* * *

The Niagara Falls Gazette newsies were the guests of D. H. Finke, manager of the Bellevue Theatre, when "Go and Get It" was shown recently. The boys paraded to the house, led by Charles Cruickshank, the "Wesley Barry" of the Gazette editorial room, who following the show wrote it up.

* * *

Harold F. Albert, manager of the Goodwill Theatre in Johnson City, N. Y., put on "The Four Seasons" March 17 and 18 and attracted many sportsmen, students of nature and school children through his extensive publicity campaign.

* * *

Sam Carver, manager of the Empire, Buffalo, has added stock to his picture program. Performances are continuous from noon until 11 P. M.

The Crescent Theatre in Newark, N. Y., will be razed and a new house built on the same site by H. B. Dygert.

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The Western New York unit of the M. P. T. O. A. met in the Palace Theatre building, Buffalo, March 21 to discuss reduction in film rentals and the daylight savings law.

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E. A. Kuper has arrived in Buffalo to seek quarters for the new Great Lakes Film Corporation. Paul J. Richrath is also in town looking for an office for the American Releasing Company.

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Walter Price has resigned as sales manager of Niagara Pictures Corporation. T. J. Leonard has also left Niagara to join Merit.

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L. B. Rozelle, formerly with Metro, in Detroit, and A. L. Ehrzott of New York City, have been engaged as salesmen by Manager C. W. Anthony at Vitagraph.

* * *

W. L. Merrill, who has been with Select in Omaha and Dallas, has arrived here to take charge of the Wid Gunning exchange. Mr. Merrill succeeds George A. Faulkner, who resigned several weeks ago.

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E. A. Eschman, general sales manager for Pathe, visited Branch Manager W. A. V. Mack last week.

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John Iris, district sales manager for Educational, was in Buffalo last week for a conference with E. G. Dodds, local manager.

* * *

Clayton P. Sheehan, district manager for Fox, has returned from a trip to New York, Albany, Syracuse and Rochester.

Pittsburgh

Dave Baltimore, manager of the Strand Theatre, New Castle, Pa., got married on March 5. Dave and his bride took a trip to the Great Lakes and the East, and will be gone a month or six weeks. And talk about harmony among the exhibitors of New Castle, why—the eight or nine other exhibitors of the city went together and purchased the newly-married pair a solid silver service as a wedding present.

* * *

Messrs. Sullivan and Gross, who for the past year have been associated with the S. & S. Film & Supply Company, at 414 Penn avenue, Pittsburgh, have retired from the active management of the concern and the Steinberg Brothers will have entire charge in the future.

* * *

Harry A. Lande, of the Quality Film Corporation, Pittsburgh, and with branches in Cleveland and Cincinnati, Ohio, has returned from New York, where he purchased several new features for showing in the Pennsylvania and Ohio territories. His first release will be Ivan Abramson's "Mother Eternal."

* * *

W. H. Morgan, of Warwood, W. Va. (a suburb of Wheeling), is getting ready to open his new theatre in this town about the first of April. It will be called the Lincoln, and has a seating capacity of 613. The building is of brick and will cost about $40,000. There has been no theatre in this town for two years.

* * *

August Linde, of the Star Theatre, Mt. Jewett, has the distinction of having the highest theatre in Pennsylvania. Mt. Jewett is over 2,100 feet above sea level.

* * *

Charlie Richelieu, of the Richelieu Theatre, Bedford, Pa., is a proud daddy for the third time. And once again it is a little girl.

* * *

Leopold Miller is booking pictures for his new house which he intends to open at Elm Grove, W. Va., about the first of April. It is called the Princess. The new theatre is of brick and will have a seating capacity of 400. Mr. Miller had a picture house in the town about three years ago.

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George Wintz will open his airdome at Kittanning, Pa., about May 1.

* * *

The Orpheum Theatre at Altoona, Pa., has closed for the season. The management claims conditions in that city did not warrant it keeping open until the regular closing time.

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R. J. LaVoise is now handling exploitation and publicity for Manager Kester at the East Liberty Cameraphone. Mr. LaVoise was formerly with Select at Chicago, and with a large chain of theatres in St. Louis in similar capacities.

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M. J. Gould, for some months on the road for the local R-C branch, has resigned that position, and is now in a similar capacity with the Hodkinson branch here.

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Samuel Sivitz, publicity director for the Rowland and Clark Theatres, is recovering from a severe attack of the grippe.

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Leo Burnstine, formerly manager of the Pittsburgh Fox branch, and now special representative for the Kinogram News Weekly, spent a few days at the local Educational branch recently.

* * *

E. L. Rife, formerly salesman with the local First National exchange, and later manager of Rowland and Clark's Theatres in Erie, Pa., is back in Pittsburgh, and now on the road for the Associated Exhibitors.

* * *

The many friends of "Bobby" Coyle, of Charleroi, join the World in extending sincerest sympathy to him in the loss of his mother, whose death occurred in a Pittsburgh hospital recently.

* * *

W. C. Bachmeyer, district manager for Metro, spent a week with Manager Atkinson of the Pittsburgh branch late in March.

Utah

Salt Lake moving picture theatres had their share of "personal appearances" last week. At the Kinema Theatre Herbert Rawlinson and Gladys Walton appeared in person during the week, while Joseph Swikard appeared in person at the American Theatre in connection with the showing of "The Four Horsemen of the Apocalypse."

While appearing at the Kinema, Mr. Rawlinson made a vigorous defense of the Hollywood picture colony. He told patrons of the theatre that conditions at Hollywood are no worse than any place else. He said that the picture people became victims of idle talk by reason of their being better known, perhaps, than any other set of people.

* * *

The board of directors of the Swanson Theatre Circuit, of Salt Lake, operating the American and Gem Theatres, was reorganized last week. A. J. Davis resigned as vice-president, director and general manager, Allan T. Sanford as secretary and director, and George Mayne as director. They are succedeed by Ashby Snow as vice-president, director and general manager; George Spencer as secretary and director and Willard T. Cannon, director.

W. H. Swanson continues as president, treasurer and director and Mrs. W. H. Swanson will continue as a director. A. J. Davis continues temporarily as house manager of the American.

Florida

The Abbott Theatre, Plant City, Fla., has been sold to the Marquis Amusement Company, which operates theatres in Bartow, Haines City and Lake Wales.

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Negotiations are in progress between C. O. Loughlin, representative of the Associated Authors' Production Company, Inc., Boston, Mass., and a coterie of business men of Orlando, Fla., regarding the erection of a studio at Orlando, and the sending to that city of a unit for the making of picture plays.

Photoplay Magazine *April, 1922*

THE PRODIGAL JUDGE—Vitagraph

IT'S a curious fact that the most satisfying photoplays are seldom the ones involving vast expenditures and grave warnings about leaving the children at home. "The Prodigal Judge" demonstrates again that the public wants—and really enjoys—a clean story with a good plot and even (whisper it!) a moral.

Maclyn Arbuckle has given many fine performances in his long stage and screen career. But he has never done anything more splendidly convincing than the character of *Judge Slocum Price.*

58

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

I Can Explain

(*Gareth Hughes—Metro—5 Reels*)

M. P. W.—The most pleasant feature of the production is the wealth of beautiful settings. The direction is exceptionally good throughout.

N.—Contains enough action for a serial. The subject-matter is not entirely fitting to Gareth Hughes' personality.

E. H.—Rather weak story here. . . . Mildly entertaining.

F. D.—Little in this that makes for entertainment. Won't do if your folks are at all critical.

Iron to Gold

(*Dustin Farnum—Fox—4,513 Feet*)

M. P. W.—Dustin Farnum plays for sympathy rather than thrills in Fox melodrama.

T. R.—A story of the West containing an abundance of thrills hold-ups and shooting in which Dustin Farnum gives a good account of himself.

F. D.—A Western that drops way below the average.

E. H.—An unusually interesting and fast-moving Western story with one or two surprises effectively staged.

N.—As Westerns go the picture is not satisfactory because of the draggy action.

The Loves of Pharaoh

(*Featured Cast—Paramount—7,352 Feet*)

M. P. W.—Ernest Lubitsch's newest picture is a masterpiece of spectacular cinematography and also tells a vivid story. The gorgeousness, stupendousness and sheer artistry in direction baffle description.

E. H.—While it is excellently done, it fails to display any great interest-holding quality.

F. D.—An exceptional, unusual, magnificent spectacle is Lubitsch's latest.

N.—The superlatives heaped upon Ernst Lubitsch for his masterly production of "Deception," are in order again with his newest achievement, "The Loves of Pharaoh." When the season is complete this spectacular drama of Egypt and the fall of a king will stand near the top.

Travelin' On

(*William S. Hart—Paramount—6,267 Feet*)

M. P. W.—Interesting and typical William S. Hart Western.

F. D.—Star in his usual role but story a bit weak.

T. R.—A satisfactory source of entertainment.

E. H.—Just an average Western melodrama.

N.—While of obvious design, is still novel enough in certain ideas to pass as something quite different.

The Ragged Heiress

(*Shirley Mason—Fox—4,888 Feet*)

M. P. W.—Fox is offering here a Shirley Mason subject that has much the same charm and appeal as "Peg O' My Heart," although it is not similar in actual plot.

F. D.—Shirley Mason pleasing as usual, but story rather weak.

T. R.—A pleasing sort of picture, regardless of the fact that most of the situations are quite obvious.

N.—It is of obvious design. The picture releases some good heart interest.

A Question of Honor

(*Anita Stewart—First National—6,065 Feet*)

M. P. W.—This is a Western thriller in which strenuous fist-fights, attempts to blow up a dam, gun-play, dance halls and other colorful episodes are interspersed.

T. R.—Provides a fair amount of excitement and thrills.

N.—The incident is good, the action is fine, but we never come to know what all the excitement is about.

E. H.—A first-rate out-of-doors drama, chockful of action, carefully and sincerely acted by a well chosen cast.

F. D.—No new situations in story based on the familiar right of way. . . . Will satisfy unless they demand something really original.

The Secret of the Hills

(*Antonio Moreno—Vitagraph—5,120 Feet*)

M. P. W.—Story of a treasure-hunt is thrillingly pictured.

E. H.—A mystery play which should be well accepted by followers of the star.

N.—Satisfying mystery melodrama with Moreno as star.

T. R.—"Gets across" very satisfactorily from an entertainment standpoint.

The Vermilion Pencil

(*Sessue Hayakawa—Robertson-Cole—4,900 Feet*)

M. P. W.—Sessue Hayakawa gives a typical performance.

T. R.—The story of "The Vermilion Pencil," although gruesome in detail, furnishes material for a very spectacular production.

E. H.—Japanese actor in dual role, gives typical performance in photodrama replete with sensational and dramatic situations.

F. D.—Plenty of Oriental atmosphere and a rather thrilling climax.

N.—Sessue Hayakawa is back at straight Oriental characterizations and the result is an overdose of Chinese melodrama and mysticism, some delightful and exquisite photography, and a good, thrilling climax.

Come on Over

(*Colleen Moore—Goldwyn—5,556 Feet*)

M. P. W.—Lack a sense of humor if they don't find it interesting.

N.—It is a pleasing offering despite its frailties and is certain to succeed most everywhere.

T. R.—A pleasing mixture of humor, sentiment, Irish jigs and love-making.

F. D.—Wholesome entertainment with a wealth of genuine Irish humor. . . . Looks like one you can depend upon to go over.

Bought and Paid For

(*Agnes Ayres and Jack Holt—Paramount—5,601 Feet*)

M. P. W.—They, no matter what your clientele, will like "Bought and Paid For."

F. D.—Broadhurst play again proves entertaining. . . . Should please enough to warrant your playing it.

T. R.—Fills every requirement as a first class production.

N.—George Broadhurst's play is hardly more than a memory to the majority of younger picture patrons. It is revived only occasionally in stock. This fact will help the screen version of the play.

The Child Thou Gavest Me

(*Featured Cast—First National—6,091 Feet*)

M. P. W.—Powerful drama, flawlessly produced, is John M. Stahl Picture—First National release.

N.—This semi-humorous romance presents a variation of the primitive love formula.

N.—Rich sets and splendid acting give this one its appeal.

T. R.—Not reviewed.

F. D.—Not reviewed.

Bone-Head Reason for Banning Film Makes Industry Snicker

WHAT is considered to be the crowning folly of the censors was recorded last week when the New York State Censor Board ordered stricken from Issue No. 8, of the Official Urban Movie Chats, a scene depicting a fire that resulted from the sun shining upon a carafe of water.

The scene in question was one in which a glass carafe of water was placed in a window so that the sun focused through it upon a pair of lace curtains. The object of the scene was to illustrate the danger of fire. The rays of the sun turned the carafe of water into a burning glass and served to intensify the heat to such a degree that it caused the curtains to catch fire. Probably few persons are aware of such a danger and this particular scene would have served as a valuable object lesson to thousands of theatre patrons.

The board immediately ordered this scene cut from the reel, on the ground that it would tend to promote similar experiments on the part of children.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

Equity

MID-CHANNEL. Good society play, but does not take here. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

First National

BITS OF LIFE. No one liked it. I have had more kick on this than any I have ever shown. No good at all. Advertising; usual. Patronage; mixed. Attendance; good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

BITS OF LIFE. Up to this picture Neilan never made a bad one, but this one caps the climax. It is undoubtedly the "worst" picture I ever played. Chaplin's "Idle Class" while not up to Chaplin's standard, saved the program. Advertising; litho., newspaper, slides and First National Week advertising. Patronage; very best. Attendance; poor. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

BITS OF LIFE. I saw it all the way through at my opening performance, saw it projected faultlessly, set by the orchestra in clever fashion and there is nothing to find fault with in this film, technically correct, no padding, stories held interest. But it's the biggest "box office flivver" I ever played for a picture that I paid "important" money for. I had a crackerjack matinee and that was all was needed, for the "word of mouth" advertising boomed the night patronage. It is a Marshall Neilan "experiment" sold to exhibitors at a "sure-fire" rental. My advice to exhibitors is to keep away from this one, unless you get it way down. I have kept tabs on the reoprts of this one, and found that practically the universal experience of the smalltown theatre with this film was to show it at a loss. I'll take my loss and stand for it, but I want to warn others. My patrons (and they are critics) held their fingers to their various noses, indicating the film had an odor. Advertising; special exploitation on this. Patronage; health seekers and tourists. Attendance; matinee great, night putrid. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ONE ARABIAN NIGHT. Very weak, did not please, patrons complained, did not draw on second day. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THE GIRL IN THE TAXI. Liked it better than "Twin Beds." Ran it on Saturday night, our people thought it fine, laughed all the way through. Print was in bad shape. Advertising; trailer, slides, heralds, newspapers, photos, etc. Patronage; family. Attendance; 226 adults, 49 children. E. T. Dunlap, Dunlap Theatre, Iowa City, Iowa.

GO AND GET IT. If you have never used this picture, you had better go and get it quick and don't be afraid to boost it strong. When they make them better they will be going some. Advertising; heralds, ones, threes and news. Patronage smalltown. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

STAR DUST. Played to big business. Patrons well pleased. Picture will stand boosting. Advertising; photos and one sheets. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

TWIN BEDS. Can't help but please if your audience likes comedy, suitable for any audience. Advertising; usual. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

TWO MINUTES TO GO. Good entertainment. Print in bad shape. Advertising; heralds, trailer, photos, newspaper, etc. Patronage; family. Attendance; 288 adults and 44 children. E. T. Dunlap, Hawarden, Iowa.

WIFE AGAINST WIFE. Not much said pro or con for this picture, although I think our patrons were very well pleased. Advertising; usual. Patronage; better class. Attendance fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

A WOMAN'S PLACE. This is a knockout, 100% good. Will please anybody. Boys, don't pass it up. Hope she makes some more like this one Advertising; one three sheet, two one sheets, posters. Patronage; first class. Attendance; poor on account of church meeting going on, no fault of the picture. H. Odom, Dixie Theatre, Durant, Mississippi.

THE WONDERFUL THING. The best thing Norma has done. Why don't they put her in this class of picture more, instead of heavy drama? Advertising; regular. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

THE WONDERFUL THING. In spite of poor report in screen opinion it's Norma's best. People liked it. Doing big business, go to it, money getter, great picture. Advertising; big. Patronage; family. Attendance; very good. J. Hoeffler, Orpheum Theatre, Quincy, Illinois.

Fox

ANY WIFE. Here is one that surprised them all at the finish. A good picture that pleased all. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

BROADWAY PEACOCK. As good as any thing Pearl White has made for Fox, you know what that means. Poor Pearl is a dead one here. In serials she was a house packer, in features she plays to empty seats for me. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

JACKIE. Shirley Mason is a very popular little star here. People were pleased with this one and expressed themselves thusly. Advertising; lobby and newspapers. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

SHAME. A very good picture, everybody had a good word for this picture. Give us more like it. Fox program is a good program for the west. Advertising; window cards, twenty four ones, threes, photos. Patronage; middle class. Attendance; very good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

Goldwyn

BUNTY PULLS THE STRINGS. A good picture of its kind, but a poor kind. Expenses were $55.40, receipts were $8.70, worst in history of house. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

HONEST HUTCH. Pleased 90%, dark in spots. Advertising; three sheets, one sheet, photos. Patronage; foreign. Attendance; good. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

THE OLD NEST. Truly a slice of life. Mary Alden's work is perfect. This production brought many new people out. Advertising; newspapers, photos, thirty window cards, one three sheet, five one sheets. Patronage; family. Attendance; fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

THE OLD NEST. Turned 'em away at first and second show. Everybody pleased. Advertising; banners, photos, one sheets. Patronage; general. Attendance, extra good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

SONG OF THE SOUL. 100% picture, star well liked here, drew good, many compliments. Don't be afraid to play it. If they like a picture at all they will enjoy this one. Patronage; all classes. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

THEODORA. If any exhibitor in my class desires to be left out in the cold from a financial standpoint, book Theodora. Advertising; big, billed almost the entire country. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

UNWILLING HERO. Very good and pleased all. You will make no mistake in booking it. Advertising; usual. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Wid Gunning, Inc.

WHAT DO MEN WANT? My patrons were pleased with this production, had them standing in line for a half hour in big snowstorm. Advertising; regular newspaper. Patronage; mixed. Attendance; capacity. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Straight from the Shoulder Reports

Hodkinson

JACK O' LANTERN. Very fine clean picture that offers splendid entertainment. A business builder. Advertising; usual and special lobby. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE MYSTERIOUS RIDER. This is a wonderful bet, played two days to big business. Hodkinson's snappy advertising helped to putting this one over. Advertising; used cut-outs of McKim, forgot about Zane Grey and played up the distributor and production big. Sam Saxe, New Grand Theatre, Portland, Oregon.

RIDERS OF THE DAWN. An exceptional Zane Grey story and pleasing picture to all who saw it. Advertising; same as usual; Patronage; best. Attendance; very good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

Metro

THE 14TH LOVER. This is the best Viola Dana picture since "Dangerous To Men" and "Chorus Girl's Romance." Metro, make some more like this, it is a dandy, and is sure a winner. Advertising; every way possible. Patronage; first class. Attendance; fine. H. Odom, Dixie Theatre, Durant, Mississippi.

PEACOCK ALLEY. Wonderful, a real special exquisitely produced, star's acting exceptional, others of cast fine, good story, will make big money anywhere, audience wild over Mae Murray. Big in every way, pleased all. Advertising; extensively, mailing, posters, newspaper, cutouts, lobby. Patronage; smalltown. Attendance; good. Paul W. Kunze, Orpheum Theatre, Stoughton, Massachusetts.

PEACOCK ALLEY. Personally, I think this the best picture of the 1921-1922 season yet released, and my patrons have all praised it highly. It is the first picture that has done anything like old-time business for me in months and I want to tell all brother exhibitors to book it and then start hollering about what you've got; you can't say too much or say it too often. It is truly a picture. Geo. W. Monroe, Gilbert Theatre, Beatrice, Nebraska.

Paramount

CALL OF THE NORTH. Star's name (Jack Holt) is a big drawing card here. Drew well for entire run. Advertising; newspapers, lobby, photos and posters. Patronage; general. Attendance; good. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

CITY OF SILENT MEN. One of Meighan's strongest. Advertising; newspaper. Patronage; small town. Attendance; good. V. Babb, Music Hall, Keyser, West Virginia.

CRADLE OF COURAGE. I did not see this but heard it was good. Hart is a great favorite and always draws well. Advertising; large banner, newspaper, etc. Patronage; mixed. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

DON'T TELL EVERYTHING. Patrons walked out on this one. These kind of pictures hurt Ried; not enough story to satisfy patrons. Advertising; one sheets, photos, newspaper. Patronage; smalltown. Attendance; fair. M. D. Robertson, American Legion Theatre, Washta, Iowa.

FOOTLIGHTS. The best picture Miss Ferguson has ever done. Harold Lloyd in "Never Weaken" and pictures of the Pope and Vatican made strong program. Advertising; big lobby and newspaper exploitation. Patronage; general. Attendance; fair (coldest snap in five years). Alex. A. MacDonald, Orpheus Theatre, Halifax, Canada.

THE GOLEM. Poor for me. Might be a good picture in Europe, but no drawing power here. Advertising; billboard, newspapers, handbills. Patronage; mixed. Attendance; very poor. J. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

GREAT IMPERSONATION. Great picture; give us more of this kind; pleased 100%. This picture will stand plenty of boosting. Advertising; lobby, newspaper, billboard, handbills. Patronage; mixed. Attendance; S. R. O. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

IDOLS OF THE NORTH. The kind of picture they like Dalton in here; the kind that still gets good money if the story is good. Patronage; down town. Attendance; good. T. M. Hervey, Unique Theatre, El Paso, Texas.

LITTLE MINISTER. Everybody liked it and in our opinion it is a very fine picture. We advertised it big but only got out a small crowd. Advertising; lobby, twenty-four sheet, slides, handbills. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

LITTLE MINISTER. A wonderful picture but failed to drawn any business. I don't believe people want this class of picture. Advertising; lithos, slide and newspaper. Patronage; very best. Attendance; poor. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

Pathe

DESERT WOLF. Tom Santschi two reel "Westerns" very good, pleased all. Advertising; regular. Patronage; smalltown. W. S. Pease, Centennial Theatre, Lowell, Wisconsin.

FATHER TOM. Fairly good picture that pleased a small crowd very much. Advertising; average. Patronage; mixed. Attendance; only fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

WITHOUT BENEFIT OF CLERGY. Just about as crazy as Kipling for me, and very few knew what it was all about. Could easily have been done in two reels, better yet in one. Was a bloomer for me. Patronage; best in the world. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Realart

DON'T CALL ME LITTLE GIRL. Comedy drama of the type that pleases old and young, a thoroughly good feature. No prejudice here against this star, in fact brought out best night of week. Support is excellent and picture will go over. Advertising; newspapers. Patronage; general. Attendance; fair. Olympic Theatre, Bellaire, Ohio.

A HEART TO LET. A good comedy, pleased. One man said "the best I ever saw." I hope we will always have them just as good. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

HOMESPUN VAMP. Very good picture, star and support. Comedy drama with heart interest. Advertising; strong. Patronage; family. Attendance; very good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THE HOUSE THAT JAZZ BUILT. Plenty of good clean, wholesome amusement here. Matinee crowd packed them in for the night show. Advertising; posters, etc. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Mississippi.

NANCY FROM NOWHERE. Good program picture, even if the story is an old one. No complaints or compliments. Advertising; average. Patronage; mixed. Attendance; fairly good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

TWO WEEKS WITH PAY. Clean comedy that pleased most of my patrons. Advertising; one sheets, photos, slide, programs. Attendance; fair. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

VIRGINIA COURTSHIP. Just got by. Advertising; ones and threes. Patronage; healthseekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

R-C

AT THE STAGE DOOR. A dandy picture from all angles. Pleased 100%. You are safe in boosting this one as a big special. Advertising; extra heavy, mailing list. Patronage; mixed. Attendance; very good. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

THE LURE OF JADE. Pronounced especially good by what few patrons saw it, therefore not the picture's fault that they weren't there. Advertising; lobby and newspapers. Patronage; mixed. Attendance; poor. C. A. Pratt, Graham Theatre, Washington, Iowa.

SILENT YEARS. This picture can be run as a special, wonderful acting, another great mother picture. Advertising; six sheet, three sheet, one sheet, slide. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

SO LONG LETTY. A very pleasing domestic comedy drama. Where were all the bathing beauties advertised? It is rarely safe for an exhibitor to advertise a picture as per press notice sent out by a producer. Print in bad condition. Advertising; usual. Patronage; neighborhood. Attendance; good. Ida Grant, Grant Theatre, Hobart, New York.

A WIFE'S AWAKENING. Picture no good for me. If all of Gasnier Pictures are like this one I don't want any more of them. Advertising; two papers, lobby and slide. Patronage; mixed. Attendance; very, very poor. Thomas Clark, Electric Theatre, Maryville, Missouri.

Selznick

CONCEIT. It is not the best of pictures, but it's very good. Scenery was fine, story good. Advertising; one sheets, photos, slide and handbills. Patronage; local. Attendance; fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

A MAN'S HOME. A really good picture and of the type ordinary movie patrons enjoy. Much favorable comment on it. A finished production in every respect and excellent work by the six star members of the cast. Advertising; newspapers, billboards. Patronage; general. Attendance; good. Temple Theatre, Bellaire, Ohio.

Straight from the Shoulder Reports

THE WAY OF A MAID. A very clever little picture. Pleased 100%. Very bad weather. Advertising; lobby, billboard, newspapers. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

WHY ANNOUNCE YOUR MARRIAGE? Elaine Hammerstein always popular here and one of my best drawing cards, but I say frankly this one is the best yet. Don't forget and don't fail to boost this to the top. It is a crackerjack. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

United Artists

LITTLE LORD FAUNTLEROY. A terhible disappointment as far as business went. Did a very poor business for me, much less than her previous plays. Advertising; large display advertising, more so than usual. J. S. Kallet, Strand Theatre, Rome, New York.

WAY DOWN EAST. It rained here all day, but it did not stop the crowd from coming to see this picture. It's a wonder. Advertising; two six sheets, four three sheets, eight one sheets, slide. Patronage; large. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

Universal

ACTION. Action is right, make sure your seats are good and tight when you book this one. Wonderful for me. Advertising; six sheet, three sheet, one sheet, slide. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

THE BEAUTIFUL GAMBLER. Featuring Grace Darmond. It's an A No. 1 picture from start to finish, pleased everybody. Film was in very poor shape, it must have slipped the inspection. Advertising; usual advertising, four one sheets. Patronage; mixed. Attendance; fair. Jerry Wertin, Winter Theatre, Albany, Minnesota.

CONFLICT. Very good until finish, very disappointing ending, with crime unpunished therefore greatly criticized. Advertising; newspapers, lobby, heralds, programs, window cards. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

HUSBAND HUNTER. Eileen Percy jazzes her way to popularity in this picture and pleased them. Patronage; middle class. Attendance; good. Empire Theatre, New Orleans, Louisiana.

MOONLIGHT FOLLIES. Good entertaining program picture. No unfavorable comments. Advertising; newspaper, lobby display. Smith & Correll, Portland Theatre, Casselton, North Dakota.

NOBODY'S FOOL. Pleased patrons 100%. I was sorry all of my patrons did not see this one, but a very cold rain prevented a full house. Advertising; lobby. Patronage; small town. Attendance; fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama

A PARISIAN SCANDAL. A Marie Prevost picture and she is going over fine. Everybody liked her. Advertising; two papers, lobby and slide. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

SHARK MASTER. Featuring Frank Mayo. Is a little too much African style for our taste, but otherwise it was a first-class production. Cast is very good. Advertising; four one sheets. Patronage; mixed. Attendance; fair. Jerry Wertin, Winter Theatre, Albany, Minnesota.

Vitagraph

WHERE MEN ARE MEN. Not the best and biggest for Duncan, but gets by with western fans fairly well. Advertising; newspaper and lobby. Patronage; mixed. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

Comedies

FAST AND FURIOUS (Fox). Great. This comedy pleased our patrons better than any we have presented and we have tried everything. Advertising; one sheets, newspaper. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

HIGH & DIZZY (Pathe). Harold Lloyd doesn't go with us. We always lose money on him. This one is a good comedy, but not in the same class with Chaplin. Advertising; usual advertising. Patronage; mixed. Attendance; poor. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

LITTLE CAFE (Pathe). Did not see this myself. Reports very unfavorable, nothing to it. Do not inflict this one upon your patrons. Advertising; usual, posters, one sheet and heralds. Ida Grant, Grant's Theatre, Hobart, New York.

Serials

WINNERS OF THE WEST. (Universal). As a whole a very good serial, not filled with impossible stuff as some serials are. Book it. Advertising; average. Patronage; mixed. Attendance; fairly good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

WINNERS OF THE WEST (Universal). The best one I ever ran. When starting it invite the school kids, they'll keep boosting; free matinee and school pupils free at night. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

State Rights

THE BORDER RAIDERS (Arrow). Very good picture for a small place and the price you pay for it very small. You can make a little money, the producer don't want it all. A. E. Rogers, Temple Theatre, Dexter, New York.

BROADWAY BUCKAROO (Richard & Flynn). Just fair, not up with some of his former pictures. Ran two days, business off on second day. Advertising; ones, sixes, photos, slide. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

A GALLOPING DEVIL (Canyon). A good B. M. Bower story transformed into a pleasing Western. Photography only average. Advertising; posters and papers. Patronage; general. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

HEADIN' HOME (Quality). Gee! Babe Ruth certainly made friends in Rossiter in this picture. Could not be any better, all would be tickled to see Babe Ruth again. Advertising; same as others. Attendance; fairly good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

I AM THE WOMAN (Victor Kramer). Texas Guinan the star. I have shown her in numerous two reelers and she has become a favorite therefore. No trouble with this one. The title may not seem good to one who has never seen the picture, but it is an exceptionally good title which will be noticed after you see the picture. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SHADOW OF LIGHTING RIDGE (Aywon). Only fair entertainment in this Snowy Baker release. Advertising; regular. Patronage; neighborhood. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE STRANGER (Western Feature Film Co). A very good picture at a reasonable price. Everyone will be pleased with this feature. Advertising; photos, one sheets, three sheets and bills. Patronage; town. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

WHY GIRLS LEAVE HOME (Warner Bros). Very good title, patrons very much disappointed with picture. Advertising; regular newspaper. Patronage; family. Attendance; fair. John F. Carey, Liberty Theatre, Providence, Rhode Island.

EXHIBITOR'S REPORT

Title of Picture .....**Producer** .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....**Attendance** .....
Good. Fair. Poor.

Theatre .....**City** .....**State**.....

Date .....**Signed** .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Monte Cristo"

Famous Novel Made Into Film Triumph by Fox

Reviewed by C. M. Inman.

Score another triumph for William Fox, whose screen version of "The Count of Monte Cristo," the hero of Alexander Dumas' famous tale, has just had its premier at Tremont Temple, Boston, and bids fair to continue to attract capacity audiences for many weeks to come. The story is familiar to readers of literature. To theatregoers it has been made equally familiar through the excellent histrionic work of James O'Neil in the stage version. As a screen offering, it is a gigantic spectacle, rife with thrilling events and episodes, and it brings the story of Edmond Dantes, the Count of Monte Cristo, before the public in a most vivid and picturesque manner.

One would look far to find another story in which there is so much and varied material at hand for dramatic treatment, and he would indeed be ultra-critical who can look upon it and not find it far above the usual filming, and not declare it actually brilliant.

Naturally in so stupendous a tale, with so many thrilling passages and highly interesting situations, much of necessity has to be left out in the filming. But so artistically has the story been told in picturization, and so great attention has been paid to the details, that the continuity remains unbroken and the rapidly succeeding events can be followed as closely and in as connected a form by those who have not read the book, as by those who are familiar with Dumas' classic.

In its direction, Emmett J. Flynn had accomplished a notable piece of artistic realism, while the cast selected for this great picturization reads like a "Who's Who in the Films." John Gilbert, the hero of "Shame," essays the role of Edmond Dantes, the Count, in a most admirable manner. Not only is he the happy, ingenuous sailor, but, as the Count of Monte Cristo he is the sophisticated, courteous but implacable foe, not willing to rest from his labors until his three enemies' lives are ended. Estelle Taylor, whose rise in the films has been a rapid one, takes the part of Mercedes most delightfully. Robert McKim fits well into the part of the corrupt judge, De Villefort; William V. Mong, the Merlin of "Connecticut Yankee" fame, portrays the character of Caderousse, and Virginia Faire is the Princess Haydee. To George Seigmann is given the amusing role of Luigi Vampa, and Spottiswood Aitken is cast as the mild and gentle Abbe, the prisoner of the fortress who enables Monte Cristo to recover the gold and jewels that raise him to the high position he later occupies.

"Monte Cristo" abounds in beautiful scenic effects and the photography shows the work of master craftsmen. In the delineation of the great scenes Mr. Flynn's direction is excellent. His artistry is manifest at all times. He never dallies over scene or situation and he excels particularly in the pictorial, the splendid feature settings. Infinite detail adds materially to these many and varied creations, too many and too varied to enumerate, but it almost appears at times as if the very spirit of Dumas is creeping into the film. Action, too, stirs him to excellence, and as a whole his telling of the tale is far in advance of anything he has done thus far.

At best, "The Count of Monte Cristo" is a highly involved tale and it is a wonder that Mr. Flynn has been able to straighten it out into the tense, dramatic narrative that is depicted. In a word, "Monte Cristo" has "arrived" and it may be characterized as a clear-cut, well-done photoplay of most excellent parts. Mr. Fox easily may place it at the head, or very close to the head, of his long list of super-productions. It should prove to be a big money-maker for any exhibitor.

The Cast

Edmond Dantes.....John Gilbert
Mercedes ..... Estelle Taylor
De Villefort.....Robert McKim
Caderousee.....William V. Mong
Princess Haydee.....Virginia Faire
Luigi Vampa.....George Seigmann
The Abbe.....Spottiswoode Aitken

Adapted from the Novel, "The Count of Monte Cristo," by Alexandre Dumas.
Scenario by Bernard McKonville.
Directed by Emmet J. Flynn.
Length, About Eight Reels.

The Story

Edmond Dantes, a young French sailor, is accused, on the day of his betrothal to Mercedes, of political treason, of which he is perfectly innocent. The two rivals, which are responsible for this, are jealous of him and succeed in getting him sentenced for life. After twenty years of wretchedness he connives with a prison pal, to construct a tunnel, leading to his escape from prison. After escaping he seeks the treasure which was bequeathed to him by his dead friend, the Abbe. Once more established in respectability and wealth he returns to France and plans his revenge on his enemies. They die in disgrace and he turns his money over to charity, after which he marries Mercedes, left a widow by the death of one of the conspirators.

IN THIS ISSUE

"Island Wives" (Vitagraph)
"Hell Hounds of the West"
"The Barnstormer" (First National)
"Monte Cristo" (Fox)
"Daughter of Eve" (Commonwealth)
"Elope If You Must" (Fox)
"Across the Border" (Aywon)
"The Man With Two Mothers" (Goldwyn)
"Bobbed Hair" (Paramount)
"The Green Temptation" (Paramount)
"Not Guilty" (First National)
"Fair Lady" (First National)
"The Heart Specialist" (Realart)
"Robinson Crusoe" (Universal)
"Seeing Is Believing" (Metro).
"Your Best Friend" (Warner Bros.)
"After Six Days" (Weiss Bros.)
"Captain Kidd" (Star Serial Corp. —Eddie Polo)
"Ashes" (East Coast).

"The Green Temptation"

Betty Compson Charming in Vivid Melodrama Released by Paramount.

Reviewed by Fritz Tidden.

Betty Compson, as the star of "The Green Temptation," leads, not the usual film double life, but a quadruple life. She is seen first as a young dancer with a French traveling street show, then as the dancing rage of Paris and an Apache at the same time, and finally as a war nurse. She plays all these roles charmingly and her attractivness seems to make each characterization more convincing than the material in each instance warrants. Miss Compson is supported by a large and competent cast, in which Theodore Kosloff is effective as a sort of Parisian, youthful Fagin, and Mahlon Hamilton is convincing as a Scotland Yard detective.

While the story will not bear too close scrutiny as to probability nor profit by a very close examination from the coincidence angle, it is interesting. For one thing it provides a rapid shift of scene, embracing views of several stratas of life, principally in Paris. Also it makes for variety of action. The continuity is chunky at times, but it is as closely knit together as possible, taking into consideration the extended time of action and the many changes in locale called for by the story.

William D. Taylor, who directed the picture, grasped the many opportunities for a producer to display his versatility, with the result that he has injected 100 per cent. atmosphere in each divergent locale. And the action staged within these interesting scenes is staged in a way that leaves nothing to be desired.

The Cast

Genelle, Coralyn, Joan Parker } .....Betty Compson
John Allenby.....Mahlon Hamilton
Gaspard ..... Theodore Kosloff
Pitou ..... Neely Edwards
Hugh Duyker.....Edward Burns
Duchesse de Chazarin.....Lynore Lynnard
Dolly Dunton.....Mary Thurman
M. Jounet.....M. Von Hardenberg
Mrs. Weedon Duyker.....Betty Brice
Mr. Weedon Duyker.....Arthur Hull

Adapted from Constance Lindsay Skinner's Story, "The Noose."
Scenario by Monte M. Katterjohn and Julia Crawford Ivers.
Directed by William D. Taylor.
Length, 5 Reels.

The Story

While Genelle and Gaspard, alias Harlequin, dance before an admiring public on the street, a clown of the troupe picks the pockets of the gaping yokels. At night the roving players spend their money in an underground dance hall. The girl interests a theatrical producer and in two years she is the rage of Paris—Coralyn, the ravishing, who, through her stage success has greater opportunities as a crook. War is declared and the Apaches enlist; and the girl follows as a nurse under an assumed name—Joan Parker. The suffering of the soldiers and the dangers of the battlefield give her a new vision of life, and she comes to America to escape Gaspard, the dancer and chief Apache. At a fashionable gathering she sees the jewel known as "The Green Temptation," a bauble she had tried to steal once before but without success. Gaspard, calling himself a Belgian relief commissioner, is also a guest, and demands that the girl steal the jewel for him. The lights go out—the jewel disappears, and Gaspard accuses Grenelle. She is vindicated by John Allenby and a marriage impends.

Newest Reviews and Comments

"Hell Hounds of the West"

A Familiar Type of Western Story But With a Batch of Real Thrills

Reviewed by M. A. Malaney.

No doubt about it, "The Hell-Hounds of the West" is a thriller. It's a typical Western melodrama, with a hair-raising finish. There's really two hell-hounds in it, one looking for a map that will lead to riches; another a half-breed Indian who wavers from coveting the map, to coveting the girl and vise versa. The hero is played by the good-looking young actor, Dick Hatton. And Dick certainly earned his money for the ride he takes through the rapids, astride a couple of logs is no fun. And it's effectively done. In fact this is the super-thrill of the picture.

After his wild ride, when he is almost dead from exposure, one expects he will have to finish off the two villians who have attacked the woman, but fortunately these two bad men have fought among themselves, one killing the other, and so it remains for Dick to dispatch only the remaining one.

It reminded the writer of the good old days when he used to ramble into a store show and thoroughly enjoy the two-reel Western melos. This picture will be liked because it is of a type that has not been seen for a long time.

The Cast

Dick Sinclair.....Dick Hatton
Virginia Stacy.....Catherine Craig
Frank Sinclair.....Frank Thompson
Camille Daggett.....Willie Mae Carson
"Black Joe".....Frank Lanning
Clayt Stacy.....Clark Comstock
Jimmy.....Richard De Vilbiss

Five Reels.

The Story

Dick Sinclair has always helped along his younger brother. Now both boys find themselves in love with Virginia Stacy. Frank, the younger, goes West, and falls in love with Camille Dagget, of the dance-halls. But he writes Virginia, urging her to come and marry him. Dick, realizing the dangers of going alone, accompanies her. On the way their wagon train is attacked by Indians. But he saves the girl; also a lad named Jimmy. When the three arrive at Frank's town, the older brother learns of Frank's duplicity, and warns him to give up one or the other. A fight follows, in which "Black Joe," a hanger-on, tries to stab Dick. Virginia's father finds a rich mine. Before he dies, he draws a map of its location. Frank, in dire straits, forms an alliance with "Joe." Frank abuses Virginia and is discovered by Dick. He rescues her, but is attacked by "Joe," who ties him on a blindfolded horse and starts the animal on a mad dash. Virginia runs to her house, the two men following. They break in. Frank wants the map, Joe the girl. They battle. Meantime Dick is thrown from the horse, into a river. He leaps on a log and rides the rapids back to Virginia's cabin, arriving just in time to see "Joe" kill his brother. Dick gets the map back and kills "Joe." The cabin bursts in flames. Dashing through the flames, he saves Virginia's life.

Program and Exploitation Catchlines:

1001 Thrills in "The Hell-Hounds of the West"—a Western Drama of the Good Old Days.

The Thrill of Thrills—Shooting the Deadly Rapids on a Log—What's a Mezeppa Ride? See "The Hell-Hounds of the West."

"The Bow Wows"

Up to the standard of the average offerings in this series of Pathe single-reelers, with Snub Pollard and Marie Mosquini, is this comedy, which as its title implies, deals largely with dogs. Marie exhibits her dog at a show. The villain takes it out and clips its hair. Snub, as a heartless dog-catcher, comes to the rescue by placing the girl's fur neckpiece around the animal, enabling her to win the prize.—C. S. S.

"Daughter of Eve"

Commonwealth Release Featuring Violet Hopson and Stewart Rome is a Good Program Subject

Reviewed by Mary Kelly.

"Daughter of Eve" contains enough varied entertainment to make it rank as a good program attraction. Starting out as a light romance, except for the warning that many earnest young men allow their careers to be ruined by too-exacting sweethearts, it takes a turn for the serious, and before the close, develops into melodrama. It is a mixture of the amusing, the instructive and the thrilling. Without making any great pretentions, it offers an easy, comfortable hour of entertainment without undue strain on the emotions or intellect. There might have been greater tension in connection with the trial of the innocent man who is condemned to death, but emphasis on this part of the story seems purposely to have been avoided. Instead, the references to these circumstances have been frequently alternated with scenes of a pastoral nature.

Violet Hopson and Stewart Rome have the featured parts and their performances leave a pleasing if not startling impression. The exterior sets in this subject are especially appealing and the horse race scene has been managed with skill.

The Cast

Jessica Bond.....Violet Hopson
Sidney Wesley.....Stewart Rome
Charles Dragoner.....Cameron Carr
Sir Hugh Strangefield.....Edward Bonfield

Story and Scenario by Bertram Brown.
Directed by Walter West.
Length, 5,088 Feet.

The Story

Jessica Bond, in love with Sidney Wesley, is too exacting in her demands on his time and as a consequence, his uncle, who employs him, notes that Sidney is growing less efficient. One day he meets Jessica in her car, as he sets out on a business errand, and goes for a ride with her. The car gets stuck and Jessica falls asleep while Sidney goes for repairs. He misses his engagement, is fired, goes on a drinking party, and falls heavily in debt. He asks for funds from his uncle who puts him off. Soon after the uncle is murdered and Sidney is accused and convicted. But it turns out that the whole thing was only Jessica's dream as she fell asleep in the car. She decides to be more unselfish in her demands.

Program and Exploitation Catchlines:

What Girl Who Is In Love Cares Whether Her Sweetheart Gets to Work on Time?—"Daughter of Eve" Don't Care—and the Consequences Were Frightful—See, If You Would Be Taught and Entertained at the Same Time.

"Inhabitants of a Hedgerow"

To an entymologist this Kineto Review will probably prove very interesting, but to an average audience it may not have a sure-fire appeal. Different sorts of worms and bugs are shown squirming and wriggling through the varying phases of their changing lives.—T. S. daP.

"Quaint Denizens of the Bronx Zoo"

This Kineto Review contains besides the films of quaint animals, one of the series from "Modern Truths from Old Fables." This particular fable is about the grasshopper and the ant, and pictures in an interesting way the different activities of the two insects, while the captions explain in detail their manner of living. One, a worker, provides during the summer for the rigors of winter, while the other, a wastrel, fritters away the warm days, and winter's frosts catch him unprepared.—T. S. daP.

"The Man With Two Mothers"

Goldwyn Irish Comedy With Mary Alden And Sylvia Breamer Proves Scrappy and Funny

Reviewed by Marguerite Kemp.

This is a happy blending of the Irish and mother stories, allowing full scope for the effective portrayal of the Irish character, with its flashes of joy, grief and temper, as well as the ever effective "mother" stuff. The feature could easily have developed into sloppy sentimentality, but the Goldwyn director has cautiously diverted it into channels of comedy and, in one instance, a real scrap.

Mary Alden is much better groomed than the usual Irish emigrant mother of the screen or stage, without losing the charm and sympathetic appeal of the character. Cullen Landis, if we may judge by this picture, is losing his boyish charm and substituting a "matinee idol" consciousness before the camera. Sylvia Breamer's beauty suffers through poor lighting throughout most of the play, but the fourth reel offers an exquisite love scene in which flowers and sunshine form a perfect background for her perfect profile and Cullen Landis' curly hair.

The story suffers an unexplained hitch in not making it quite clear to the audience just how the two villains came into possession of the estate and why friction existed between them. This might have been the work of the Chicago censors' scissors, as the picture was reviewed in a theatre. The sub-titles carry the well-known Irish expressions and have enough Irish wit to get a few laughs.

The Cast

Widow Bryan.....Mary Alden
Dennis Bryan.....Cullen Landis
Claire Mordaunt.....Sylvia Breamer
Delia Bryan.....Laura Lavaine
Richey.....Hallam Cooley
Butler.....Fred Huntley

Story by Alice Duer Miller.
Scenario by Julian Josephson.
Directed by Paul Bern.
Length, 4,423 Feet.

The Story

Dennis Bryan, an Irish lad, is asked to come to America to become the adopted son of his widowed aunt. He refuses to leave his widowed mother in Ireland, but in America, her presence is so undesired that she starts back for the homeland. Dennis refuses to let her go and installs her in an apartment near the Bryan home where her signals can be seen from his window. Then begins a struggle to be a son to two mothers, and at the same time wrest the management of his uncle's estate from two crafty villains who had secured its control, and incidentally win the love of Claire Mordaunt. Dennis is doing nicely when Claire sees his mother's signal and suspects another woman. He eats two birthday dinners in one day to avoid disappointing either of his mothers, but Claire's jealousy leads to the discovery of the hidden Widow Bryan. Dennis secures the control of the estate by a good lusty scrap and all ends happily.

Program and Exploitation Catchlines:

There Were Three Women In His Life—His Mother, His Sweetheart, His Aunt—They Proved Too Many for Him and All Wanted Him at Once—Mary Alden Plays the Appealing Mother Role.

"Urban Movie Chats No. 8"

A series of more or less entertaining and educational pictures are presented in this number. There are "shots" of the ruins of ancient Rome, particularly those of the Coliseum, and a sub-title telling of the vast number of people that could assemble therein. There are also pictures of zoo animals, and of other things. —T. S. daP.

Newest Reviews and Comments

"Bobbed Hair"

Amusing Satire on Ultra Moderns Released by Paramount Has Wanda Hawley as Star

Reviewed by Fritz Tidden.

Now that the trail of the modern maid, as someone must have said, leads to the "bobber" shop, a picture with the title of "Bobbed Hair" has automatic exploitation possibilities. It is catchy to say the least and exhibitors should be able to use it to advantage. "Bobbed Hair" has a slight connection with the story, just about enough to justify its use. Following her emancipation from conventional society the star undergoes the clipping that has now exceeded being merely a style and promises to become a custom.

What transpires under this engaging title is a picture that is an amusing satire on ultra modernism, with flappers as the chief butts. In fact, it is such broad satire that it reaches into the province of burlesque. The plot is thin, but has enough stamina to hold up the main intent of the picture, which is to ridicule those who make a fad of being exaggeratedly unusual. Conning the unconventional, in a manner of speaking.

Wanda Hawley, is, of course, attractive, and she gives her role as much acting attention as it calls for. Her supporting cast contributes performances that enhance the satire and burlesque, particularly Leigh Wyant. The direction is adequate and the exterior scenes, photographed on the California seacoast, are uncommonly beautiful.

The Cast

Polly Heath.....Wanda Hawley
Dick Barton.....William Boyd
Aunt Emily.....Adele Farrington
Zoe Dean.....Leigh Wyant
Evelyn ..... Jane Starr
Daisy ..... Margaret Vilmore
Paul Lamont.....William P. Carleton
Mrs. Lamont.....Ethel Wales
The Lamont Children.....Junior Coghlan, Robert Kelly

Story by Hector Turnbull.
Scenario by Harvey Thew.
Directed by Thomas Heffron.
Length, 4,395 Feet.

The Story

Polly's friend in the "emancipated" colony sent her a sculptured head which looked like a blind moron in the last stages of loco poisoning, and assured her it was art. Her prospective fiance told her that it was highest truest art to marry him, keep a comfortable home, and rear beautiful children. But Polly was not convinced.

When her aunt attempted to discipline her for not marrying the chap by locking her in a room, Polly escaped through the window and ran away to the colony and joined her friend. There she met Paul Lamont, the poet, and had a series of adventures which finally tossed her back into her fiance's arms, a chastened but a wiser girl.

Program and Exploitation Catchlines:

Is a Woman's Long Hair the Symbol of Slavery? Don't Bob Your Hair Until You See Wanda Hawley in "Bobbed Hair."

"A Rag Doll Romance"

This Campbell Comedy for Educational release is of the type to please children much more than adults, containing, as it does, a clever monkey and dog, and having child players. The action does not differ much from that of previous Campbell Comedies, but better acting and a smoother continuity makes it stand out somewhat above all but the first of the series. Unfortunately it ends with a burlesque on a religious service. This is conducted by tramps in a freight car.—S. S.

"Across the Border"

Western Aywon Feature, With Surprise Climax, Offers Pleasing Entertainment

Reviewed by Roger Ferri

Injecting something originally theatrical in Western productions seems to be quite a task for some producers, but Charles R. Seeling accomplished this feature meritoriously with the result that "Across the Border" furnishes pleasing entertainment. Of course, it a typical Western with gunplay, rustlers, bandits and other characters so prominent on fiction ranches. But Seeling carefully analyzed his story before starting production and by so doing succeeded in so twisting the "book" that one is kept in suspense until the very last flicker, and in Westerns this is not a common experience.

It is not the story that makes the picture stand up so much as the method of handling it and the work of "Big Boy" Williams, who is starred. But all contribute to making the feature diversifying and excitingly interesting, sufficiently so to satisfy the most greedy appetite of boosters of Western pictures. "Big Boy" Williams makes a daringly bold Western, who knows how to use his two fists and wield a nasty gat. Patricia Palmer as Margie is cute, while Russell Gordon in a disagreeable role does astonishingly clever work. The lighting and photography are acceptable.

The Cast

Andy Fowler ....."Big Boy" Williams
Phillip Landers .....Bill McCall
Margie Landers .....Patricia Palmer
Jim .....Chet Ryan

Directed by Charles R. Seeling.
Length, Five Reels.

The Story

Andy, loved by Margie, daughter of a rancher, is suspected by her through discovery of a green band on his arm of being a member of a rustling gang. Margie is loved also by the crooked Sheriff Lenoir, who schemes in vain to win her. When her father's cattle are stolen, she is forced to suspect Andy, whom she reports to the sheriff. After a series of escapades, Andy manages to prove his innocence by disclosing the manner in which the green band had been tattooed on his arm by bandits who admired his pluck for saving one of their number from a burning cave. Further developments disclose the fact that the sheriff is the rustler's leader. He is apprehended and Margie and Andy are left to live in happiness.

"Vesuvius Conquered"

The exhibitor who books that particular installment of Fox News which will be released March 19, will be unusually fortunate in getting five hundred feet devoted to a description of Mount Vesuvius. It has been announced that this subject will not be handled separately, but will be included with the regular semi-weekly news release. It is a glowing, vital reproduction of the volcano in action, taken at an appallingly close range in view of the danger to the camera man. Remarkably realistic, the film seems to have the power of actually suggesting heat, cold and life. There is art, too, in the way that the most thrilling moment—the ride over the crater—has been approached, as a climb up the snowy mountain and a flight skirting the edge of the caldron give preceding glimpses of the volcano in its less awful phases. It is quite possible that the sub-titles could be improved by eliminating all references to the melodramatic venture of the camera man and his companion, as the picture is dramatic enough in itself. The more personal angle could be explained in a foreword. "Conquering Vesuvius" is an attractively different subject and will in all probability be immensely popular. —M. K.

"Elope If You Must"

Eileen Percy Stars As Little Miss Fix-It in Frivolous Fox Comedy

Reviewed by Mary Kelly

Eileen Percy engineers this comedy successfully through a stormy course of match-making and match-breaking efforts. Her personality is the compelling motive, a fact which has been realized and exploited by the director with good results. She has proved that the comedy with quick, intelligent action is her forte and "Elope if You Must" is a consistent example of this. Most of the fun lies in artful dodges, unethical interferences in the affairs of others and continual skirmishes—all with the entertaining appearance of being meaningless, but with a definite purpose, which is finally achieved.

Although the star's personality is the most energetic factor in the picture, the work of others in the cast is not insignificant, nor is there any attempt to make it so. Mildred Davenport makes a charming beauty-in-distress and Joseph Bennett as poor Willie is pitifully funny, just as he should be. Another evidence of good directing and good acting, too, is Edward Sutherland. The burlesque is heightened by the timely appearances of the bomb-throwers and the camera man, introduced first, by a clever sub-title, and creating, whenever on the scene, at least one good laugh.

Unfortunately, there is one effect which is more prominent at one time than the comedy or the characters—and that is the use of a part of this film for advertising a dental product, a scene which is shown, and then shown again.

The Cast

Nancy Moore.....Eileen Percy
Jazz Hennessy.....Edward Sutherland
Willie Weems.....Joseph Bennett
Elizabeth Magruder.....Mildred Davenport
Mrs. Magruder.....Mary Huntress
Mr. Magruder.....Harvey Clarke
Warren Holt.....Larry Steers

Story by E. J. Rath.
Scenario by Joseph Poland.
Directed by C. R. Wallace.
Length, 4,995 Feet.

The Story

Nancy Moore and Jazz Hennessy are among those afflicted by the collapse of a musical comedy show. Nancy gets an offer to earn $10,000 by agreeing to prevent the marriage of Elizabeth Magruder to Willie Weems, whose name is self-descriptive. As they are hopelessly in love, Nancy has to work fast and cleverly to keep them from marrying and succeeds in making them miss each other a number of times. Nancy keeps Elizabeth out all night, and Elizabeth doesn't like to go home without being married, so Nancy finds her a husband, in Warren Holt, who is father's choice. Willie nearly gets burned up, locked in a garret, but escapes in time to see his Elizabeth getting married. Nancy and Jazz plan to dispose of the $10,000.

Program and Exploitation Catchlines:

For $10,000 She Agreed to Stop a Foolish Marriage—Before She Got Through She Earned Five Times the Amount—Everything She Did Only Drew the Couple Closer Together—But That Was What Made It Interesting!

"The Barnstormers"

The burlesque on old-fashioned melodrama and its lurid appeal proves that it still retains plenty of amusement in this Sunshine Comedy —a Fox release. The acting is purposely a little worse than usual, consequently a little funnier, as the artists in this case are really safe-crackers in disguise. In borrowing the hotel safe for a "prop," they put over a master stroke and get away with hundreds. The ridiculous side of old-style hokum is played up in hilariously funny fashion, the effect being intensified by showing the reactions of the audience made up of funny types.—M. K.

Newest Reviews and Comments

"The Barnstormer"

Charles Ray is Star of First National Attraction

Reviewed by Marguerite Kemp.

Charles Ray's name may carry this picture across. The star needs direction and a better story—it is regrettable that one of his last few releases for First National should be of this inferior quality.

As a tale of the old barnstorming days, when a company of ham actors swaggered through the tank towns, the picture suffers from excess padding and for a final punch depends upon the weakest bit of melodrama encountered in many a day. It might be taken for a hastily arranged slap stick comedy of theatre life. Even the star's usual shy, awkward mannerisms do not provoke the usual laugh with its attendant wrench at the heartstrings.

To give it the faint bit of praise which it deserves, the settings are realistic, the furniture, the old fashioned stove, and the old time "opry houses" are typical of the period depicted in the play, but, unfortunately, props do not make a feature.

The characters are fairly well drawn, George Nichols as the father of the stage struck boy registering as the most nearly human of the group. Charlotte Pierce, as the leading woman, is probably supposed to do nothing but giggle and fidget, and if so, she deserves high approval for her work.

The Cast

Joel Matthews.....Charles Ray
Leading Man.....Wilfred Lucas
Leading Lady.....Florence Oberle
Manager.....Lionel Belmore
Joel's Father.....George Nichols
Joel's Mother.....Blanche Rose
Emily.....Charlotte Pierce

Story by Richard Andres.
Directed by Charles Ray.
Length, 5,300 Feet.

The Story

Joel Matthews is a stage struck country boy who neglects his work for a correspondence course in make-up. At last he lands a "contract" with a company of barnstormers, hustling trunks, peddling hand bills and speaking two lines on the stage. The leading man is his idol, and Joel adopts his manners and style of clothes. At a performance of "The Five Thieves," at which Joel's adored Emily is present, a hold-up man goes through the audience and collects the pocket books and watches present, forcing Joel to pass the hat for them. Aroused by the part he has involuntarily played in the hold-up, Joel nabs the thief and unmasks his idol, the leading man. The jewelry is returned, a reward is made up by the audience, and Joel is happy with Emily.

"Little Mary Sunshine"

That clever little actress, Baby Marie Osborne, is the star of this three-reel Pathe Playlet which was originally issued in five reels. It was this diminutive star's first production, and at that time she was only three years old. It is a nice clean, pretty little story with no very strong dramatic moments; dealing with a little orphan who hiding in an auto is found and adopted by a wealthy young man. The child is instrumental in causing him to give up his bad habits and in bringing about a reconciliation with his sweetheart.—C. S. S.

EXHIBITORS see PROSPERITY SECTION in this issue for PROSPERITY PICTURES.

"Island Wives"

Vitagraph Feature With Corinne Griffith as Star Satisfies the Eye

Reviewed by Fritz Tidden.

There is so much that pleases the eye in "Island Wives" that the shortcomings of what should appeal to the mind go by the board to such an extent that they are almost obliterated. First and foremost of the pictorial features is Corinne Griffith, one of the most beautiful of the screen's stars. The story is so designed that Miss Griffith is displayed to fine advantage, first as a woman living on a South Sea Island and clad appropriately for the hot climate and then, when she takes up abode in New York, as a woman enjoying unlimited credit at the smartest modistes. That there is what might be called feminine appeal in the film is gainsaid. Edna Hibbard helps in this, too.

Another pictorial feature is the exterior scenery, which contains all the tropic beauty and entrancement we have been led to believe the South Sea Islands hold by the corps of travel writers, whose vogue at present will react favorably for the picture if it is mentioned that it is South Sea stuff.

Miss Griffith is surrounded with a competent cast, which does much in the way of acting to bolster up the weakness of the story. And the star herself plays her role convincingly, beside looking radiantly beautiful at all times. The gowns she wears in the latter part of the film can be described by the exhibitor as a modiste's show and will appeal to women patrons. There will be but few men who will not like the picture, and they are those who are anesthetic to feminine charm.

The Cast

Elsa Melton.....Corinne Griffith
Jimmy.....Charles Trowbridge
Hitchens.....Rockcliffe Fellows
McMasters.....Ivan Christy
Piala.....Edna Hibbard
Bibo.....Norman Rankow
McMasters' Native Wife.....Peggy Parr
Captain of Yacht.....Barney Sherry
Lester.....John Galsworthy
Mrs. Lester.....Mrs. Trowbridge

Story by Bob Dexter.
Scenario by William B. Courtney.
Directed by Webster Campbell.
Length, 5 Reels.

The Story

"Island Wives" is a story of the life of a white woman in the South Sea Islands. She is exhausted from the intense heat and attentions from an unwelcome admirer, and longs to be North where she might wear fine clothes and be fanned by cool breezes.

During a terrific electric storm she gets her wish and finds that there are things worse than the heat of the tropical sun, while living in San Francisco. She returns to her husband contented to live on the island with him.

Program and Exploitation Catchlines:

Corinne Griffith, the Most Beautiful Woman on the Screen, in a Picture of the South Sea Islands.

"'Tis the Bull"

"Mexico, the land of love, romance and chili beans." That's the locale of this latest Christie Comedy for Educational release, and it seems almost certain that everybody but Mexicans will like it. Bobby Vernon proves a satisfactorily disappointing bullfighter in his effort to win the hand of a "Mex." maiden, swears he's done with women and then falls for one of the American variety. You'll see all the well-known Christie players in this two-reel vehicle, but you won't recognize many of them.

Here's the yarn: Bobby is introduced to "She" as America's greatest bullfighter. Mexico's greatest bullfighter obligingly fixes up a fight for Bobby, whose earnest attempts to vamoose the country are foiled by Mexican and American soldiers at the border. A fake bull is obtained and Bobby enters the ring radiating confidence and pep. A real bull makes its appearance, and while Bobby is proving himself a better runner than fighter, the Mexican maid falls into the arms of his rival. The bull then considerately removes Bobby from the vicinity and shoves him across the border into Texas, where Bobby said he'd killed so many bulls "that all the calves in Texas are orphans." The sets are great, the action fast and the acting wholly satisfactory.—S. S.

"Ashes"

Blackmail Furnishes the Theme For Feature Distributed by East Coast Productions.

Reviewed by C. S. Sewell.

Had not the ashes remained on a man's cigar he would have been arrested for attacking a woman, as it was, he turned the tables and accused her and her male companion of blackmail. This furnishes the big scene and also the title of "Ashes," a State right production, distributed by East Coast Productions, Inc., and directed by G. M. Anderson.

This production has a story within a story, showing how a young girl, tempted by her husband to blackmail a man is persuaded by reading a magazine story paralleling her own to reconsider her decision and follow the straight and narrow path.

The picture is one of average interest and should prove acceptable in the average house. A point in its favor that will help it from an exploitation standpoint is the presence in the cast of such players as Myrtle Steadman, Wedgewood Nowell, William Courtleigh and Margaret Landis.

As is frequently the case in productions carrying two distinct stories, there is a drop in the interest at the close of the first one, when the final threads of the other are again taken up and straightened out. Too much footage has also been allowed for some of the scenes.

The Cast

Mr. DeCourcey.....William Courtleigh
Mrs. DeCourcey.....Leona Anderson
Madeline DeCourcey.....Margaret Landis
Mrs. Crafton.....Myrtle Steadman
Mr. Crafton.....Wedgewood Nowell
Arthur Spencer.....George Howard
Mrs. Van Stuyhl.....Carrie Clarke Ward
Hotel Detective.....Stanton Heck

Story by Charles Munson.
Directed by G. M. Anderson.
Length, 5 Reels.

The Story

A young man in financial difficulties persuades his wife to help him blackmail a supposedly wealthy man. While waiting she reads a magazine story telling how Mr. and Mrs. Crafton, also blackmailers, set out to extort money from DeCourcey. By means of forged letters they succeeded in making his acquaintance and inviting him to their hotel. Mr. Crafton leaving the room, Mrs. Crafton saying she is in financial difficulties, tries to borrow money. DeCourcey refuses. Mrs. Crafton then makes a scene, her husband enters, she accuses DeCourcey of seeking to attack her. The hotel detective is summoned. DeCourcey, who has remained smoking, shows the ashes remaining on his cigar as evidence that there has been no struggle. The detective believes his accusation of blackmail against the pair and they are arrested.

After reading the story the young wife leaves a note saying she has gone back to her home in the country. The intended victim arrives and turns out to be a detective. After reading the note, he takes the penitent young husband to the railroad station and sends him back to his wife.

Newest Reviews and Comments

"Your Best Friend"

Warner-Rapf Combination Score Another Bullseye with One of the Motherliest Mother Features Made

Reviewed by Roger Ferri

Score another box-office hit for the Warner Brothers-Harry Rapf combination, for in "Your Best Friend" the independent market is offering the State rights exchanges and independent exhibitors in general a production that compares favorably with "Why Girls Leave Home" and "School Days." Like those productions "Your Best Friend" deals with a question vital to everyday life. Reviewed at the Stanton Theatre, Philadelphia, where it was shown to a fastidious crowd that taxed the capacity of that spacious house, "Your Best Friend" brought tears to eyes of every one who looked on, and when the final flash faded away into finis there wasn't a dry handkerchief in the house.

There was no exaggeration of mother in this picture, for in the hands of Vera Gordon, that earthly angel represented every ideal and every conception of the character all love so dearly. She was true to life, anxious, sometimes perplexed, at other times plain, and again there were times when she was so real, so good, so lovable that she seemed to step off the screen into real life and plant a cheering kiss on your quivering lips, quivering because of the treatment to which she had been so unjustly subjected by an ambitious, but negligent son, a daughter-in-law who was genuine, but could not understand, and a "ritzie" mother who saw the light of day but too late.

"Your Best Friend" is a human document, for there is nothing that happens in this feature that does not transpire in real life. You know every character. You identify every move. If you liked Vera Gordon in "Humoresque" you will idolize her in this production. There have been mothers and then some, but the mother that Vera Gordon portrays is the one that is making life the cheerful thing it really is. Harry Rapf can justly boast about this production, for his production is a monument memorial of the dearest thing in the world.

Scenically, it is simple with most of the sets interiors. It is cleverly produced, and the story, written by William Nigh, is one of the best written about a mother. This same gentleman directed carefully and with an understanding of that difficult role that shows Vera Gordon at her very best. Stanley Price as the wayward son is satisfactory, but next to the star herself the most creditable work is accomplished by Dore Davidson as Morris, the family friend, who repeats the success he scored in "Humoresque." One can not seem to see too much of this genial artist. Belle Bennett as Aida, the daughter, is lovable, although at times she is as despicable as her mother, a role played by Beth Mason with equal success. In conclusion, let it be said again that "Your Best Friend" is another achievement for Warner Brothers and Harry Rapf and with the proper exploitation, which title, character and story in general inspire, it should prove as big a winner as the previous Bill Nigh-directed productions.

The Cast

Mrs. Esther Meyers.....Vera Gordon
Robert Meyers .....Harry Benham
Harry Meyers .....Stanley Price
Aida .....Belle Bennett
Aida's Mother .....Beth Mason
Morris .....Dore Davidson

Story and Scenario by William Nigh
Directed by William Nigh
Length, Five Reels

The Story

Mrs. Esther Meyers, a wealthy widow, anxiously awaits the return of one of her two sons, Robert. He and Harry, the younger brother, are the only treasure of this kindly mother, who is hurt when she hears of the elopement of Robert with Aida, the daughter of a "grown-up baby," who stops at nothing to make it miserable for Mrs. Meyers. The latter is taken by her son to live in the fashionable residential section of New York, where she learns the true character of her son's mother-in-law. Harry, wayward, in order to meet debts, misappropriates funds belonging to a bank where he is employed. He is about to sneak out of the house, when his mother detects him. She persuades him to confess and then appeals to Robert, who is destined for the district attorneyship. Robert is exasperated when told of his brother's predicament and accuses him of killing his future. The unfortunate boy is further abused by his sister-in-law and her mother. Then the climax comes, for Mrs. Meyers has come to realize conditions and she in no uncertain terms upbraids Robert and his wife and mother-in-law. She leaves the fashionable home, which she had furnished and kept with her money, and returns with the boy to her old home in the slums. There later she is visited by the repentant wife and her mother, who are forced to remain there through a quarantine placed because of smallpox in another family. Time brings a marvelous change to Bob's wife, who has learned to love her mother, and when the end comes the two are inseparable companions, while the "grown-up baby" announces her engagement to a lounge lizard.

"Robinson Crusoe"

Harry Myers Is Star of Interesting, Well-made Serial Distributed by Universal.

Reviewed by C. S. Sewell.

What promises to be a crackerjack serial, provided the pace set in the first two episodes is maintained, is "Robinson Crusoe," produced by Universal. It is interesting, full of action, well produced and finely photographed. Based on Daniel Defoe's classic story of adventure, it will not only please the children but will take grown-ups back to their days of childhood.

Because of the nature of the story an unusually large amount of the action falls on the actor in the title role, and in choosing Harry Myers for this character the producers have made an excellent selection; conversely Mr. Myers will add to his fast accumulating screen laurels by his work in this production. He fully meets the requirements of the role, acting with dash or repose as the occasion requires. In the early scenes his work strongly suggests Douglas Fairbanks.

The remainder of the cast indicates that the star has been provided with capable support, although several of the characters do not appear in the first episodes.

Director Robert F. Hill deserves commendation for the manner in which he has handled this production. It is well made and holds the interest. Particularly striking are the scenes of the storm at sea and mutiny on board ship when Crusoe finds he has set sail on a pirate ship.

The Cast

Robinson Crusoe.....Harry Myers
Friday ..... Noble Johnson
Marion Lane.....Gertrude Olmstead
Richard Gale.....Percy Pembroke
Daniel Defoe.....Aaron Edwards
Crusoe's Father.....Josef Swickard
Crusoe's Mother.....Gertrude Claire
Mr. Lane.....Emmett King
The Water Witch.....Margaret Livingston

Adapted from Story by Daniel Defoe.
Scenario by Emma Bell Clifton.
Directed by Robert F. Hill.
Photographed by Charles Kaufman.
Length, Eighteen Episodes, Two Reels Each.

"Not Guilty"

Harold MacGrath's Tense Drama of the East Well Produced by Sydney A. Franklin.

Reviewed by J. M. Shellman.

Some of the pronounced features of the screen version of Harold MacGrath's dramatic story, "Not Guilty," directed with consummate skill by Sydney A. Franklin, who shows a penetrative faculty in this play of ultra intensity, include: the beautiful vistas of rarefied landscapes; the expert handling of the double exposure work; the skillful arrangement of the boat scenes showing the river front of the sacred city of Benares on the Ganges, by careful cut-in-work; the view of the Taj-Mahal, at Agra, recognized as one of the most beautiful pieces of architecture in the world and the soft photographic effects. While some of the scant amount of humor is a trifle forced, one sub-title—succinctly expressed—went over with a bang. It announced that the gambler was so crooked that he cheated himself playing solitaire. So suddenly did it come that the audience roared.

The scenario is not quite as smooth running as it should be and at one point leaves the audience in doubt, for a while, whether it is the engineer or the other brother who has met and fallen in love with the girl. It is a First National release.

The Cast

Elsa Chetwood.....Sylvia Breamer
Arthur Ellison } .....Richard Dix
Paul Ellison }
Margy Ellison.....Molly Malone
Mrs. Ellison.....Elinor Hancock
Newell Craig.....Herbert Prior
Frank Mallow.....Lloyd Whitlock
Martha, the Chaperon.....Alberta Lee
Herbert Welch.....Charles West
Virginia Caldwell.....Alice Forbes

Adapted from the Novel, "Parrot and Co.," by Harold MacGrath.
Scenarist Not Credited.
Directed by Sydney A. Franklin.
Length, 6,923 Feet.

The Story

The plot involves twin brothers who love the same woman and who, strange to relate, are both loved by her. One of the brothers commits a crime, turns out to be a murderer and his twin changes identity with the guilty brother. Then events follow in rapid sequence. The innocent brother self-exiled goes to India, the land of "brilliant days and purple nights" where the love, the life, the lure of the tropical East soothe the hopes and the hearts of the civilized West. Then by coincidence the girl vists India. But the path of true love, which never did run true, winds through a veritable jungle of tense situations to an amazing climax.

Program and Exploitation Catchlines:

Would You Become a Fugitive from Justice to Save Your Brother from Disgrace and Death? See "Not Guilty."

If You Shot and Killed a Man, Would You Let Your Brother Take Your Place, to Escape the Blame? See "Not Guilty."

"Beat It"

Cops! Cops to the right of him, cops to the left of him, cops all around him, dropping down from trees and springing up in unexpected places. This is what Harold Lloyd experiences in "Beat It," a single-reel comedy, reissued by Pathe, in which he is ably assisted by Snub Pollard and Bebe Daniels.

Harold gets into trouble, and his experiences in trying to dodge these minions of the law provide a riot of laughs. It is a "chase" comedy, and the star, before he gets through, seems to be pursued by a perfect army of cops.

This is one of the very best of the Lloyd reissues, and will please any audience.—C. S. S.

Newest Reviews and Comments

"After Six Days"

Weiss Brothers' Ten-Reel Bible Spectacle A Picturesque Achievement That Will Entertain Everybody Regardless of Religion

Reviewed by Roger Ferri

"After Six Days" is a showman's production of the most lavish and luxurious sort ever brought to this country from the Italian studios. It is a colorful spectacle that will still be making money for exhibitors when all other pictures now on the market have ceased to interest the public.

It deals with the Old Testament, but in a way that gives the production a maximum entertainment value that will make it an easy matter for exhibitors to not only hold the interest and attention of their patrons undivided, but incidentally to secure the cooperation of the bluest of "blue" advocates. Here is a picture that defeats the reformers at their own game, for the production is not only beautiful in scenic settings, pretentious in its making and entertainingly interesting in its interpretation of the Old Testament, but it reaches out to everybody regardless of religion.

If a showman had been told five years ago that the Bible could be reproduced either on the stage or screen for entertainment purposes, he would have immediately hopped into a fit of laughter. Yet, it's been done, for "After Six Days" is the best kind of entertainment, the sort that will bring to the moving picture theatres thousands who have steered clear of them—and more than that it furnishes convincing proof that the screen is a blessing to civilization.

"After Six Days" is seemingly one endless series of spectacularly marvelous sets. This reviewer has never seen anything so beautiful, so picturesque as the pretentious palaces, old world streets, etc., as are reproduced in this feature. There has been no exaggeration, no effort made to distort. Briefly, it tells the story embodied in the Old Testament in a more comprehensixe. emphatic and convincing manner than the text itself.

Cinematographically, it is a masterpiece. The photography represents the last word in that art. The creation of man and his mate, the stars, the sun, the moon, the parting of the waters, the floods, the story of Joseph, and countless other episodes in the Old Testament are all convincingly picturized.

Children will find in this production an incentive for reading the Bible. The older folk will marvel at its beauty, its realism, and its enormity. In brief, there is no one to whom this production does not appeal.

While scenically a masterpiece, cinematographically an achievement, "After Six Days" will most appeal to exhibitors, who are on the alert for something big to exploit, because of its superlative entertainment value. The exchangeman who invests in this production will be repaid one hundred times, for after it has played theatres as high class entertainment there is not one church in the country that will not seek to utilize it. Its possibilities are unlimited—and that is one reason why the statement is made that it is a showman's picture.

There is everything to exploit. The picture has been based on a book that has been translated into every civilized language, that has lived down through the ages. There is not one man, woman nor child who has not read or heard of the Bible. The production itself will exceed the fondest expectations of even the most generous for it clings to the Bible in every respect. No detail has seemingly been overlooked. Every character is carefully interpreted by proven artists.

When delivered to the Weiss Brothers this production embraced more than 100 reels. The task of cutting this mass of film down to ten reels was a gigantic task, but it has been masterly accomplished. It is a completed product that any man can be proud of.

Mr. Exhibitor, be on the lookout for "After Six Days." It is more than a production—it is a money-maker that will live everlastingly. Your patrons will want to see it over and over again. And they will want their children and their grandchildren to see it, not so much because it deals with the Bible, but because it treats that subject in a most entertaining way.

"Camera Caricatures"

Marking the third anniversary of Pathe Review, issue 149 of this popular magazine of the screen inaugurates a distinct novelty, which is both humorous and interesting. It contains the first of a series of camera caricatures, showing a candidate for a political office making a speech to the voters. The term "distorted truthfulness" aptly describes this clever novelty. Apparently by means of various concave and convex mirrors such as are used in penny arcades the various points in the speech of the candidate are ludicrously caricatured. For instance when he speaks of not having a swell head, he is amusingly shown with a very much elongated brow and enlarged cranium compared with the rest of his head.

In Pathe Review No. 150 two gossipping women are treated in the same manner, and we understand this will be a regular feature of coming Reviews. Many other items of interest combine to make these two issues highly entertaining.—C. S. S.

"F. O. B. Africa"

"F. O. B. Africa," produced by Sam Warner, and distributed by Warner Brothers on a State rights basis, represents Monty Banks' best two-reel comedy, for the picture in the vernacular of show business contains a "million laughs." It is replete with novel stunts, that fairly make one's side ache. Monty unfolds some new tricks in a jungle scene that could easily have been developed and the picture itself built up into a five reeler, for certainly there are enough laughs crowded in the two thousand feet of this picture to satisfy an ordinary feature length production. The settings are elaborate. The cast gives good support. Monty Banks will have to go a long way to outdo his work in "F. O. B. Africa," in which one of those mischievous flivvers plays a most important part in the jungle.—R. F.

"The Mark of Cain"

Mystery is the dominating note of this three-reel Pathe playlet originally issued in five reels. The story revolves around a mysterious murder under unusual circumstances. The wrong man is accused and the truth finally brought out that the man met his death by means of a sword cane in the hands of a supposed friend.

The story is interestingly told and the identity of the actual murderer well hidden until the end.

George Fitzmaurice directed the production which is interpreted by a noteworthy cast headed by Irene Castle and Antonio Moreno and including John Sainpolis and J. H. Gilmour.

There is a pretty romance running through this story which is by Carolyn Wells and adapted for the screen by Philip Bartholmae.—C. S. S.

"Cap'n Kidd"

First Two Episodes of Eddie Polo's State Rights Serial Promises Huge Box Office Surprise for Field

Reviwed by Roger Ferri

Eddie Polo, now a full-fledged independent producer, has completed the first two episodes of "Cap'n Kidd," an 18-episode serial, which he conceived and is producing for the State rights market. Reviewed at the Peerless studio in Fort Lee, N. J., the first two episodes promise a serial that will outshine anything this star has previously done. Eddie's heart and soul are in this serial and the first two episodes are indicative of the fact that he and his capable players are leaving nothing undone to turn out a serial that will create interest and at the same time make money for exhibitors, who have come to recognize Eddie Polo as one of the surest fire serial stars in the market.

"Cap'n Kidd" is a clever story, as conceived by Eddie Polo for this serial. Unlike most serials this one has a logic that is refreshingly pleasing. There is nothing in either of the two episodes that any censor can object to. In fact, Eddie, in the episodes viewed, has clung to legitimate and original action stunts. To enumerate them would mean the appropriation of considerably more space than has been allotted for this review. Suffice, however, to say that "Cap'n Kidd" sets a new epoch in the art of serial making.

The settings are uncommonly pretentious for serials. The ship scene is particularly elaborate. The exteriors represent choice picturesque spots, but these features fade into the background when the many thrills and action in the first two episodes are taken into consideration. Each episode closes in a truly novel fashion, while it arouses curiosity in that which is to follow, leaves the spectator satisfied and hungry for more of the same stuff. There is real romance in "Cap'n Kidd" and as a lover Eddie Polo looms forth as a revelation.

Athletic and daring, Eddie Polo outdoes himself in everything that he attempts. In the second episode he makes a leap that ordinarily would mean instant death. And it is in the fact that this star is reckless to such a point that he absolutely disregards his own safety for the purpose of furnishing realistic thrillers that are marvels. As the youthful adventurer, a romantic cavalier, daring as he is handsome, and bold as he is fearless, Eddie Polo portrays a character that reaches out beyond the realm of serial fans, for it is that type that will appeal to all who appreciate good artistry, and there was no doubt left in the mind of the reviewer, after seeing him in those two episodes, that he is a finished artist of a new and more diversifying school.

If the first two chapters of "Cap'n Kidd" can be taken as a criterion of what he will offer in the future, those exchanges who already have purchased territorial rights on the serial will need entertain no fear, for they will be amply rewarded for their display of confidence in the star by financially backing him because he started production. It is a serial made in elaborate production fashion with a splendid cast and with everything that makes for good entertainment. Katherine Myers, as the girl, is charmingly daring, and it is only a question of time before she will be a star in her own right.

The Cast

Cap'n Kidd .....Eddie Polo
The Girl .....Katherine Myers
Story and Scenario by Eddie Polo
Directed by J. P. MacGowan
Length, Eighteen Two-Reel Episodes

Newest Reviews and Comments

"Fair Lady"

Rex Beach's Novel, "The Net," Makes Gripping Melodrama—First National Release.

Reviewed by Fritz Tidden.

At the present time melodramas seem to be enjoying increased popularity. Hence exhibitors will find that "Fair Lady" comes at a particularly timely season. They will also find, if played, that their clientele is furnished with a vivid melodrama that has all the ingredients making up a picture that will be successful before any type of audience. It is ten, twent', thirt' stuff all dressed up smartly. A despised word must be used to described it fitly, but it has "class." This sort of melodrama has always had universal appeal.

"Fair Lady" is founded on Rex Beach's novel, "The Net." The writer must confess that he has never had the pleasure of reading the original, so has no idea whether the many readers of Beach's popular book will find fault with the fidelity of the film translation. Nevertheless, this appears to be one case where it probably makes no difference if the original has not been followed, as the result of the transcription is thoroughly entertaining on its own. "Fair Lady" is a new treatment of a familiar theme, the Italian vendetta. There are plenty of thrills and the suspense is maintained throughout. It grips you.

Kenneth Webb directed the picture with such technique that he has brought out all the intrinsic values of the story, and has injected atmosphere that raises the picture above the average melodrama and gives it an unusual appearance of logicalness. This latter feature is also increased by the remarkable performances of a group of players selected by the director with great care. Betty Blythe does some of the best work of her career and she is more than ably assisted by her male support, who act and look their parts convincingly. But the acting honors of the proceedings go to Gladys Hulette, who gives the best portrayal of a flapper the screen has reflected in some time, if not ever. Her ability as an actress was enforced on the writer because he saw her recently give a superb performance in a role as widely divergent as two characters could be. Her's is a much needed versatility. Dorothy Farnum supplied a neatly constructed scenario.

Just how the title "Fair Lady" fits onto the story is impossible to discern by a person who flatters himself by thinking he has normal deductive powers.

The Cast

Countess Margherita.....Betty Blythe
Caesar Maruffi.....Thurston Hall
Norvin Blake.....Robert Elliott
Myra Nell Drew.....Gladys Hulette
Lucrezia ..... Florence Auer
Gian Norcone.....Walter James
Count Modena.....Macey Harlam
Riccardo ..... Henry Leone
Count Martinello.....Effingham Pinto
Uncle Bernie Drew.....Arnold Lucy

Adapted from Rex Beach's Novel, "The Net."
Scenario by Dorothy Farnum.
Directed by Kenneth Webb.
Length, 7 Reels.

The Story

The story opens in the Island of Sicily, but is soon transferred to America. It tells of the workings of a secret society of the criminal element, and the efforts of its leader, one Cardi, to marry the Countess Margherita. When Margherita is about to marry a young nobleman Cardi has him assassinated by his band, and Norvin Blake, a young American, nearly loses his life attempting to defend that of the prospective bridegroom. Margherita takes the Sicilian oath of vengeance and swears to avenge the death of her beloved.

Later in America, Margherita posing as a nurse in the foreign quarter of New Orleans, again meets Blake who declares his love for her, and between them they track down Cardi, the leader of the lawless organization.

In a dramatic climax Blake and Cardi fight a desperate hand-to-hand battle, while a mob of enraged citizens surges through the streets of the city crying for the life of the bandit.

"The Heart Specialist"

Realart Picture With Mary Miles Minter Has Much to Sell.

Reviewed by Mary Kelly.

"The Heart Specialist" promises to be a success chiefly because it is an expression of good showmanship. It is a composite of well-calculated situations and incidents of a type that has before demonstrated a favorable effect on the box-office. Cleverly avoiding the frequent tendency of such productions which rely upon variety rather than theme, and because of that show a lack of organization, this feature has such fine continuity that the effect is complete entertainment at almost every minute. Even when the plot takes extreme plunges of melodrama as when the heroine is thrown down the well, the interest is kept at such pitch, that one forgets to question this piece of far-fetched villainy. In fact, the intrigue—and there is a good deal of it—is all of the very obvious and wicked order—but it has been punctuated with good comedy, is in the hands of interesting performers and has been so intelligently interpreted by the director that the results are very good.

The newspaper office, the wounded soldier, the harem, the home-brew are all brought into play for their spectacular tragic or humorous value. Mary Miles Minter is introduced as a writer of a "mush" column in a daily paper. She is not the typical newspaper woman and fits more charmingly into the adventuresome antics which her role, later on, provides. Her beauty in some of the close-ups is striking. A capable supporting cast is headed by Allen Forrest, who has considerable appeal as the wounded soldier.

The Cast

Rosalie Beckwith.....Mary Miles Minter
Bob Stratton.....Allen Forrest
Winston Gates.....Roy Atwell
City Editor.....Jack Matheis
Dr. Thomas Fitch.....Noah Beery
Fernald ..... James Neill
Grace Fitch.....Carmen Phillips

Story by Mary Morrison.
Scenario by Harvey Thew.
Directed by Frank Urson.
Length, 4,768 Feet.

The Story

The story tells of how a young romance writer, sent out by her editor to gain a new insight into the heart romances which she is writing, finds it in a surprising manner in a more surprising place. But not until she has fought with crooks, matched wits with a half crazed doctor, been thrown down a well and generally treated in such a way as to make the young man she ultimately wins, proud of her.

Program and Exploitation Catchlines:

Her City Editor Told Her There Was No Such Thing as Romance—She Went Forty Miles to Prove He Was Wrong—She Found Not Only Romance But Excitement—She Proved Her Point and Managed to Escape With Her Life and a Sweetheart.

"Seeing's Believing"

Metro Produces Clever Comedy of Complications With Viola Dana As the Star.

Reviewed by Mary Kelly.

A comedy of complications developed in refreshingly original style is provided by Metro in "Seeing's Believing." Most important of all, it's funny. Both in the matter of detail and in the way the big scenes are handled, it shows a spontaneity of imagination that is delightful.

Opening with a thrill, it depicts a motor boat race with realism and speed, the long shot across the water being especially effective. From there it launches into a rainstorm that blows Viola Dana and party into a country hotel, a veritable hotbed of scandal and inconvenience. One of the well-directed and well-acted bits here is the performance of Edward Connelly and Josephine Crowell as the hotel manager and wife. But the high spot from the standpoint of acting, drama, and directing, is the final scene in the hotel where the heroine is double-crossed in her efforts to get her sweetheart in a compromising position. While these circumstances are rapidly coming to a climax upstairs, the game of checkers goes leisurely on below until—and then comes the dramatic ensemble followed by the sheriff's round-up which is one of the funniest and most exciting events ever achieved in a comedy.

Viola Dana has good material in this and proves, as usual, a successful entertainer. The director, Harry Beaumont, has selected an able cast for her support and has accomplished fine results with all who participate.

The Cast

Diana Webster.....Viola Dana
Bruce Terrington .....Allan Forrest
Aunt Sue.....Gertrude Astor
Jimmy Harrison.....Philo McCullough
Jack Webster.....Harold Goodwin
Henry Scribbins.....Edward Connelly
Martha Scribbins.....Josephine Crowell
Mr. Reed.....Colin Kinney
Mrs. Reed.....Grace Morse
Sheriff.....J. P. Lockney

Story by Rex Taylor.
Scenario by Edith Kennedy.
Directed by Harry Beaumont.
Length, 4,500 Feet.

The Story

Diana Webster and her aunt's fiance, Jimmy Harrison, are forced to spend the night in a country hotel. They are seen by an attractive young man, whom Diana meets later and who proves to be Bruce Terrington, friend of her brother's. They fall in love but Bruce is held back by the remembrance of Diana's escapade at the hotel. She determines to get even, by placing him in an unexplainable situation, likewise. Her scheme works in an unexpected way and she gets involved more than ever. Along with Bruce and other friends she is arrested, but Jimmy saves the day and everything is finally explained.

Program and Exploitation Catchlines:

What Was She to Do With a Sweetheart Who Believed Everything He Saw Without Waiting for Explanations? Viola Dana Has a Perplexing Problem Here and the Solution Offers Splendid Entertainment.

"Ballad of Fisher's Boarding House"

Kipling's celebrated land poem of the sea has been transferred to the screen as a one-reel picture which is being distributed by Pathe. It is well done and the spirit of the poem maintained. The types are well selected and the subtitles are taken from the ballad itself. It should be particularly welcome to the myriad of Kipling readers who will recall that although the action occurs entirely on land, it is a story of the sea, of primitive passions pointing a moral in the redemption of a degraded woman.—C. S. S.

See the PROSPERITY SECTION in this issue

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (Kendall Prod.). 7 Reels.
Jungle Adventures (Martin Johnson).
Belle of Alaska (Chester Bennett Prod.)
Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax). 6 Reels.
Sisters (International).
The Hidden Woman (Nanuet Prod).

ARROW

Features

The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3. (C-399. Mar. 25).
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).

Serials

The Blue Fox (Anna Little). R-539.
Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Woman Wake Up (Florence Vidor). (R-401. Mar. 25).
Don't Doubt Your Wife (Leah Baird). (R-405. Mar. 25).
Lady Godiva.

HAROLD LLOYD COMEDIES

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork

(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies

(Two Reels)

One Stormy Knight (R-205. Jan. 14).
'Twas Ever Thus (R-862. Feb. 25).
Oh, Promise Me. (R-406. Mar. 25).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).

Mermaid Comedies

Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Bonnets of Auvergne (R-112. Jan. 7).
And Women Must Weep (R-662. Feb. 11).

Gayety Comedies

Oh! Brother!
Say Uncle.

Miscellaneous

The Crater of Mt. Katmai.
Could Columbus Discover an American.
How to Get Thin. (R-403. Mar. 25).

Punch

Country Chickens (R-115. Jan. 7).
A Rural Cinderella. R-217.

Sketchografs

Seeing Greenwich Village.
What's the Limit?

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Schoolday Love (R-426. Jan. 28).
Monkey Shines (R-662. Feb. 11).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).
People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

December

Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21.)
White Oak (Wm. S. Hart). R-1077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17.)
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21.)

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.), 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 28. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25).
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart).
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart).
Beauty's Worth (Marion Davies—Cosmopolitan).
The Mistress of the World (Chapter 4), 3,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25).
The Cradle (Ethel Clayton). (R-404. Mar. 25).

BURTON HOLMES

(One Reel Each)

Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

First Love (Constance Binney). R-204. Jan. 14. C-656. Feb. 11.
The Love Charm (Wanda Hawley). R-205. Jan. 14. C-656. Feb. 11.
Hush Money (Alice Brady). R-319. Jan. 21. C-546. Feb. 4.
Too Much Wife (Wanda Hawley). 4,227 Ft. R-317. Jan. 21. C-75. Mar. 4.
Nancy from Nowhere (Bebe Daniels). R-665. Feb. 11. C-7448. Feb. 18.
Tillie (Mary Miles Minter). R-755, Feb. 18; C-170, March 11.
A Virginia Courtship. R-551. Feb. 4. C-656. Feb. 11.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps (Prizma).

MONTE BANKS COMEDIES

Fresh Air. R-811.
Cleaned and Dry. R-219.

JOE ROCK COMEDIES

Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES

(Two Reels)

Step On It.
Nobody's Baby.
From Soup to Nuts.
Beware of Blondes.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 168.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Barthelmess). R-539. Dec. 3. (C-849. Dec. 17.)
Stranger Than Fction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17.)
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-203. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.)
The Barnstormer (Charles Ray).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199, March 11).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25).
The Seventh Day (Richard Barthelmess). (R-400. Mar. 25).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-313; C-397.
Hall the Woman (R-203. Jan. 14). (C-313. Jan. 21.)

ALLAN DWAN PRODUCTIONS
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 82,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-278.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.
A Stage Romance. 5,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)

PEARL WHITE
Beyond Price. R-326.
Any Wife. (R-753. Feb.18.)
Broadway Peacock. 4,880 Ft. (R-863. Feb. 25.)

TOM MIX
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,093 Ft. (C-858. Feb. 25.)

DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold. (R-298. Mar. 18.)

BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-581. Dec. 3.
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)

WILLIAM RUSSELL
Desert Blossoms. (R-116. Jan. 7. C-203. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).

SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress (R-402. Mar. 25).

TWENTIETH CENTURY BRAND
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31.)
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Gleam O'Dawn. R-206. Jan. 14. C-546. Feb. 4.
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)

SERIALS
Fantomas (Twenty Episodes). R; Vol. 48, P-215. C-170, March 11.

CLYDE COOK
(Two Reels Each)
The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
Fool Days (R-980. Dec. 24).
Straight from the Farm.
The Studio Rube (R-199, March 11).

MUTT AND JEFF CARTOONS
(One Reel Each)
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.
The Phony Focus.
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
False Alarm (R-429. Jan. 28).
Hold the Line. R-553. Feb. 4.
Please Be Careful (R-663. Feb. 11).
School Days (R-663. Feb. 11).
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.

SEASON 1921-1922
Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10.)
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24.)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11.
Man with Two Mothers.
His Back Against the Wall. 4,630 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25).

SPORT REVIEW
Speed.
Form.
Stamina.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11.)

WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074 C-397. Nov. 26.

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

IRVIN V. WILLAT PRODUCTIONS
The Face of the World. R-538; C-539.
Fifty Candles (R-980. Dec. 24. C-203. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS
The Other Woman (Six Reels). R; Vol. 48, P-627; C-R, P-705.

ROCKETT FILM CORPORASION
The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-436. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).
The Young Painter (R-198, March 11).

DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17.)

METRO

A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-583. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-583. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-864. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).

NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.

S-L PRODUCTIONS
The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.

Note—Refer to page 555 for explanation of reference marks

CURRENT FILM RELEASE DATES

Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.

REX INGRAM PRODUCTIONS

The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.

WM. DESMOND PROD.

Fightin' Mad (Six Reels).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of February 26

No. 9 of White Eagle (The Flaming Arrow).
Down and Out (Pollard—One-Reel Comedy). R-81, March 4.
The Cat and the Swordfish (2.3 Reel—Cartoon Fable). R-81, March 4.
Here Come the Girls (Lloyd—One-Reel Reissue).
At Bay (Three-Reel Reissue). (R-403. aMr. 25).

Week of March 25

No. 10 of White Eagle (The Cave of Peril).
Pardon Me (Snub Pollard) One-Reel Comedy.
The Tiger and the Donkey (2.3 Reel—Cartoon Fable).
On the Jump (Lloyd—One-Reel Reissue).
Sylvia of the Secret Service (Three-Reel—Playlet—Reissue).
Mysterious Tracks (One-Reel—Bob and Bill).

Week of March 12

No. 11 of White Eagle (Danger Rails).
Little Mary Sunshine (Pathe Playlet—Reissue—Three Reels).
The Bow Wows (Pollard—One-Reel Comedy).
The Spendthrift (2.3 Reel—Cartoon Fable). (R-406. Mar. 25).
On the Fire (Lloyd Reissue—One Reel).

Week of March 19

No. 12 of White Eagle (Win or Lose).
High Tide (One-Reel Roack Comedy). (A-406. Mar. 25).
The Farmer and the Ostrich (2/3 Reel—Cartoon Fable). (R-406. Mar. 25).
Hey There (One-Reel Lloyd Reissue).
Loaded Dice (Three-Reel Playlet—Reissue). (R-404. Mar. 25).

Week of March 26

No. 13 of White Eagle (The Clash of the Clans).
Hot Off the Press (Pollard, One-Reel Comedy). (R-402. Mar. 25).
Hit Him Again (Lloyd Reissue).
Isle of Zorda (French Film). Nine Reels. (R-300. Mar. 18.)
The Angel Factory (Three-Reel Playlet—Reissue). (R-406. Mar. 25).

Releases for Week of April 2

No. 14 of White Eagle (The Pivoted Rock).
The Anvil Chorus (Pollard One-Reel Comedy).
The Lion and the Mouse (2/3 Reel Cartoon Fable).
The Mark of Cain (Irene Castle—Three-Reel Reissue).
Beat It (Lloyd One-Reel Reissue).
The Ballad of Fisher's Boarding House (One-Reel Drama).
The Opossum (One-Rel Bud and Bill Series).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield). R-C!!
The Greater Profit (Edith Storey). R-115; C-695.

R-C-PICTURES

When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses (R-944; C-1023).
The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? (R-541; C-49).
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).
The Prophet's Paradise. (R-297. Mar. 18.)

OWEN MOORE STAR SERIES

The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-163).

CONWAY TEARLE STAR SERIES

After Midnight (R-575; C-895).
The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).

SPECIAL PRODUCTIONS

Who Am I? (R-440; C-49).
Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-168.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS

The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-426, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-206, March 11. (C-292. Mar. 18).

JEWEL COMEDIES

Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Playing With Fire (R-982, Dec. 24; C-1120, Dec. 31.
The Fire Eater (Hoot Gibson). R-1129, Dec. 31; C-108, Jan. 7.
The Guttersnipe (Gladys Walton). R-116, Jan. 7; C-202, Jan. 14.
Across the Deadline (Frank Mayo). R-204, Jan. 14.
Don't Get Personal (Marie Prevost). R-206, Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-421, Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753, Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers).

WESTERN DRAMAS
(Two Reels Each)

A Bluejacket's Honor (Jack Perrin).
Matching Wits (Art Acord).
Trickery (Dorothy Woods).
The Trail of the Wolf (Laura LaPlante).
The Girl of the West (Laura LaPlante).
The Call of Courage (Laura LaPlante).

CENTURY COMEDIES
(Two Reels Each)

Little Miss Mischief (Baby Peggy).
Table Steaks (Brownie, the Dog).
Upper and Lower (Lee Moran).
A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).
Mutts (Brownie).
Two of a Kind (Harry Sweet).

STAR COMEDIES
(One Reel Each)

Watch Your Wallet.
Friday, the Thirteenth.
The Bottle Baby.
A Movie Mix-up.
His Inheritance Taxi.
Beware.
A Gold Insect.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland (R; Vol. 49, P-629; C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Received Payment (R-320, Jan. 21).
Single Track.
Island Wives.

EARLE WILLIAMS

Bring Him In (R-1074; C-289).
It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).

ANTONIO MORENO PRODUCTIONS

Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85, March 4).
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN

Steelheart (R-450; C-529).
No Defense (R-425, Jan. 28; C-546, Feb. 4).

LARRY SEMON COMEDIES

The Bell Hop.
The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL

Breaking Through (Carmel Myers and Wallace McDonald).

Note—Refer to page 555 for explanation of reference marks

CURRENT FILM RELEASE DATES

WID GUNNING, INC.

Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31.)
Moongold (Will Bradley). 3,175 Ft.
Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
What Hands (Hobart Bosworth). 5,654 Ft. R-662. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

The Fire Bride—Mar. 15. (R-404. Mar. 25).
The Madness of Love.
Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers.
The Love Nest.
Don't Blame Your Children.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS

Crossing Trails (Pete Morrison). (R-664. Feb. 11). (C-399. Mar. 25).
Too Much Married (Mary Anderson). (R-755. Feb. 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18; C-170, March 11).

AYWON FILM CORP.

Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK-CORNELIUS

Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-486. Jan. 28).
Living Lies. R-322. Jan. 21.

EQUITY PICTURES

The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Heedless Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.

EXPORT AND IMPORT

Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. Mar. 25).

PHIL GOLDSTONE

The Unknown (Dick Talmadge). R-1138. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feb. 18.

HOWELL SALES CO.

Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self Defense.
When Knights Were Bold.

J. W. FILM CORP.

Road to Arcady. R-1129. Dec. 31.
Should a Wife Work? R-665. Feb. 11.

GEORGE KLEINE

In the Fog. R-115. Jan. 7.

L. & H. ENTERPRISES

Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD

The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)

The Runt.
Pep.
Let-Er-Go Gallagher.
Pony Boy.
Grit.

PACIFIC FILM COMPANY

The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

PRODUCERS' SECURITY

Mr. Potter of Texas.
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid. (R-404. Mar. 25).
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS

Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Four Eileen Sedgwick Features.
Body and Soul (Anna Luther).
Silks and Saddles.
Power of the Borgias.
False Brands. (R-297. Mar. 18).

REGAL-FISCHER

Persecution. R-80. Mar. 4.

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

WILLIAM STEINER

Tangler Trails (Neal Hart). R-980. Dec. 24. C-1120. Dec. 31.

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.

SWEDISH BIOGRAPH

Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS

Texas of the Mounted. R-1078.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

TRUART FILM CORP.

Jungle Belles of Borneo.
An Arctic Hike on the Great Aletsch Glacier.
A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.

WESTERN PICTURES' CORP.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

SACRED FILMS, INC.

Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.

(Featuring "Bill" Fairbanks)

Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1128. Dec. 31.
A Dangerous Adventure (Serial). R-300. Mar. 18.)

WESTERN CLASSIC SALES

(Two-Reel Dramas)

Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.

Cardigan (R-85, March 5; C-170, March 11).

HENRY BALLMAR

Once Upon a Time. R-207. Jan. 14.

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. Mar. 18.)

D. W. GRIFFITH

Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

KINETO COMPANY OF AMERICA, INC.

The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews

(Released Through National Exchanges, Inc.) (One Reel)

The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats.

(Released Through State Rights Exchanges).
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

GEORGE KLEINE

Julius Caesar. R-756. Feb. 18.

EXCEPTIONAL PICTURES' CORP.

January—Martin Johnson's "Jungle Adventures." R-49; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-758. Feb. 18.

NATIONAL EXCHANGES, INC.

The Lotus Blossom. R-809; C-159.
Charles Ray Two-Reel Reissues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior). (Two Reels Each).

PRIMEX PICTURES CORP.

The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

So This Is London.
Ruins of Angkor.
Magic Gems.
Away Dull Care.

Note—Refer to page 555 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

For I. A. Men

I. A. men will do well to consider the following: E. A. Shields, formerly, and for many years of Denver, Colorado, where he not only held many responsible positions in the projectionists' union of that city, but was also one of the officials of the Colorado State Federation of Labor, is now in Casper, Wyoming. He has organized the projectionists there and is one of the officers of the union. He is also vice-president of the Wyoming State Federation of Labor, District No. 2, and president of the Casper Trades Assembly.

I'm telling you all this, not to boost Shields, but to show that he has the confidence of the men out there who know him. I have a letter before me from Shields, in which he informs me that the men there are for Shay, unanimously. In the course of the letter Shields remarks: "If I thought I could be of any real assistance to the work of the I. A. or to the projectionist end of things, I would heave my headgear into the ring and make a try for vice-president of the I. A."

Now, gentlemen, it is NOT up to me to interfere in the affairs of the I. A. unduly, nor do I wish to. BUT be this understood: I think I come as near as any one man outside the international office, of knowing what is going on in I. A. international affairs, and whether changes should be made in the personnel of the I. A. international offices or not. I think you all will concede that I am in a position to size things up pretty well. Even those who do not agree with me cannot but concede that much.

Here Is the Dope

And now here is the dope, as I see it. Leemaster is a sturdy, honest, capable old war horse, than whom a better Secretary would be hard to find. Cannavan is a capable, honest official, and Covert is the same. Shay is the one great BIG man for President. He is of even more than proven sterling worth, and I shall be depply deceived in the good sense of the I. A. if he is not returned to office practically unanamously.

As to Brother Shields, you could go a danged sight further and fare a whole great big lot worse. That is my opinion in that matter.

Now gentlemen DON'T get me wrong. I have spoken simply because I would regard it as very much worse than disloyal to keep my mouth shut in matters of this kind for or through fear of offending some of you, or of violating the proprieties.

We openly discuss the election or the candidacy of United States officials. It is the government. No one with a grain of sense objects. The I. A. international is nothing more or less than, in a way at least, the government in projectionist affairs. THERE IS TOO D***D MUCH SECRET POLITICS IN THE SELECTION OF I. A. OFFICALS. There is no reason under the canopy of Heaven why public discussion of possible selection and candidates can or will do any harm. On the other hand it in all human probability will do good.

The Real Effect

The real effect of the "keep still" policy of the past has been that the men in San Diego or Atlanta or Boston have really not one darned thing to say about the selection of their international officials.

A lot of men meet in convention. *Two-thirds of them know absolutely nothing whatever of what is proposed as to the selection of international officials,* and must perforce cast their votes for one or probably not to exceed two men proposed by a group of men, and usually a very small group at that.

As the matter now lies, through the publication of Brother Shay's candidacy in this department, I am informed that several projectionsts' locals have already instructed their delegate to the coming convention to vote for Shay. That is as it should be, meaning that the men back home should have the say in matters of this sort. They should have opportunity to discuss candidates and instruct the delegate who will represent them as to what they want him to do.

That and the desire to help YOU by giving you the chance to act intelligently in matters of this sort, and to prevent a few men from bending the convention to their will, whether their will represents the best interests of all, or merely their own personal advantage.

There, raise all the hell you want to! I have spoken, and have not even the very tiniest regret for having done so. The opinions I have expressed are HONEST opinions; also they are based on knowledge of the facts.

Some changes certainly are needed in the international office. You should have at least two members of the executive board. Shay is THE man for president. Cannavan is a good official, as also is Covert. Shields is a man you should consider very seriously. You might, as I said, do a great big lot worse. IMPORTANT. Read this article at your next union meeting and discuss it. DON'T waste your time cussing poor me. Dis-cuss the article, the men, and the things I have said about publicity. If you think what I have said spells just plain GOOD SENSE, don't be afraid to say so.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

All Fussed Up

Howard James, Voluntown, Connecticut, says:

Dear Mr. Richards: Have been one of your constant readers for seven years—count 'em, 1111111—and this is the first time I've exploded. But before I rumple up my hair let me tell you of the great help you have been to me, and I am sure the help the department and your work has been to the industry can never be measured.

BUT when I read (Page 329, Jan. 21 issued. Ed.) of wooden things up here in Connecticut I just HAD to think of them cutting bathing girl scenes out of the news weeklies, and the BIG rumpus raised in Albany (home of the political grafter. Ed.) because some one said they were actually going to have one of those w-i-c-k-e-d picture shows on the Sabbath somewhere in the perfectly g*r*a*n*d ole state of Noo Yarrick. Um, well, talk about wood! Me for the nutmegs!

Comment unnecessary. Nutmegs withdrawn. Accept my apology—for the various brands of ingrowing idiot and solid ivory-top politician with which the city of Albany is infested, at least during such times that perfectly grand institution, (God forgive me) the legislature, is in session.

Our state has some very excellent, honest, conscientious lawmakers, who try to do the right thing, BUT they are in (censored) bad company.

Depth of Focus

Harold W. Fiske, porjectionist, Majestic Gardens Theatre, Grand Rapids, Michigan, says:

"Dear Brother Richardson: Hope you won't object to one who has no personal acquaintance with you addressing you thus, and asking your advice.

I have an 18 foot picture and a 79 foot projection distance. Am unable to get both sides of picture in sharp focus. One side or the other will be "out." Same condition prevails with both projectors.

Projection room is on main floor, and we shoot up just a little. Room is exactly central with screen, which means the projectors are both off center a bit. To be exact it is 5 inches further from lens to one side of screen than to the other. Your advice will be highly appreciated.

You have very close to 4 inch E F projection lenses, and lenses of this comparatively short focal length have no great depth of focus, though I would say they should have enough to take care of your condition.

It is possible that a wrong condenser combination and distance is imposing an unnecessary tax on the powers of the projection lenses.

Proceed as Follows

Proceed as follows: Line your optical system up in accordance with the lens charts, which may be had from the Moving Picture World, for 50 cents, or from the Simplex manufacturers, whose projectors you are using, without cost.

If this helps, or eliminates the difficulty, well and good. If not, then cut a disc of dark colored, non-gloss cardboard to fit snugly into the front end of the barrel of your projection lens (try one only first), and right up as close to the glass as you can get it. In the center of this cut a circular hole one inch in diameter, which certainly ought to do the trick. If it does, then gradually enlarge the role until it has the maximum diameter it can have without the trouble showing, and that is the best you can do with these lenses.

Next substitute metal discs, (painted non-gloss black) for the paper, and proceed to raise * * * (censored) with the lens manufacturer about the failure of the lenses to do what they were sold you to do.

NOTICE—The way I personally would take

care of that situation would be to reduce the picture size to 16 feet. Unless I am mistaken in your auditorium a 16 feet is PLENTY large enough, and with that size the lenses and the general condition will be very much better. Please report results.

Proud Handbook Owner

Walter C. Haines, projectionist, The Reel Theatre, Cattlesburg, Ky., writes thusly::

I find much benefit to myself and my work in many things I find in the projection department. In January 21 issue I read what George W. Samuelson, Jamestown, N. Y., had to say, and I want to remark that there has been no greater friend to any projectionist than yourself, because, like myself many a projectionist has been helped in his work by you and the department; also anything which helps projection or the projectionist puts a better picture on the screen, hence helps the producer and the industry as a whole. I have myself been in the projection room for seven years, and I don't know it all, by any means; also I expect to keep right on learning as long as I am projecting pictures.

Samuelson wants a challenge. Here is one, and I have no new equipment to do it with either, as the projectors I have have been in use since 1915, and are still in good shape, though they have not broken the company for up-keep. They are a Powers 6A and a 6B, both motor driven. There is an 85 foot projection distance, at an angle, picture 14 feet wide. (Brother Caines says there is an 85 foot drop to a 14 foot picture, but surely that is a mis-print!F.H.R.) And now Mr. Samuelson I have had both business men of our little city and outside projectionists tell me I have as clear, steady and excellent a picture as they have ever looked at.

How about that?—and there is just LOTS I have yet to lear, too. Also I have quite a lot of tools. In closing let me thank you, Mr. Richardson, for what you have done for me, through the department and the handbook.

Comment seems unnecessary. Samuelson is the chap who was very certain one could learn all about such a silly little stunt as projecting motion pictures in three or four days, and that really the projectionist ("operator" he called them) should not be allowed to have anything more than a wrench, a screwdriver or two, a file, an oil can and a few rags.

It shows commendable interest in friend Caines to discuss the matter, but such statements as Samuelson made are really too silly to merit serious consideration.

How Many Film Layers?

T. L. Anderson, Hartford, Connecticut, says:

Dear Mr. Richardson: May I ask a question? I saw in a trade paper recently directions given for calculating the feet of film a reel of given diameter will hold. The 'directions' did not look very good to me, though supposed to come from an expert. This was especially true where he said there were 81 layers of film to the inch on a reel. Is, or is not, this right?

The good brother also asks other questions,

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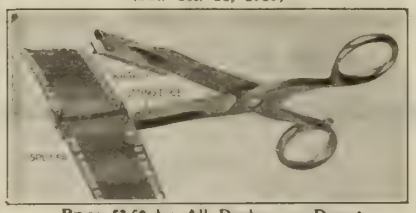

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but it is not my desire to mix into matters of this kind. Those who look to the technical department, or "forum" of other ppaers for projection knowledge certainly are entitled to do so. If they are mislead, why that is a matter between them and their advisor, is it not?

However, the bit of information you ask is legitimate, though just why you should ask, when presumably you are a projectionist and have a film at hand the layers of an inch of which you could count in just a few moments, I don't quite know.

The standard thickness of motion picture film, including emulsion varies between 5.5 and 6 one-thousandths of an inch. If we take the latter, six one thousandths as average, then we have but to divide 1,000 by 6 to see that theoretically there would be 166 layers of film to the inch. But film is never wound perfectly tight, nor would it be possible to have 166 layers of film per inch, even though it be but 5.5 thousandths thick, which measurement would presume 190 layers per inch.

As a matter of fact I think the layers will average about 110 to 125 per inch, depending upon how tightly the winding be done. I just counted, roughly, one inch of a film roll I have here. It had 114 layers of film in an inch.

His Room and Equipment

Earl Boyer, chief projectionist, Liberty Theatre, Heavener, Okla., says:

For three years past I have been in charge of two Power's projectors. I do NOT call myself an expert projectionist, though I have been able to please my employer and my audiences. But many a projectionist "pleases the boss" (who knows little of the details of projection) and the audience as well, but is nevertheless working inefficiently, and is an expensive man.

I give each projector bearing just one drop of oil every night, before starting the show. The projector mechanism is cleaned thoroughly once a week, using a toothbrush and kerosene, after which it is wiped off clean. After each and every reel, before threading the next, I exercise a brush on the sprockets.

Useless labor, maybe—also maybe not. Anyhow it takes little of it, and is safe. Every few days I examine the mechanisms, using a magnifying glass where necessary, for worn parts, especially the teeth of the intermittent sprockets. All sprocket and magazine valve idlers are kept working well, and no flat spots on them.

All sprocket idlers are kept set the proper distance from face of sprockets and the gate tension is adjusted so as to no more than eliminate over-shoot when running at maximum speed. Lamp is kept lubricated with graphite.

Good Work

Good work, Brother Boyer. Close attention to detail in the careful care of your equipment is of the utmost importance. My compliments to you. May your tribe increase. The careless man may get good results, BUT he gets them inefficiently. He is an expensive luxury.

The careful man gets good results, and gets them without waste. Good screen results are of first importance, yes. It is even better to get them expensively than not at all, BUT why get them expensively. The careless man wastes in equipment, in electric power and in film damage. The careful, expert projectionist not only gets good screen results, but gets them at the lowest possible cost.

Condenser Lenses

Frank Sainz, projectionist, Stafford Theatre, Safford, Arizona, says:

Have in my charge two Power's 6B projectors. Picture 14 feet square; 90 foot distance of projection, using two 6½ E.F. lenses and a 30 ampere converter. Kindly advise as to what is best condenser combination to use, as to size and make.

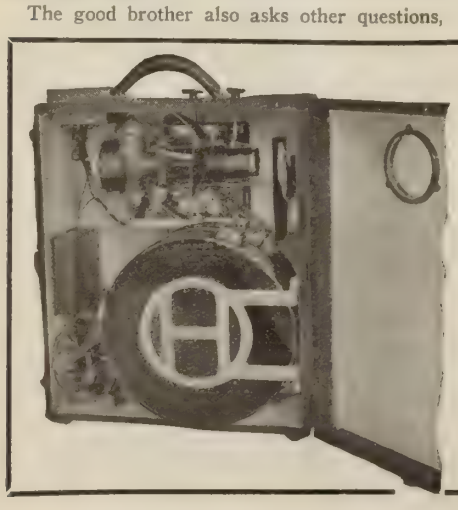
Brother Sainz (or is it Dainz—your signature is none too plain?) you should learn to call things by their correct names, and to describe them correctly.

Your picture is not 14 feet square. If it is that wide it is just three quarters that height. You have NOT a 6½ E F condenser, but probably have two 6.5 (6½) focal length plano convex condensing lenses, the E F of which would be about 3 inches.

If You Have D. C.

If you have D.C. at the arc and are using 30 amperes, then you should have two 6.5 plano convex condenser lenses, spaced so that the apexes of their curved surfaces are within 1-16 inch of each other, and you should have 21 inches between center of condenser combination and the aperture. The necessary diameter of your projection lens will depend on its working distance (back focus). Examine your lens charts and follow the directions.

WARNING: Some have failed to get satisfaction from the lens charts, though they have been very few. Almost invariably when I have followed the matter up it is found they have not followed the directions, or have been unable to secure a projection lens of proper diameter, as indicated by the charts. The charts MUST be followed in all details if you expect results.



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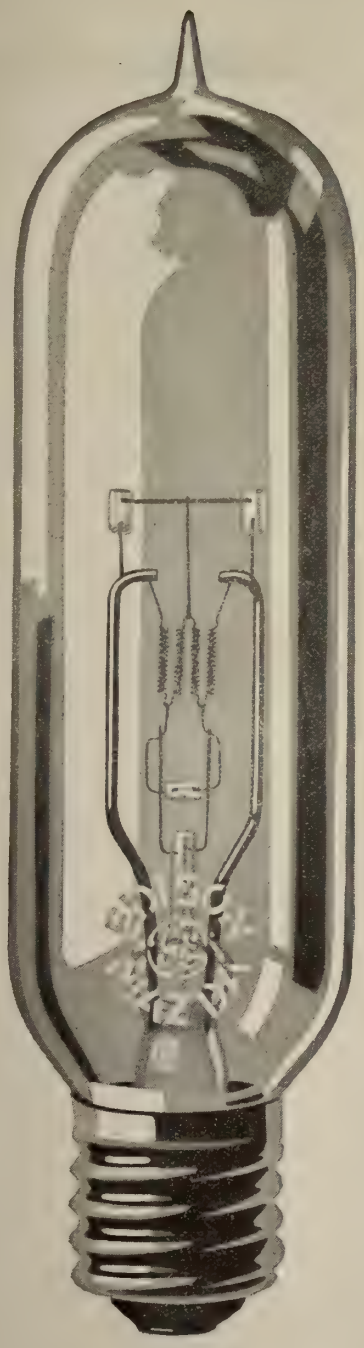

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Denver's Colorado Features a Robert Morton Organ and Power's Projectors

DENVER'S huge new Colorado Theatre at Sixteenth and Curtis streets, which opened February 27 with Colleen Moore in "Come On Over," is said to be the largest and one of the most elegant picture houses in the Rocky Mountain West, having a seating capacity of 2,526, of which the main floor alone accommodates 1,481 and the spacious balcony, including loges, 1,045. The building proper measures 125 by 225 feet. The auditorium dimensions are 71 feet in width by 134 in length.

With its remarkable $50,000 Robert-Morgan organ, its excellent concert orchestra—the largest theatre orchestra in Denver—its beautiful mezzanine floors, its marble staircases, its complete picture projecting equipment, its many entrances and exits, its colored floodlights, its fixtures and furniture, its lovely draperies and curtains, its mural paintings, its ushers in uniform and other interior splendors cause the Colorado to rank with the greatest theatres of New York, Chicago or California.

Sister House to the America

The Colorado is a sister theatre to the America, which was built five years ago, opening February 10, 1917, and both houses are operated by the Bishop-Cass Theatres Company of Denver of which the officers are Oscar D. Cass, president, Edward A. Bishop, vice-president, Alvah G. Talbot, vice-president and managing director; E. E. Newman, treasurer, and Joseph S. Jaffa, secretary.

Allied with the Bishop-Cass Theatre Company in this important enterprise is the Goldwyn Pictures Corporation, represented by Samuel Goldwyn, A. S. Aronson, F. A. Gudger, F. J. Godsol, all of New York ,and C. C. Kurtz, vice-president of the Wilmington Trust Company, Delaware.

The Colorado was designed by W. E. Fisher and A. A. Fisher, architects, and constructed by the C. S. Lambie Company, under the supervision of Clarence H. Johnson, construction engineer of the Bishop-Cass Theatre Company. The interior decoration was done under Arthur R. Willett of New York, who was assisted by Denver artists.

The Colorado is built of concrete reinforced with steel. Heating and ventilation are by the Warren Webster system. By means of a huge series of motor-driven fans above the prosecenium arch, the largest of their kind ever installed in Denver, it is possible to change all the air in the theatre every two minutes.

So conveniently are the spacious entrances and exists designed and distributed that capacity crowds can enjoy the theatre without any inconvenience. The uppert part of the balcony is provided with special entrances leading to the second mezzanine promenade.

A Robert Morton Installation

The great Robert-Morgan organ places all the resources of a symphony orchestra at the disposal of the artist: violins, flutes, harps, oboes, tubas, trumpets, tambourines, chimes and also all the functions of a great pipe organ, from the thinnest faint vibrations down to the powerful diapason tones.

This perfected instrument is operated by electro-pneumatic action. It has the double-touch system, so that its four key manuals give the effect of eight. In those four key manuals are 244 keys, and there are also on the console thirty-two pedal keys, fifty push buttons and 279 tablets. It is remarkable to note that all these motions and the starting and stopping of the air vibrations are absolutely instantaneous and capable of repetition at least twenty times a second, were it possible for the organist to play it that fast. The organ chambers are built in three sections above the proscenium arch, which towers high above the main floor.

During the opening performances this organ was played by Edward Sawtelle and R. Jefferson Hall. Mr. Sawtelle came to Denver from New York as personal representative of the Robert-Morgan Company.

The concert orchestra, which is said to be the largest in any Denver theatre, is under the direction of Neils M. Dahl, musical director of the Bishop-Cass Theatres Company, whose record in choosing suitable music for motion picture programs has been eminent. Before coming to Denver Mr. Dahl played in the Copenhagen Symphony Orchestra and also in the Strand Orchestra in New York.

Promenade an Attraction

Something new and especially attractive for Denver is the mezzanine promenade through which the balcony is entered. This floor has a large opening directly over the parquet, through which nearly all of the 1,481 seats on the main floor may be viewed. In the dome above is a wrought iron chandelier with crystal ornament and the curving walls of the dome are adorned with cameo effects representing dancing, music, hunting, fishing, horticulture and other classic arts and industries.

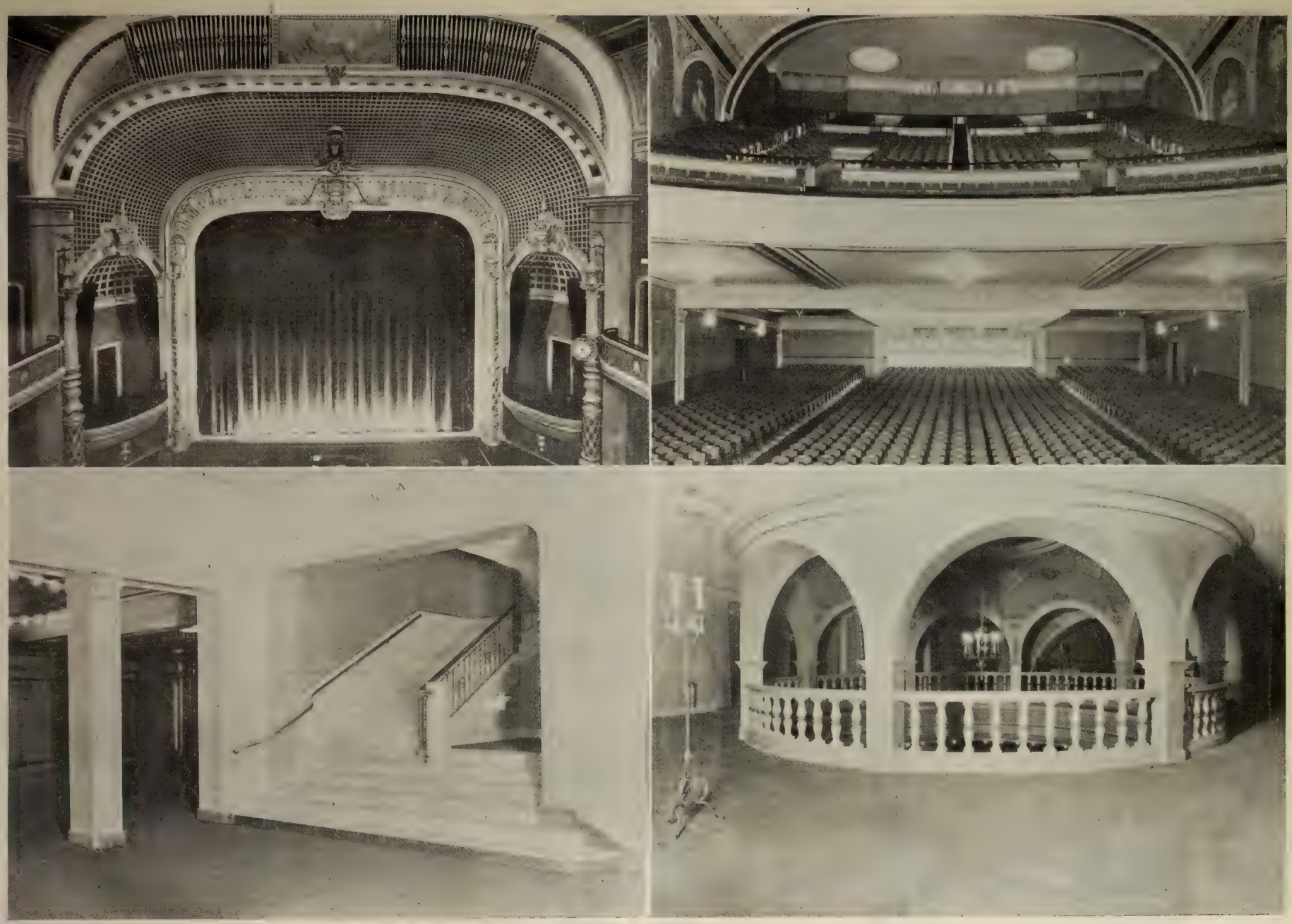
On either side of this mezzanine promenade, which looks into the main foyer on the Sixteenth street side, are imposing lounges, one for men and one for women, with the parlors adjacent to retiring rooms. These lounges are equipped with tapestried furniture, mirrors, console tables, straw-colored carpets to harmonize with the tan walls, and torchere lamps with parchment shades.

The second mezzanine is similarly equipped It is long and spacious, opening into the upper part of the balcony. Both floors can be reached either from the main floor or the building proper.

The decoration of the theatre follows Spanish renaissance design. The ceiling is blue, the walls are Spanish red, mottled with suitable ornament. Below the upper frieze are a series of arches, done in gold and ivory, displaying conventional eagles and the most characteristic of the Western animals—on one side the bear, bison and antelope, and on the other the panther, elk and mountain sheep. The front of the balcony shows ornamental motives based on the coats of arms of Ferdinand and Isabella of Spain.

From the central openwork dome of the great arched ceiling hangs a costly and gorgeous

NIGHT VIEW OF THE COLORADO THEATRE
Denver's new house, operated by the Bishop-Cass Theatre Company, and accommodating 2,526 patrons



INTERIOR VIEWS OF THE NEW COLORADO THEATRE OF DENVER

Above, at left, proscenium arch, curtains and singers' balconies; at right, the seating arrangement, looking toward rear of house. Below, at left, one of the marble staircases leading from the main foyer to the balcony; at right, a glimpse of the beautiful mezzanine promenade

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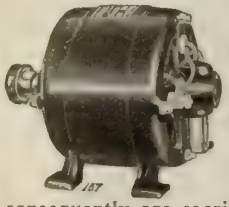

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THE COLORADO'S ROBERT MORTON ORGAN
With Edwin Sawtelle seated at the console

wrought iron chandelier with crystal lights and gilt ornament—a most imposing fixture—and the periphery of the dome can be given any tint by the system of flood lighting.

The proscenium frame is of intricate open-work pattern, with an heroic figure of Aurora, goddess of the dawn, at the top, and the coat of arms of Colorado and a classic mask worked into decorative relief at the bottom. The proscenium frame holds an inner frame of opalescent glass through which any desired color can be thrown. Masked niches above the exits also are provided with color equipment so that at any time the entire theatre can be flooded with any color of the rainbow, all lighting being controlled from the operator's booth.

The theatre is provided with several curtains. Two of rich red hang over the screen, which is of the most modern type, assuring perfect reflection of pictures. The frame of the screen is beautifully done in antique motifs of blue and gold. Lovely draperies hang on either side of it. The stage is of sufficient size for pretentious dramatic offerings. On each side of the stage, adjacent to the proscenium arch, are elevated balconies for singers. These balconies have beautiful draperies.

Powers Equipped Projection Room

The projection booth, which was equipped by the Denver Theatre Supply Company, is a marvel of modern cinematographic achievement. A battery of six powerful machines is directed at the screen. Three of these are the latest Power's projectors, one is a double-dissolving stereopticon and two are spotlights. The projection room is outside the theatre proper, and built in the court of the building. It is as if the pictures came through a long low window from some point outside; and all apparatus in which heat generates is in the open air above the room. The operator has all appliances for comfort at hand without leaving his post.

Independent Generating Equipment

The Colorado is equipped with two sources of electricity, the 220 volt city circuit and a 110 volt direct current circuit, generated with its own plant. Thus interruption of either circuit by any cause should never interfere with the showing of pictures.

Two of the projectors are used for regular work; the third is focused for shorter range, so that in case a prologue setting is being put in place on the stage, an extra screen may be dropped down in front and the show continued without delay. This projector can also relieve the others should it be necessary to make adjustments on them.

Every electric system in the great Colorado can be controlled from the projection room. Its huge switchboard is complete and efficient. An automatic rewinding machine eases the work of the projectionist, rewinding the films as soon as they are run through the projectors.

Crowds Handled Easily

The Colorado can handle crowds all the more easily because, like the America, it has two entrances, one on Sixteenth street which leads through a beautiful foyer with cove-lighting, to the parquet, and one opening from Curtis street. Both entrances are inclined planes. Impressive marble staircases rise on either side of the Sixteenth street foyer, leading to the mezzanine promenade and balcony. The doormen and ushers in the Colorado are attired in gray uniforms.

Attracting the eye above either of the impressive entrances is an electric sign seventy-two feet high, spelling the name Colorado in a brilliant pillar of light, each letter being five feet high and seventeen inches wide.

A Colorado State flag in color waves at the top of each of these signs.

More U. T. E.-Proctors Are Being Installed

The Philadelphia branch of the United Theatre Equipment Corporation, reports the following installations: Liberty Theatre, aCrbondale, Pa., Haleberg motor generator. Fulton Theatre, McConnellsberg, Pa., one U.T.E. Proctor projector. Fulton Opera House, Lancaster, Pa., one U.T.E. Proctor projector.

Three Powers for Aldine

The Motion Picture Equipment Corporation reports the following installation: Aldine Theatre, Philadelphia, three 6-E type Power's projectors, and full booth equipment.

All Simplex Parts Will Be Packed in Separate Sealed Boxes in Future

THE Precision Machine Company, 317 East 34th Street, favored us with a copy of a communication which they recently mailed to all of their sales representatives.

Appreciating its importance to every user of a Simplex projector, we are reprinting it below in full:

Gentlemen:—

Here we are with a most important announcement, and one which we feel you will welcome. And so that you can easily and quickly digest it, we will make it brief.

As you know, all the parts which go to making up our intermittent movement, are made to within a one-ten thousandth of an inch, in order to insure not only perfect fit when used in replacement instances, but to provide for long service as well.

To do this, it is necessary to maintain the strictest supervision during the manufacturing stages as well as a most minute inspection service, all of which gives us the assurance that when the parts are ready for delivery each one of them is absolutely accurate and perfect.

We have found, however, much to our dismay, that after taking every posible precaution in the handling and manufacturing of these parts, they reach the ultimate user in a different condition than when they left the factory, this being due to knocking them against one another, or otherwise scarring them in handling. This means that some men gain the impression that our parts are not what they used to be which is not the case and of course injures all of us.

Protecting Distributors

And then again, the "fake" or spurious parts that are finding their way onto the market are becoming so generally distributed, that we feel called upon to fully protect our distributors, our users and ourselves.

So we have arranged to send out all intermittent parts in separate boxes, each box sealed up tightly and each box containing detailed instructions for installing the parts contained therein. These boxes are so made up that they can be readily distinguished and are marked with distinctive markings. This program of course calls for additional labor and expense on our part which we feel, however, is justifiable, when we consider the very great amount of benefit that such individual packing and sealing will mean to us all.

And to educate our Simplex users, we plan to advertise our contemplated program urging all Simplex users to see that all Simplex intermittent parts are received in a tightly sealed container.

Commencing March 15, we will ship in boxes only and in the March 25 issue of the trade press we will advertise our new method of sending out in sealed packages. This schedule will allow you two weeks in which to move your present supply of the following items:

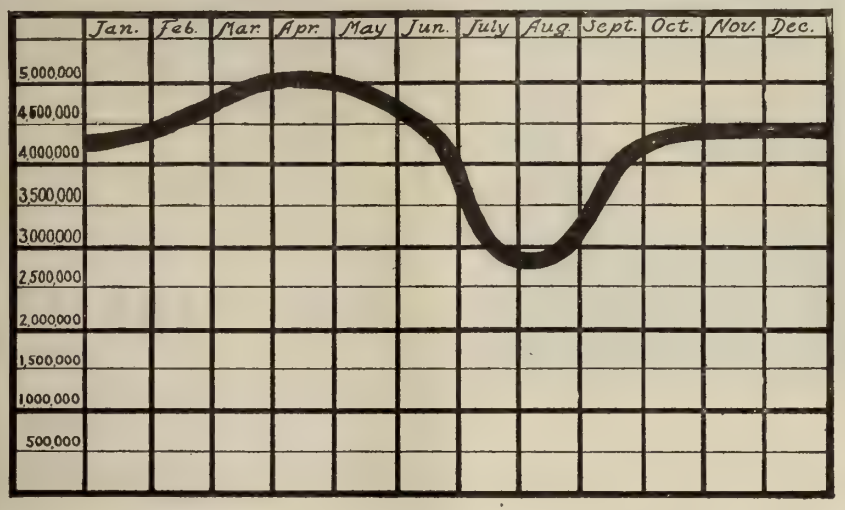
B-16	Star Wheel Cam Gear & Shaft
B-15	Fly Wheel Shaft & Gear
S-551-B	Star Wheel & Shaft
W-131-B	Intermittent Sprocket
B-4	Eccentric Bushing & Sleeve
W-145-D	Upper Feed Sprocket
W-146-D	Lower Feed Sprocket

Any supply of any of the foregoing items that you have on hand after March 25 may be returned to us carefully packed, shipment prepaid, and we will, subject to our inspection, box them up and return them to you.

Trusting that we may have your fullest cooperation in making our proposed program a success, and assuring you that the success of this program will result in unlimited benefit to us as well as to our users, we are,

Yours very truly,

PRECISION MACHINE COMPANY.



5,000,000 theatre-goers to-day
Only 3,000,000 in July

You know the answer.

It's the HEAT.

In hot weather, people won't go to a theatre that's close and stuffy. They want comfort—*cool* comfort—just as much as they want amusement.

Of course, *some* theatres will play to capacity business this summer. But they'll be cooled by Monsoon Cooling System.

Will yours be one of them?

Install Monsoons for *this* summer

Write for Booklet S-13

Monsoon Cooling System, Inc.

71 North 6th Street **Brooklyn, N. Y.**

Nine New Companies Incorporate at Albany

Nine companies incorporated at Albany in the motion picture business in New York State during the past week, these companies all being located in the metropolis, and including the following:

Ara-Bee Film Exchange, $50,000, Charles T. Reilly, Amelia Decher, New York; Adelaide French, Paterson, N. J.; Bramson Co., $5,000, N. M. and Paul Abramson, L. C. Schultz, New York; Simicoeve Corporation, $500, C. D. Coburn, S. K. Evans, J. B. Smiley, New York; Green-Bell Amusement Corporation, A. J. Halprin, P. J. Rassler, Elsie Gabay, New York; The Glorious Adventure, $1,000, M. L. Malevinsky, A. R. Walsh, Edward C. Raftery, New York; Park Music Hall, $10,000, A. A. Fleischer, Juanita Lichtenberg, M. W. Minsky, New York; Film Storage and Forwarding Corporation, $300,000, F. S. Goodridge, J. S. Livingston, F. H. Gradt, New York; Ott Sales Company, $10,000, Katherine Ott, Rudolph Miehling, New York; J. J. Bott, Jersey City; Star Serial Corporation, $20,000, H. G. Kosch, Mildred Gerst, Anna Thompson, New York.

New Accessory Concern Will Operate at Olean

Motion picture accessories will be made by the Lang Manufacturing Works of Olean, N. Y. Carl Lang, W. H. Williamson and W. Mandeville Troy are the incorporating directors.

The organization will manufacture a rewinder, the invention of Mr. Lang, who also has patents on a shutter to eliminate flickering, a carbon holder for electric lights and a friction bearing for rewinding outfits.

Book

Music That Pays

AS WELL AS PICTURES

Successful Exhibitors put real theatre music on their programs—music that really appeals. You can "book" that kind of music easily—install a Barton Orchestral Organ. Any organist can play a Barton and the results checked in at the box office are surprising.

Low prices are in effect now with terms that invite everybody in on the Barton proposition. Write today.

The Bartola Musical Instrument Co.
314 Mallers Bldg. Chicago

THE Barton ORCHESTRAL ORGAN

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166 Moving Picture by States per M..	$5.00
1219 Film Exchanges, for List.....	7.50
196 Manufacturers and Studios.....	3.50
419 Machine and Supply Dealers.....	4.00
3674 Legitimate Theatres U. S. & Can..	25.00
810 Vaudeville Theatres	7.50

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166 W. ADAMS ST. CHICAGO

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Portland's Rivoli Has a Battery of Power's

The accompanying illustration shows the projection room of the Rivoli Theatre, Portland, Oregon, with its recent installation of Power's Six B type "E" projectors. Boyd Lawrence, business representative, Local 159, M. P. M. O., is shown at the left. C. A. Kidder appears at the right.

Mr. Kidder, assisted by George Evans, the regular house projectionist, relieved by Mr. Lawrence whenever his regular duties permit

These three men have been projectionists for more than twelve years and are among the best known in their profession in the Northwest.

PROJECTION ROOM
Of Rivoli Theatre, Portland, Oregon, showing the battery of Power's projectors

The Rivoli seats over 1,600 patrons and is one of the most beautiful houses of the Northwest. Its patronage is of the better class and good films and good projection are house slogans.

Theatre Equipment Co. Handling Radiophones

The Theatre Equipment Co. is handling radiophones for theatres in the northwest territory ,and finds itself unable to keep up with the demand for the instruments.

As a feature, the company give concerts daily which are well attended. It is believed that tying the radio up with the motion pictures will have a tendency to attract crowds in spite of the prediction that privately owned radiophones will hurt the box office.

The Theatre Equipment Co., has recently taken on the Columbia National Carbons line.

Varner Will Erect New House at Lexington, N. C.

H. B. Varner advises us that he is about to erect a fifteen hundred seat house costing from $125,000 to $135,000, in Lexington, N. C.

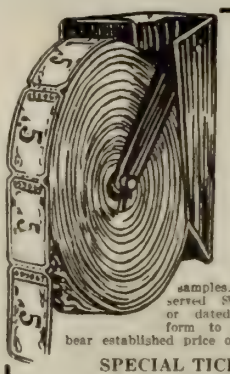
The new house will occupy the H. B. Varner home place lot on South Main street. Plans now under way by Harry Barton, a Greensboro, N. C., architect, indicate that the building will be eighty feet wide by one hundred and twenty feet deep and house three stores on the Main street front with the theatre in the rear.

The entrance will be from the lobby fronting on Main street. Fourteen offices will be accommodated on the second floor of the building.

It is expected that contracts will be awarded in time to permit of the work being started some time in April.

Ashland House Burns

The Temple Theatre, Ashland, Pa., owned by J. V. Shreck, was damaged by fire recently.



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You own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the [illegible] Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
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One Hundred Thousand....	18.00

National Ticket Co. Shamokin, Pa.

THE CINEMA

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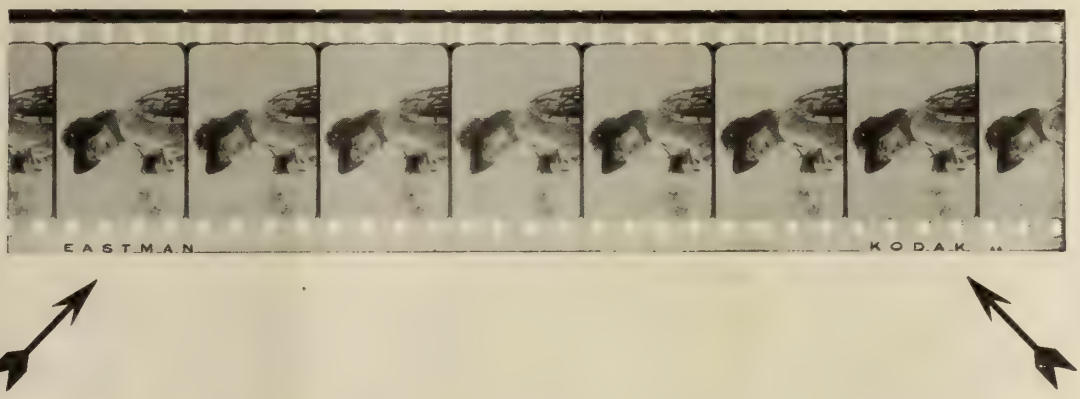

Bears the words "EASTMAN" "KODAK" —in *black* letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

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Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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OPERATOR, 15 years' experience, wants position. Reference: "Birth of a Nation," "Intolerance," "Way Down East." Wire or write Barney Ludesher, 615 South High Street, Galena, Ill.

CAPABLE MANAGER for first-run house; nothing else considered; many years' experience in every branch of the business. Either straight pictures, vaudeville, legitimate or combination houses. Prefers straight pictures. Proposition must be of some permanency in a city not less than 10,000 or larger. A young hustler that desires proposition where a man is needed to handle everything from the buying and booking to the promoting of box-office results. Gilt-edge references as to my experience, character, ability, etc. Prefer Southeast. Cannot report before May 1st. A first-class man desiring first-class proposition. Box 256, Moving Picture World, New York City.

PROJECTIONIST wishes steady position at once. Am fully capable of handling any make of equipment; know how to repair and keep the machine in first-class running condition, 6 years' experience. Also electrical experience. Best of references. Am married. Kindly state wages, etc. Address C. Walters, 408 5th Street, North Grand Forks, N. Dak.

PROJECTIONIST, fourteen years' experience, wants position in theatre where expert knowledge is required. Reference. F. C. Shivers, Lexington, Neb.

EXPERIENCED YOUNG man desires managership of summer theatre. New England location preferred. Business results assured. Box 254, Moving Picture World, New York City.

HELP WANTED

WANTED—Sign painter for motion picture theatre. Must be rapid and steady. P. Magaro, 410 Market Street, Harrisburg, Pa.

THEATRES FOR SALE OR RENT

WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 287, Moving Picture World, New York City.

THEATRE CAPACITY 800, fully equipped, moving pictures and vaudeville, in a fast growing Quebec City. Seven-day house, now showing good profit. Full particulars. Apply Leddy-McFarlane Ltd., 100 Bank Street, Ottawa.

EQUIPMENT FOR SALE

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

CAMERAS FOR SALE

NEW UNIVERSAL Liberty camera, complete with carrying cases and trunk never used. Best cash offer for quick sale. J. A. Rehkopf, Daytona, Florida.

PATHE studio camera, automatic dissolving shutter, $475; Eclair tripod, $75; Universal Camera, $200; Printer, $60. Ray, 326 5th Avenue, New York City.

MISCELLANEOUS

MOTION PICTURE OWNERS: A present day necessity. Place a publicity clock in your theatre and receive an added revenue. Satisfy your patrons and accommodate local merchants without interfering with your program. Write for particulars. Publicity Clock Co., Inc., 105 W. 40th Street, New York City.

Youngstown's Capitol Installs Simplexes

W. C. Denny, manager of the Cleveland office of the Argus Enterprises, Inc., writes that one of the most complete of the installations made by his office is that of the new 1,300 seat Capitol Theatre, Youngstown, Ohio.

The equipment consists of two Type "S" motor driven Simplex projectors, Snaplite lenses, Peerless arc controls, G. E. generator set, Spotlight and a motor driven rewinder.

Mr. Denny also announces an order secured from the Board of Education, Madison, Ohio, for a Simplex projector, transverter and a screen which are to be installed in the high school.

The Argus Enterprises also recently installed in the new 1,800 seat State Theatre, Columbus, two Simplex projectors and a G. E. generator set, while the Royal Theatre of the same city was equipped with Simplex and a screen.

Endicott, N. Y., to Have New 1,000 Seat House

The Central Theatre Company, now operating the Lyric, will build the new Central Theatre in Endicott, N. Y. The authorized capital of the company is $50,000. The directors are Benjamin H. Dittrich, S. Howard Ammerman, Eleanor K. Dittrich and Vina F. Ammerman. The house will be on West Main street.

Construction will begin in April. The auditorium will be fifty-one feet wide by one hundred and forty feet deep, and the seating capacity about 1,000. The Central will be of fireproof construction, the materials used being concrete, tile and steel. The admission will be ten cents.

New Corvallis House

Whiteside Bros., Corvallis, Wash., plan to open a 1,200 seat, $150,000 house about September 1. Building had been previously started and abandoned; but work on same has recently been resumed.

Photo-Player in Tivoli

An American Photo-player type 45, has been installed at the Tivoli theatre, Philadelphia, owned by Herbert Lewis.

Changes in Management

BIRMINGHAM, ALA.—Thomas M. James, manager of Loew's Bijou Theatre, has been transferred to Atlanta, Ga., succeeding Ralph De Bruler, with supervision over the entire Atlanta district.

POMONA, CALIF.—Smith Russell, automobile and sporting editor of *The Progress*, succeeds T. E. Hall as managing director of Belvedere Theatre.

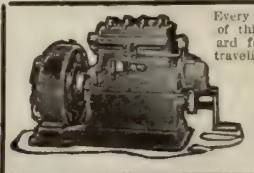
NORWICH, CONN.—Breed Theatre at 16 Main street, for the past six years conducted by Murray J. Zuckerman and Herman S. Goldfadden, has been sold to Joseph Goghby, of New York, and Philip Isper, of this city. Extensive improvements are planned. Present orchestra under leadership of James F. Drew and program of high-class pictures will be continued.

BLOOMINGTON, ILL.—Chris. Jackson, owner of Rialto Theatre, has leased it to Mrs. Chris. Taylor.

CHICAGO, ILL.—Englewood Theatre, owned by E. Thomas Beatty, has discontinued vaudeville for straight program of pictures.

MARION, ILL.—Verner Hicks is new owner of Family Theatre.

CUT YOUR COSTS IN TWO
INSTALL
CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
751 JERSEY AVENUE JERSEY CITY, N. J.



Every continent knows the dependability and superiority of this Universal 4 kw. plant—the recognized standard for motion picture work, either permanent or traveling. Also for circuses, carnivals, etc.

4 K. W. Electric Plant

Universal

Get Catalogue 30
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Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
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Is your Theatre Properly Ventilated?

If not, you are losing thousands of dollars. It is useless to complain of bad summer conditions if you are not prepared to furnish your patrons with every summer comfort. Without cost to you, our engineering department will submit a proposition for the ventilating of your theatre and you will be surprised at the low cost.

Get a copy of our bulletin on Electric Propeller Type Fans built especially for the medium and smaller size houses.

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(REG. U. S. PAT. OFF.)

B. F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASS.
Offices in All Large Cities.

There is just one big reason why Columbia Projector Carbons are used everywhere:

—they make better pictures

Incidentally they score high in economy

Write for Information

National Carbon Company, Inc.
Cleveland, Ohio San Francisco, Cal.

Building Up Box Office Receipts

IT'S A FEDERAL ELECTRIC SIGN

This beautiful Federal Electric Changeable Letter Silveray Sign catches the eye of people who pass within blocks of the theatre—its attraction board with its easily read changeable letters of raised milk-white on a strong dark background announces the special attraction for the day.

Twelve Months to Pay. Think of it! The first payment brings you the sign—you have one year to complete payments. Do not delay—Mail in coupon today for full information, price and free sketch, showing how your sign will look. No obligation.

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Please send me full information, free sketch and price of a Changeable Letter Silveray Sign for my theatre. Explain your 12 months to pay plan. (MPW-4)

Sign to project over sidewalk?.....Width of sidewalk?.....Letters on one side or both sides of sign.....
Sign to be erected flat against building?.....Sign to be attached to Marquise or Canopy?.....
Name .....City .....
Street and No.....State .....
Name of My Theatre.....

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Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

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PENNY VENDING MACHINES

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Let us show you why American Film printing is best; on your very next order.

Send us your requirements, and let us make you a special price estimate.

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9. PRICES. Reasonable and competitive.
10. GUARANTEES. Write for our unique guarantee of quality work.

RAVEN HAFTONE SCREEN

was installed in the

CAPITOL THEATRE

Broadway and 51st Street
New York City

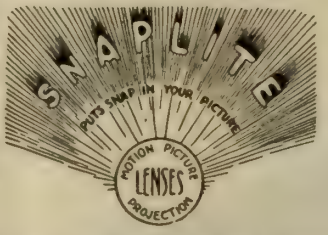
August, 1921, and is still there in regular daily use

In the March 25th issue of the Exhibitors' Trade Review we were compelled to publish the name of a competitor who by indirect statements attempted to question our claim that Raven Halftone Screen is in regular daily use in the Capitol Theatre, largest motion picture house in the world.

RAVEN SCREEN CORPORATION
One Sixty-Five Broadway **New York**

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3½ to 6 inches
$25



HALF SIZE
5 to 8¼ inches
$50

9 to 11 inches
$60

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The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

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Simplex

DEMAND THIS LABEL

GENUINE Simplex PART
Do not accept this container if seal is broken
IMPORTANT Read instruction sheet enclosed
INTERMITTENT SPROCKET
W-131-B
Precision Machine Co. Inc. New York, U.S.A
STAR-WHEEL CAM GEAR SHAFT & COLLAR
B-16
Precision Machine Co Inc. New York, U. S. A.
LOWER FEED SPROCKET
W-146-D
Precision Machine Co. Inc. New York, U. S. A
FLY-WHEEL SHAFT & GEAR
B-15
Precision Machine Co. Inc. New York, U. S. A
Eccentric Bushing and Sleeve
B-4
Precision Machine Co. Inc. New York, U. S. A.
UPPER FEED SPROCKET
W-145-D
Precision Machine Co. Inc. New York, U.S.A
STAR-WHEEL AND SHAFT
S-551-B
Precision Machine Co. Inc. New York, U.S.A

ALL SIMPLEX USERS

are hereby notified that all of the above intermittent parts and units are now boxed and sealed at the factory.

This method assures the user that these parts reach him in perfect condition and give the added assurance that they are genuine Simplex parts.

Full instructions for installing enclosed in each container.

INSIST UPON FACTORY SEALED PARTS

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NEW COLORADO

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ONE OF THE FINEST THEATRES IN THE WEST

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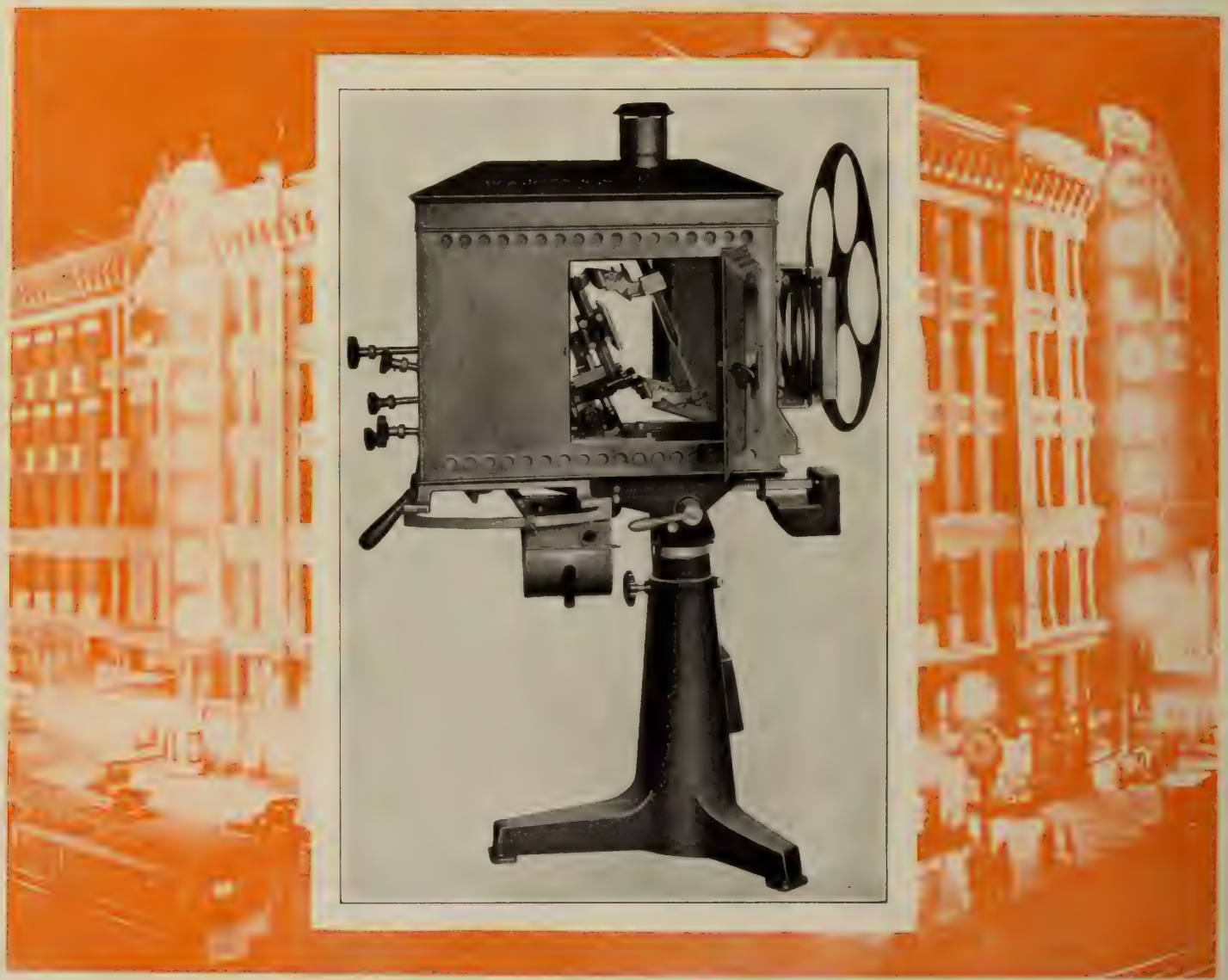

A SPLENDID THEATRE SPLENDIDLY EQUIPPED WITH

3 POWER'S 6B TYPE E PROJECTORS

AND

2 POWER'S TYPE E SPOTLIGHTS

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Playing to big business everywhere - It has a touch of spring in it!

with Colleen Moore

Goldwyn presents

come on over!

by Rupert Hughes

directed by Alfred E. Greene

A Goldwyn Picture

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Announces With Pride

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With
GARETH HUGHES
and
BESSIE LOVE

DIRECTOR
J.S. VanDyke

You Will Be Able
Shortly To Book
THIS PRODUCTION
From the Releasing
Company Handling
The **BIG** Pictures
OF THE YEAR

10 BEST PICTURES
1922
No. 1
FORGET ME NOT
BY
Henry R.
Symonds
Scenario
John B.
Clymer

Cast Includes
Irene Hunt
Otto Lederer
Gertrude Clair
William Machin
Myrtle Lind
and
Queenie the Miracle
Dog

LOUIS BURSTON PRODUCTIONS
1476 BROADWAY, N.Y. — 6060 SUNSET BL., LOS ANGELES

Get Wise!

YOU know your people want real-life comedy that keeps them laughing and starts them talking.

This is one of the laugh hits of the season. Everybody will see himself and his neighbors in it. And people will talk about it and joke about it for weeks afterward.

No finer cast was ever assembled for a comedy. Besides the featured players, there are ZaSu Pitts, Tully Marshall, Sylvia Ashton, Otis Harlan and Arthur Hoyt.

From Leo Ditrichstein's adaptation of the play by Oscar Blumenthal and Gustav Kadelburg.
Directed by James Cruze.
Scenario by Walter Woods.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Jesse L. Lasky *presents*

"Is Matrimony a Failure?"

A Paramount Picture

with T. Roy Barnes Lila Lee
Lois Wilson Walter Hiers

Louis Burston
Announces With Pride

FORGET ME NOT

With
GARETH HUGHES
and
BESSIE LOVE

DIRECTOR
J.S. VanDyke

You Will Be Able Shortly To Book THIS PRODUCTION From the Releasing Company Handling The BIG Pictures OF THE YEAR

10 BEST PICTURES OF 1922
NO. 1
FORGET ME NOT
BY
Henry R. Symonds
Scenario
John B. Clymer

Cast Includes
Irene Hunt
Otto Lederer
Gertrude Clair
William Machin
Myrtle Lind
and
Queenie the Miracle Dog

LOUIS BURSTON PRODUCTIONS
1476 BROADWAY, N.Y. — 6080 SUNSET BLVD., HOLLYWOOD, CAL.

Get Wise!

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This is one of the laugh hits of the season. Everybody will see himself and his neighbors in it. And people will talk about it and joke about it for weeks afterward.

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Jesse L. Lasky *presents*

"Is Matrimony a Failure?"

a Paramount Picture

with T. Roy Barnes Lila Lee
Lois Wilson Walter Hiers

We Pay the Bill!

New York, March, 1922

Mr. Exhibitor Everywhere

To FAMOUS PLAYERS-LASKY CORP.
Paramount Pictures
485 FIFTH AVENUE
NEW YORK

Mch. 5	Advertising in newspapers of U. S. on anniversary month bookings with free exhibitor tie-up	$ 90,000.00
Mch. 5	1 double page spread, 1 single page in Saturday Evening Post on anniversary month, urging the public into YOUR theater	21,000.00
Mch. 5	Advertising in other national magazines urging the public into YOUR theater	13,000.00
Mch. 5	Three million 24-page heralds and accessories for anniversary month furnished free to exhibitor	17,000.00
Mch. 5-31	"Go to movies month" campaign inaugurated in hundreds of newspapers by Paramount with newspapers' advertising and editorials urging the public into YOUR theater together with endorsements obtained from ministers, chambers of commerce, city officials, school officials, etc.	value unlimited
	One month's —— cash total	$141,000.00

Paid in Full

Compliments of Famous Players-Lasky Corporation to Exhibitors everywhere who book

You Get the Benefits!

PARAMOUNT'S obligation doesn't end when the contract with the exhibitor is signed. It just begins!

Back of the picture and the contract and the booking, Paramount puts its own money, in huge amounts to make that picture and that contract and that booking successful for the exhibitor. Paramount's money pours back into the stream that carries the exhibitor to golden success. Exploitation, publicity advertising on a gigantic scale and paid for by Paramount, are the exhibitor's constant assistance in the running of his theatre when he books a Paramount Picture.

Thousands of exhibitors throughout the country booked Paramount Pictures solid for the month of March.

Why did they do it?

Are these exhibitors fools or philanthropists?

Or—

Do Paramount Pictures make money for them?

You know the answer and so does every exhibitor—yes, and every producer, every exchangeman, every individual in the business.

They book Paramount ***because Paramount makes money for them.***

Ask the exhibitors who booked that solid month. Ask the public who are on the lookout for Paramount Pictures.

And Paramount Pictures make money for the exhibitor not only because they are the best and most popular pictures on the market but because Paramount spends money to help the exhibitor put them over.

Look at the opposite page! One hundred and forty-one thousand dollars spent for the exhibitor in one month!

And, in addition, Paramount inaugurated the "Go to Movies" month all over the country on an enormous scale for the exhibitor.

Just as long as Paramount Pictures hold to their own high standards—

Just as long as millions of dollars' worth of advertising sends the public looking for Paramount Pictures—

Just as long as square dealing wins—

Just as long as that, exhibitors will continue to show Paramount Pictures.

So if anyone asks you—as thousands of exhibitors have been asked—"How are other companies to maintain big payrolls and big production units if you show Paramount Pictures?"—

When anyone asks you that, tell them the answer:

Make pictures as good as Paramount!

Give the exhibitor the same kind of substantial help in bringing the public to his box-office—

And the company that does that is entitled to the business!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A true feature-
in just one reel

Rudyard Kipling's

IMMORTAL CLASSIC

THE BALLAD OF FISHER'S BOARDING HOUSE

Everyone, everywhere, knows Kipling.

Here's a powerful picture, based upon one of his most celebrated poems, with a story strong enough for a five reel feature.

It's straight drama, introducing a cast of some of the most marvellous "types" imaginable; very well done and way out of the ordinary; full of atmosphere of a new kind.

Have it screened for you at the nearest Pathe exchange.

Pathépicture

TWENTY-ONE GREAT *MERMAID* COMEDIES

for EDUCATIONAL PICTURES WEEK

April 16—23

"Exhibitors' Prosperity Week"

LLOYD HAMILTON in Mermaid Comedies

JACK WHITE, Supervising Director

ROBINSON CRUSOE, Ltd. *featuring* LLOYD HAMILTON		FOR LAND'S SAKE *featuring* LIGE CONLEY
THE VAGRANT *featuring* LLOYD HAMILTON	STEP THIS WAY *featuring* LIGE CONLEY	HOLY SMOKE *featuring* JIMMIE ADAMS
MOONSHINE *featuring* LLOYD HAMILTON	NONSENSE *featuring* JIMMIE ADAMS	THE ADVISER *featuring* LLOYD HAMILTON
ROLLING STONES *featuring* LLOYD HAMILTON		THE GREENHORN *featuring* LLOYD HAMILTON
THE SIMP *featuring* LLOYD HAMILTON	SPOOKS *featuring* LIGE CONLEY	APRIL FOOL *featuring* LLOYD HAMILTON
DUCK INN *featuring* LLOYD HAMILTON	BANG *featuring* JIMMIE ADAMS	DYNAMITE *featuring* LLOYD HAMILTON
SUNLESS SUNDAY *featuring* JIMMIE ADAMS		THE RAINMAKER *featuring* LLOYD HAMILTON
FREE AND EASY *featuring* JIMMIE ADAMS and LIGE CONLEY	HIGH AND DRY *featuring* JIMMIE ADAMS	A FRESH START *featuring* JIMMIE ADAMS and LIGE CONLEY

BOOK THEM NOW!

Educational Pictures

"THE SPICE OF THE PROGRAM

Reg. U. S. Pat. Off.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

1, 2, 3,

Gosh! What Punch!!!

EDDIE CAREWE puts red blood in them.
Look at the pictures above—can't you
hear that lash whine
—the woman scream
—the shot
—and then the silence—most eloquent of all
—then?

—and Oh Boy! What a Cast!

ALICE LAKE
KENNETH HARLAN
GASTON GLASS
ROSEMARY THEBY
NOAH BEERY
WALLACE BEERY
HECTOR SARNO

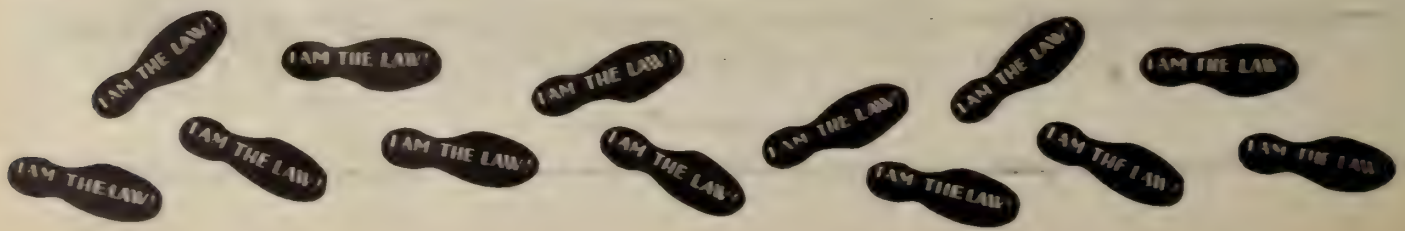
This cast will get them in. One of the greatest exploitation titles ever written and the "paid publicity" and exploitation will help.

Come in and see our big line of novelties and paper.

The Big 6 are coming

EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pr.; B. F. Zeidman, V. P.
Distributed by
AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th Street
New York City, N. Y.

I AM THE LAW!



Whitman Bennett presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel
"The Net"

Directed by Kenneth Webb Scenario by Dorothy Farnum

A melodrama of high class that smashes, grips, thrills and holds from start to finish. Has mystery, adventure, romance, intrigue. A picture that will be successful before any type of audience, anywhere, and any time.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

Leading the Field in Results

TELEPHONE VANDERBILT {9795 / 9839

OTT SALES COMPANY

522 FIFTH AVENUE

NEW YORK CITY

March
Thirteenth,
1 9 2 2.

Mr. C. A. Kracht,
Moving Picture World,
516 - 5th Avenue,
New York City.

Dear Mr. Kracht:-

Since introducing our first product, The Ott Film Scraper and Moistner, you will be interested to know that Moving Picture World has brought us more returns than any other moving picture trade paper.

This is true in spite of the fact that two other trade papers carried our advertising before you did. We have keyed our advertising and are sure that the returns received are exactly as indicated above.

This wonderful showing of your paper prompts us to place the first advertising on the new Ott Film Cutter and Patching Machine with you.

The circulation of Moving Picture World certainly must be very wide, as we have received inquiries and orders from individauls in the trade from all over the United States, Canada, Japan, Italy and other European countries.

Wishing you continued success,

Very truly yours,

OTT SALES COMPANY, INC.

Per. Rudolph Miehling
Pres.

M/BHS

Largest PAID Circulation in the Field—11,198

AN EXPRESSION OF THANKS

CLASS OF SERVICE DESIRED

Telegram	
Day Letter	
Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired: OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Receiver's No. X

Check 111 PD

Time Filed 3:30 P

LOS ANGELES CAL MARCH 30 1922 111 PD DL

MACK SENNETT,
1712 ALLESANDRO STREET.

THE REMARKABLE SUCCESS OF YOUR "MICKEY" AND "MOLLY O" PROVE BEYOND QUESTION YOUR CONTENTION THAT THE FIRST ESSENTIAL OF A GREAT MOTION PICTURE IS "ACTION."

IN LOOKING OVER THE FIELD FOR A MAN WHO COULD FURTHER DEMONSTRATE THE SOUNDNESS OF YOUR THEORY WE SELECTED DIRECTOR HENRY LEHRMAN, WHO OWES MUCH OF HIS SUCCESS ALONG THESE LINES TO HIS LONG ASSOCIATION WITH YOUR ORGANIZATION.

THE RESULT WAS "REPORTED MISSING," STARRING OWEN MOORE, WHICH WE BELIEVE IS THE GREATEST ACTION PICTURE EVER MADE.

THE INDUSTRY OWES A VOTE OF THANKS TO MEN LIKE YOURSELF WHO ARE NOT ONLY VOICING THEORIES, BUT ARE PUTTING THEM INTO PRACTICE FOR THE GOOD OF THE BOX OFFICE.

MYRON SELZNICK

NEW YORK 3:30 P

WESTERN UNION TELEGRAM

NUMBER

CHARGES AID

FOR QUICK SERVICE ANSWER BY BEARER

Mack Sennett,
1712 Allesandro St.
L. A.

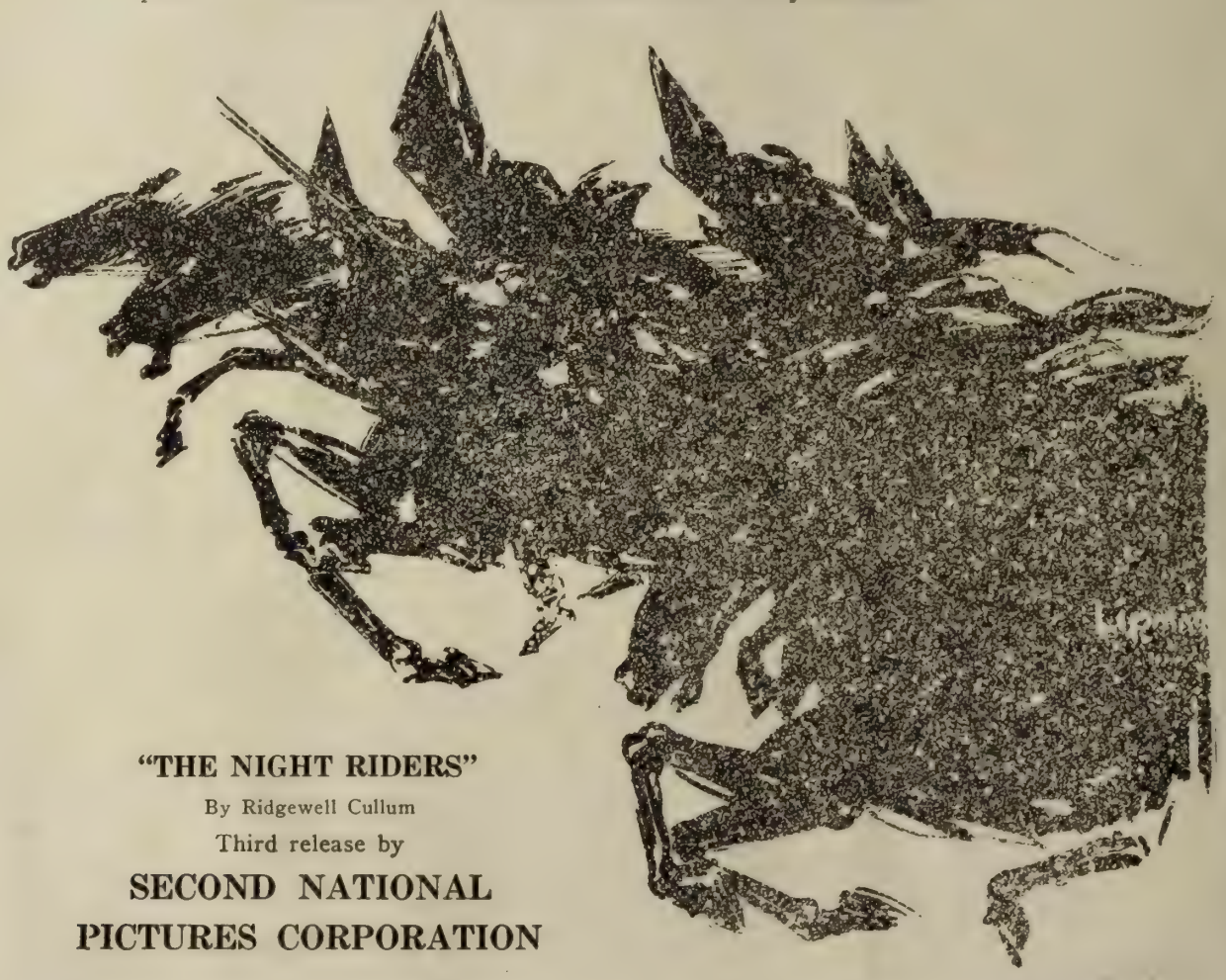
SELZNICK PICTURES

Distributed by SELECT

SHADOWS

in the light of the moon!

What did they mean? Why did they fill the law-abiding people of a Northwest community with terror until the real he-men of the region formed a posse to run down the band of murderous marauders led by Red Mask?



"THE NIGHT RIDERS"

By Ridgewell Cullum

Third release by

SECOND NATIONAL PICTURES CORPORATION

is one of the supreme examples of the best that can be done with moving

SHADOWS

on the silver screen to thrill, delight and entertain lovers of red-blooded photodramas.

OTHER RELEASES:

"Her Story" "David and Jonathan"

Second National Pictures Corp.

140 West 42nd Street **New York**

LEWIS J. SELZNICK presents

Elaine Hammerstein

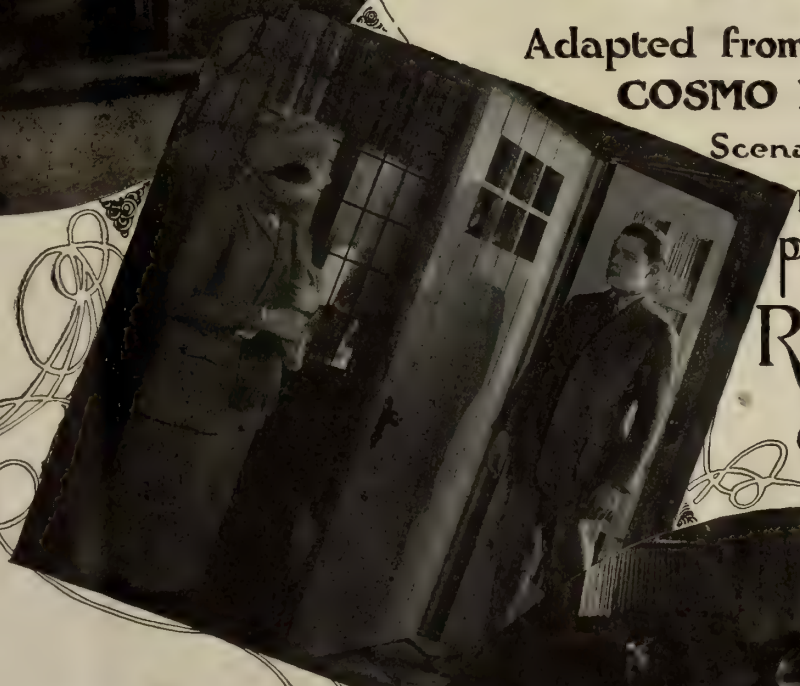
in

"Reckless Youth"

Adapted from the story by
COSMO HAMILTON

Scenario by
EDWARD J. MONTAGNE

personally staged by
RALPH INCE



The Screen's Brightest Star in Her Greatest Photoplay.

A Big Dramatic Triumph, Pleasingly Tempered With Light Comedy Touches and Deep Human Interest.

A Lavishly Staged Production, Brilliantly Acted.

MARCUS LOEW
You Have Immortalized the Photoplay in Producing and Distributing
THE FOUR HORSEMEN OF THE APOCALYPSE
A WISTARIA PRODUCTION
LADY GODIVA
FOUNDED ON THE FAMOUS POEM BY
LORD ALFRED TENNYSON
PRESENTED AND DISTRIBUTED BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT
THROUGH PATHE EXCHANGE, Inc.

AT LAST! One of the Most Sensationally Famous Incidents of All History Made to Live Again.
SMASH! An Act that Rang round the World. A Deed that Resounded through the Centuries. An Exploit Immortalized by Lord Tennyson's Master Work.
IT'S HERE! Celebrated in pageant and Song; by Stage and Story, and Now on the Screen! One of the most Startling Sacrifices Womankind Ever Faced.
CRASH! Go Box Office Records when Theatres Show how England's Most Beautiful Woman Rode Unclad Through the Streets of Coventry to Save Her People.
ASSOCIATED EXHIBITORS

A World's Record

Fifty Continuous Days as the Feature Attraction at the Symphony Theatre of Los Angeles

Box-office high mark exceeded in thirty cities.

Capacity houses in every theatre where it has played.

That's the way exhibitors are coining money on the overwhelming popularity of Harold Lloyd in "A Sailor-Made Man"

Exceeds in actual box-office performance all the previous Harold Lloyd hits.

HAL ROACH *presents*
THROUGH ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT

HAROLD LLOYD
in
A SAILOR-MADE MAN

A FOUR REEL FEATURE COMEDY

PATHÉ DISTRIBUTORS

FOREIGN REPRESENTATIVE FOR ASSOCIATED EXHIBITORS SIDNEY GARRETT

Her escapades rocked society to its foundations, but bought protection on the stock market.
She thought her escape safe, but she was observed.
The romance of a mushroom millionaire and a lovely bud from the social hothouse.
William Fox presents Pearl White in —
Without Fear
Story by Paul H. Sloane
Directed by Kenneth Webb
SEE the hot furnace of high society.
SEE money mart and marriage mart in deadly conflict.
SEE social pride crumble as love picks the outsider.
Red blood wins when blue blood turns yellow.
Civilization abolished slavery – but society sells its daughters to the highest bidders.

WILLIAM FOX

presents

JOHN GILBERT *in*

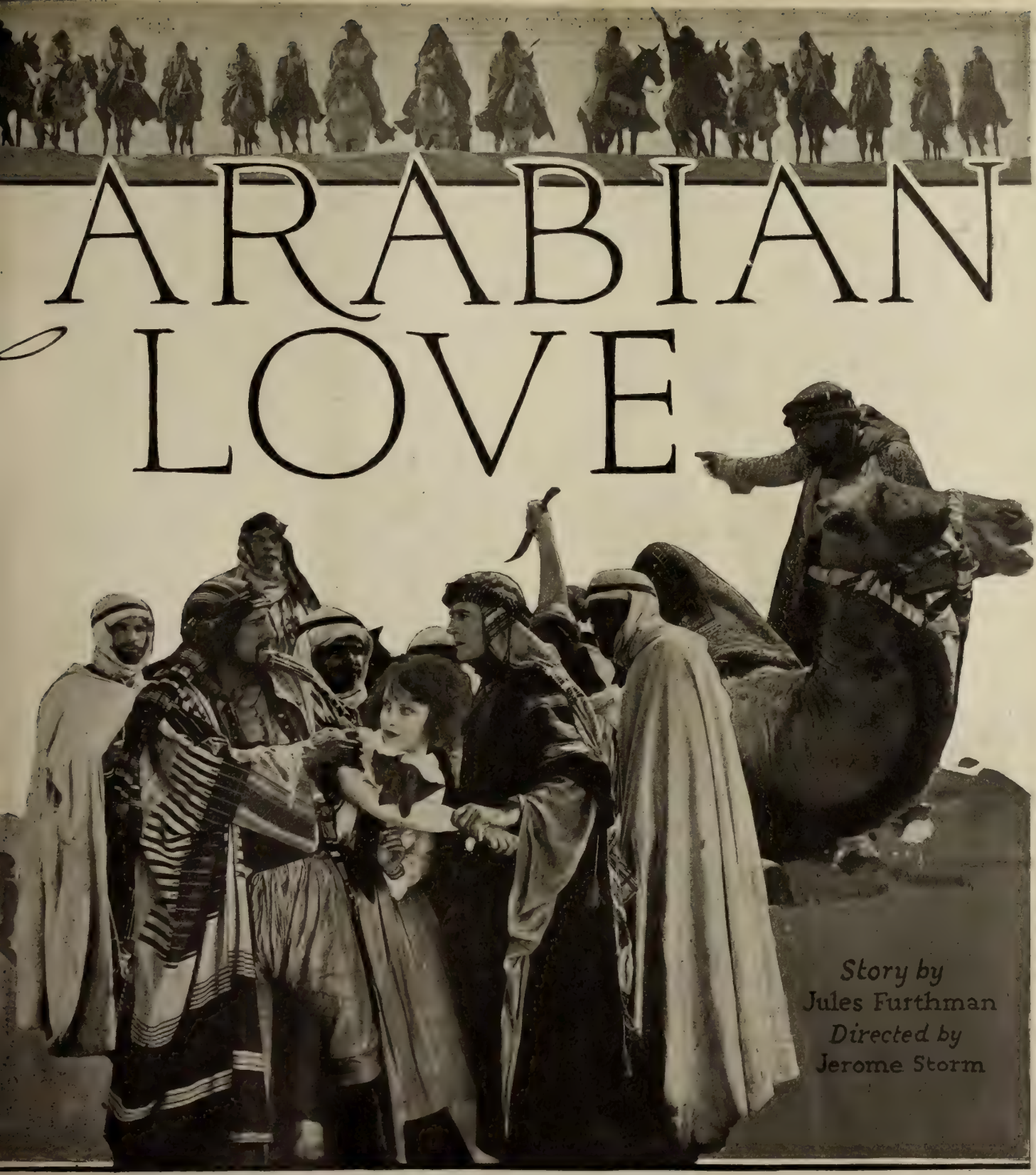
WHERE YOUTH CALLS AND HOT BLOOD SURGES

He spurned life, but raced with death for love.

She set the trap, but fate baited it with her own heart

And the Arab spun his web to catch them both

ARABIAN LOVE



Story by
Jules Furthman
Directed by
Jerome Storm

AMID THE SAND-SWEPT STRETCHES OF THE DESERT

The man-young, romantic hot blooded, daring all. / The girl-a beautiful prize. The foe-crafty Arab tribesmen.

The place-the desert-alluring-menacing-cruel

WARNER BROS.
present

VERA GORDON

in

"Your Best Friend"

PRODUCED BY
HARRY RAPF
DIRECTED BY
WILLIAM NIGH

Another Box-Office Bulls-Eye!

"YOUR BEST FRIEND"

featuring

VERA GORDON

Unanimously Acclaimed by the Press and Jules Mastbaum, President of the Stanley Circuit, As One of the Seasons

GREATEST DRAMATIC BOX-OFFICE ATTRACTIONS

WARNER BROS.

1600 BROADWAY, NEW YORK, N.Y.

PYRAMID PICTURES INC. presents

My Old

Kentucky Home

By Anthony Paul Kelly Directed by Ray C. Smallwood

A Ray C. Smallwood Production

With an all-star cast including

SIGRID HOLMQUIST MONTE BLUE
MATTHEW BETZ LUCY FOX
JULIA SWAYNE GORDON

This is a production with one of the greatest patronage-attracting titles ever placed on a motion picture.

A production of a big, forceful, able director whose record is based upon the playing achievements of his pictures and not upon personal publicity placed for him by press agents.

A story that is "human heart stuff;" that is romance at its cleanest and best; that contains no soiled sex stuff. A love story fine and sweet and wholesome; a racing drama with the flash and thunder of hoof-beats. A melodrama for the ground floor as well as the gallery. A mother story for everybody, with all the legitimate sentiment of human beings and no implausible hokum.

Seven months were devoted to production and to getting the best that was in such fine players as Monte Blue, Sigrid Holmquist, Julia Swayne Gordon, Lucy Fox, Matthew Betz, Arthur Carew, Billy Quirk, Pat Harrington.

A picture you need now; a picture full of box-office; a picture you will remember for months after you have played it. Prints are on the way to the branches now for release April 9.

A Pyramid Picture!

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

PYRAMID PICTURES INC. presents

Queen of the Moulin Rouge

From the world-known play
By PAUL M. POTTER

A Ray C. Smallwood Production

WITH AN ALL-STAR CAST

The Famous "Red Mill" in Paris!

The beautiful Martha Mansfield as the "Queen."

The play known in every city and town on the map of North America.

The gowns and costumes from France!

The girls from Uncle Sam! Cheers! !

The production timed for release in the late spring just when the exhibitors of the country need it and want it the most.

An all-star cast and a great big make-'em-all-talk picture with a whale of a title.

It's another Pyramid Picture!

American RELEASING CORPORATION

WALTER E. GREENE, President F. B. WARREN, Vice-President

PYRAMID PICTURES INC. presents

Betty Blythe

in

SHOULD HUSBANDS KNOW?

From Anna Katherine Green's
Great Society Drama *"The Mayor's Wife"*
Directed by KENNETH WEBB

Bless your heart, here's a star who *is a star.*

Star of "The Queen of Sheba." Featured in Rex Beach's "Fair Lady." Always winning extraordinary personal notices in each picture in which she appears.

A *real* star hailed by exhibitors all over the world. Hailed as an amazingly beautiful, draw-them-into-the-theatre personality by Motion Picture NEWS, Moving Picture WORLD, Exhibitors' TRADE REVIEW, Exhibitors' HERALD, VARIETY, HARRISON'S REPORTS, New York STAR, FILM DAILY.

An emotional drama. A society drama. A touch of mystery. An entrancing beauty and a director who knows just what to do with such a story and such a personality.

Also ready for late spring release.

Also: Another Pyramid Picture!

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

"A Rattling Good Film!"

—Detroit News

The Detroit papers are definite in their praise:

The Detroit News says:

"This is a rattling good film. There is action every minute. It is a story of strong men in great open places. Done with originality."

The Free Press says:

"It's a picture of swift action. The situations quicken the pulse. The beautiful scenic shots make it a production of charm and interest."

The Journal says:

"Anita Stewart rides, swims, shoots and wears costumes from riding habit to evening gowns. All this in a series of highly interesting happenings that keep the interest tense until the last flash."

It's the Same Story Everywhere!

When They All Say It's Good—Book It!

Speaking of Louis B. Mayer's presentation of

ANITA STEWART

in

"A Question of Honor"

A Ruth Cross novel from the Peoples Home Journal
Directed by Edwin Carewe
Scenario by Josephine Quirk

A FIRST NATIONAL ATTRACTION

"A Heart Throbbing Drama Full of Thrills"

That's the consensus of opinion of newspaper reviewers and trade experts. Read what they say of a picture that is making good everywhere.

FAR ABOVE ORDINARY

"Far above the ordinary play. A heart throbbing drama with a joyful ending."—*Portland, Oregon, Journal.*

THRILLING TRAIN WRECK

"The train wreck certainly is a thriller and the boat chase down the rapids toward a waterfall is very exciting. Unusual twists to the plot. The acting is unusually good."—*Portland Telegram.*

A STRONG PICTURE

"A strong picture that proves quite convincingly that love never dies. The story is replete with thrilling wrecks and daring rescues. The two big scenes of the picture are a railroad wreck in which a fast-moving train plunges off a bridge into a stream many feet below and a river scene wherein the hero attempts to rescue his wife's second husband from his suicidal plunge over the falls. Aside from its melodramatic possibilities the story of love never dying is most entertaining and pleasing. There is a strong current of love throughout that draws the skeins together in the aid for a happy fade-out."—*Atlanta Georgian.*

BIG HEART INTEREST

"A good heart interest drama. King Vidor is strong for the simple virtues of love and faith and expresses them. There is a thrilling train wreck and a picturesque and vivid rescue scene. It inspires sentiment and romance."—*Motion Picture News.*

APPEALS TO LADIES

"A splendid audience picture and one that will appeal especially to the ladies."—*Exhibitors' Herald.*

ACTION IS RAPID

"Rapid action and a liberal assortment of thrills. Lloyd Hughes does sincere work and Madge Bellamy is appealing."—*Exhibitors' Trade Review.*

Speaking of

KING VIDOR'S

presentation of

"LOVE NEVER DIES"

From "The Cottage of Delight," by Will N. Harben; directed and adapted by King Vidor; featuring Lloyd Hughes and Madge Bellamy.

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

Box Office Receipts Equal

"I'm tired of washing dishes and I'm going to leave you."

Drama of Dirty Dishes Cleans Up

Herbert H. Johnson, Luna Theatre, Lafayette, Ind., reports:

"'The Song of Life' equaled the biggest attendance record and the biggest box office record in this theatre seating 1,100. It struck a sympathetic chord particularly in the hearts of wives and mothers. It stressed the idea of 'dishes and discontent' and could not have hit a better angle.

Louis B. Mayer Presents

THE

JOHN M. STAHL

Production

THE SONG

Exhibitor's Biggest Record!

"Your mother shot him. She must go to jail."

"Hits Close to 100 Per Cent. Mark"

"The story value of John M. Stahl's latest production is near the hundred per cent. mark. It is a different treatment of an attractive theme. It is a splendid screen drama, which never fails to convince, and because of this quality of sincerity, it stamps Mr. Stahl once more as a director of unusual merit.

"Mr. Stahl gives us a mother who lives to redeem herself for a wrong done to her child in babyhood. He paints the pathos of this woman's life in rich colors; he shows the pitiful tenderness of her soul as she tries to win back her son's love and yet keep her identity hidden from him. She sees this son's wife on the point of making the same mistake which she made in her earlier life. She understands the longing that fills the girl's soul when her life is but a drab existence in the New York tenement district, and her heart calls for a life of gayety and pretty things to wear.

"A shooting brings about the denouement. The husband shoots the man who is winning his wife away from him, and the old lady, still keeping her identity hidden, tries to shied him. Here are some police court scenes which rank with those in the foremost of the 'crook' plays. The climax is one of real power; it is dramatic conflict of the highest type.

"Director Stahl rounds out his production by some comedy scenes, in which a monkey with the funniest face and mannerisms the screen has ever seen, plays a leading part. Little curly-headed Richard Headrick helps him along."—*Motion Picture News.*

AN APPEALING LOVE THEME

"An interesting theme well handled. The ever-appealing theme of mother love is sympathetically and beautifully told. Bits of comedy are well placed. The story abounds with pathos and appealing scenes. The cast is excellent."—*Exhibitor's Trade Review.*

PATHOS, TRAGEDY AND HUMOR

"There is pathos, tragedy and humor of the popular sort that marks it as an audience pictures."—*Moving Picture World.*

LOUIS B. MAYER PRODUCTIONS

FIRST NATIONAL PICTURES

Story and Direction by John M. Stahl
Screen Version by Bess Meredith

OF LIFE

Business Reports

CALLS IT WONDERFUL

Patrons thought it wonderful. Broke every attendance record for a Constance Talmadge picture. Box-office business big.—*Harry Watts, Strand Theatre, Omaha, Neb.*

BUSINESS VERY BIG

Business was big all week. Two days especially big. Audience delighted.—*Jay Dundas, Strand Theatre, Sioux Falls, S. D.*

BIG—EXCELLENT

Big attendance, excellent business. Audience liked it thoroughly.—*W. E. Dunbar, Riviera Theatre, Knoxville, Tenn.*

GOOD BUSINESS

Audience liked it very much, good business.—*Gus Metzger, Rivoli Theatre, Portland, Ore.*

EVERYONE LIKED IT

Audiences thoroughly enjoyed the picture.—*C. A. Niggemeyer, Shubert Theatre, Milwaukee, Wis.*

Joseph M. Schenck presents

CONSTANCE TALMADGE

in 7 reels of joy and laughter
by John Emerson-Anita Loos

"Polly of the Follies"

Photographed by Roy Hunt

Technical Directors, Willard M. Reineck and Lawrence Hitt

A First National Attraction

FIRST NATIONAL PICTURES

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

APRIL 8
1922

The Right Way

HOLLYWOOD is a name applied by persons living outside California to most any place in that state where moving pictures are made. To the general public, and especially to the daily newspapers, Hollywood also is a synonym for moving pictures, and the mention of the name conjures to the mind a community of stages, studios and bungalows peopled with players, stars and directors exclusively.

As a result of the advertising which Hollywood managed to get for itself, and the advertising which sensational newspaper correspondents heaped upon it in inundating quantities, the general public saw a colony which lived to the tunes of jazz, which was hectic, uncontrolled, rich, wasteful, careless of life and minus a moral sense. Hollywood grew into the public mind as a modern Babylon with Sodom and Gomorrah trimmings, and then the ground was all set and ready for the public condemnation which followed a divorce, a fatal orgy and a mysterious murder.

The public was right in condemning the Hollywood of fiction.
The public was wrong in condemning the Hollywood of fact.

The right remedy for a situation of misrepresentation was to turn on the light of truth and systematically set about to advise the public of the facts. This remedy is being applied by a group of straightforward, responsible men and women, composing the Screen Writers Guild, who, with articles by authors whose names command attention, are telling the truth about Hollywood to the world at large. Such men as Robert Wagner, George Ade, Rupert Hughes, Frank A. Woods, Louis Sherwin and a score more are supplying the material and the newspapers are printing it. This work should receive the hearty support of the entire industry as its results will be of tremendous benefit to all the industry.

To further this campaign and make it available for local use we will, beginning in our next issue, reprint in short and usable form the main points of these articles. Exhibitors can secure their use in their local newspapers because the newspapers generally desire to play fair, and the famous names which sponsor the articles justify their use as news features.

We commend most heartily the constructive work of the Screen Writers Guild and adopt this method of co-operation as our part of the movement. We believe it is the right way to secure the widest possible publication of the truth, and we will be glad to hear from exhibitors as to the reception the material finds in their local newspaper offices.

Arthur James

High Spots in the Week's News

A SPECIAL telegraphic dispatch to Moving Picture World gives details of the Kansas M. P. T. O. convention. The organization will have a business manager and an office. An exhibitor's dues of $52 will be exempted if he runs a certain number of advertising slides approved by the organization. Round table discussions are planned, lower rentals sought and group selling and advance payments deplored. The conference with ministers comes to an unsatisfactory conclusion when the clergy tells the theatre owners that they will incur the public wrath if they antagonize the church by opposing church picture shows. George Levy, former Denver industrial commissioner, says that the advertising of salaries like that reported paid Will Hays is advertising the delinquencies of the industry.

* * *

Pressure is being brought to bear on the Senate Finance Committee to have it recede from its stand contemplating the imposition of a rate of one-half cent a foot on film stock. A bitter fight is promised. Representatives of the motion picture industry urge that this rate be cut in half, while Senator Lodge of Massachusetts is said to have appeared before the committee in opposition to their proposal, in behalf of the Bay State Film Company of Boston.

* * *

With the sales of radio sets increasing day by day, a new opportunity for the wide dissemination of propaganda has been afforded. George Arliss used this medium last week to attack stage and screen censorship, speaking from Boston. His words covered a range extending as far as Canada, Wisconsin, the Carolinas and vessels out at sea. Incidentally, this sudden popularity of the radio furnishes a problem for the exhibitor.

* * *

In an effort to learn children's preferences in motion pictures a series of free entertainments have been given by the Chicago Board of Education. More than 4,500 persons attended and enthusiasm ran high, but the stunt wasn't so successful in showing the tastes of the little ones. Equal applause was accorded pictures of the children themselves, a comedy, pictures of sardine fishing, nature pictures and a trained animal feature, while a sort of glorified geography lesson about Egypt and views of Princess Mary's wedding didn't go so well. Perhaps the greatest uproar started when a picture showed a turtle poking its head out of its shell and then drawing it in indignantly.

* * *

Pictures of "Babe" Ruth swinging his massive bat will be missing from the screen if news weeklies generally follow the plan of William Fox to henceforth ignore baseball games, radio news and other pastimes in direct competition with the picture theatre.

* * *

One of the greenest spots on earth was the dining salon on the second floor of the Ambassador Hotel, Los Angeles, on the night of St. Patrick's Day. P. A. Powers played host to scores of film people and "did it up green," from olives to the Irish songs by entertainers. It is said that Chamber of Commerce pictures of the event will be broadcasted to prove California a fertile spot. No earthquakes interrupted the festivities.

* * *

Insurance Commissioner Smith comes out with the declaration that laws governing picture shows in Maine are being grossly violated all over the state. The question is whether the blame should be put on exhibitors or lax and ignorant municipal officials, he says.

* * *

Nationally known people will address a southeastern conference called by the Better Films Committee of Atlanta for April 28 "to consider constructive means of bettering motion pictures through promotion of better films and co-operation with exhibitors."

* * *

Last Saturday night was "Razz Night" at the Hotel Biltmore, New York, when prominent film men attended the A. M. P. A. Naked Truth Dinner and heard themselves and their ways held up to innocuous ridicule. The publicity and advertising men took as many slams at their bosses as there are close-ups in some stars' films.

* * *

East Aurora, N. Y., home of the late Elbert Hubbard and the Roycrofters, has voted in favor of Sunday picture shows. The local theatre is the Millard Fillmore.

* * *

A record long distance flight of fancy may have been that publicity story submitted to Moving Picture World this week. Exactly 894 words in length, it was edited down to 113 words without losing anything of interest. Pity the poor copyreader!

Censor's Authority Is Still Further Curbed

Toledo, O., March 29

By Wire to MOVING PICTURE WORLD

The authority of Mrs. Evelyn Snow, chief of the State Division of Film Censorship, was still further curbed today when Governor Davis appointed an advisory censorship board which will act as a court of review in disputes.

Members of the new board are Mrs. W. H. Sharp, former president of the Ohio Federation of Women's Clubs; Joseph Schoenthal, philanthropist, and Robert Schryver, president of the Citizens' Trust and Savings bank. All are from Columbus.

The appointment of the board was in accordance with the provisions of the reorganization bill, which dissolved the old three-member censorship board and substituted for it a division chief, two assistants and an advisory board. Court action was planned by the film people if the advisory board was not appointed.

The Battle Against Falsehood

THE campaign suggested by the American Releasing Corporation, through its officers, Walter E. Greene and Fred B. Warren, has both teeth and claws in combating falsehood campaigns against the moving picture industry. In an informal bulletin, in which the plan is outlined, specific replies to false statements are given to enable the exhibitor to make his answer prompt and therefore doubly effective. The campaign also outlines a list of key cities with important men named as capable of handling for distribution trailers in "steady, unbroken vigorous campaigns." This is the second campaign plan having as its object vigorous defense of the screen and its people, and we commend it to the attention of the entire business. A. J.

Business Head for Kansas Showmen; Ad Slides to Help Meet Expenses; Round Table Discussions Planned

Van Praag, Re-elected, to Fight Music Tax—Cordial to Will Hays

WICHITA, Kans., March 28.
(By wire to Moving Picture World)

WHAT was said to be the most important and interesting convention ever held by the M. P. T. O. of Kansas, came to a close today. More business was transacted and more done for the exhibitor than at any previous convention ever held in the Sunflower State.

The principal speaker at the banquet last night was George Levy, former industrial commissioner of Denver, who spoke on "What the Public Owes the Exhibitor." Parts of his address were:

"What is the condition which causes in almost every town this ungodly agitation, which causes censorship, Sunday closing and Blue Laws?

"But to advertise your delinquencies is wrong, as you do when you pay someone such a fabulous salary as that given Will Hays. The answer to your problems lies plainly with yourselves. The public is keen about the situation in the motion picture industry and the public does owe the exhibitor a great gratitude for the high class recreation which you furnish them in high class surroundings.

"Censorship has been made necessary by the negligence of the exhibitor to censor his pictures before they are thrown upon the screen.

"My investigations as a public official have disclosed, except in rare cases, that the exhibitor does not have an extra penny to call his own in proportion to his investment and amount of business done."

Tuesday's Session

Those elected to the executive committee are A. E. Baker, Kansas City; Stanley Chambers, Wichita; Harry McClure, Emporia; Roy Burford, Arkansas City, and R. G. Liggett, Kansas City.

The suggestion was made and adopted by the members to hold round tables at the next convention. At these round tables owners of like theatres will discuss their particular problems.

A delegation of ministers from Arkansas City met a committee of exhibitors with reference to the churches showing pictures in opposition to the exhibitors. The organization did not object to churches showing educational pictures, but did not believe the church should commercialize itself. The outcome of the meeting between these two committees was that the exhibitors should not be antagonistic toward churches and school running pictures, for it would create ill will and exhibitors would lose public sympathy.

Probably the most important step forward was the new system of operating and maintaining the association. Heretofore, the work has fallen on a few executives who are theatre owners and have a large amount of personal work. Under the new plan each exhibitor's annual dues will be $52, a business manager will be hired, an office rented and operated under the chief executive members of the association. The exhibitor who runs slides of a concern which pays the organization a certain sum each year will be exempt from his dues. The appointment of the business manager, who will handle all business of the association, was left to the executive committee.

Among the resolutions submitted was one urging of all exhibitors to show Movie Chats. The committee was opposed to special weeks and the showing of any salacious films. They wished to discourage the screening of foreign made films in Kansas.

Committee in Rentals

Reduced film rentals received a great deal of attention. One large producing company wired that it would stand back of the exhibitor concerning lower film rentals. This promises to create a new era in the exhibitors' end of the industry in this section, if not all over the country. A committee was appointed by the president to act on adjustments of film rentals. Those appointed are R. G. Liggett of Kansas City; Royford of Arkansas City; R. H. Holmes of Emporia and J. P. Everett of Paola.

At the open meeting with the exchange managers of Kansas City, letters read from eleven managers promised not to serve non-theatrical houses with pictures without the consent of the exhibitor in that town. The film companies also indicated discontinuance of the practice of allowing booking agencies to handle further distribution of their product. Group selling of films was also deplored and members pledged to unite in refusing to consider noncancellable contracts.

Denunciation of the advance payment plan was set forth by the theatre owners and it was suggested the association look after price scaling and exhibition values for the members of the organization.

President M. Van Praag called the first session to order shortly after 11 o'clock on March 27 and introduced Mayor Wallace C. Kemp, who paid exhibitors a high tribute. S. A. Handy responded to the mayor's cordial address of welcome.

Mr. Van Pragg submitted his report. It read, in part:

"The past year has been a hard one. Business has been off terribly. We have all suffered, but, after all, the commercial readjustment that has been going on is not without certain bright and encouraging aspects.

"Many strong declarations have been made in the past relative to the necessities of dropping from stardom many players who have been placed in a stellar position through bad judgment or accident. For a long time the thought of the industry on the subject was well defined, yet no change was effected. Then the depression, the public, and in turn the exhibitor, became more insistent upon merit and the result has been a march back to position.

"The reforming touch of the depression has been felt elsewhere in the studio, and again things have been accomplished which under other conditions may have taken years to bring about. Stricter and more economical methods of exchange operation have been forced upon the distributing organizations and the cost of operation is now a subject prominently in the mind of every exchange manager who has any hope of continuing in his job.

Van Praag Lauds Hays

"During the interim between our last convention and this, a member of President Harding's cabinet, I mean Mr. Will Hays, has been employed to head a new association of producers at a fabulous salary. To my mind the publicity given Mr. Hays and his reported fabulous salary through the press has done more harm to our industry than any single thing done this year. I recall last week seeing in a news weekly a title 'Hays becomes Landis of the movies.' With the editor of that title and the producing corporation which distributed it I beg to disagree. Mr. Hays is the Landis of the producers, for there is no Landis of the exhibitor.

"However, Mr. Hays is a very wonderful man. I have had the pleasure of meeting him personally and was very much impressed by his wonderful personality, and we need men like him in our industry, and I sincerely hope and believe that under his direction many of the evils and abuses that exist in the producing and distributing end of our business will be corrected, and that his heading the producers will probably gain back some of

(*Continued on page* 611)

Colleen Moore Defends Motion Picture Folk in Talk Broadcasted by Wireless

CENSORS and scandal-mongers, First National says, would have learned a truth or two last week if they had been "listening in" on several addresses that were flashed through the air from the Kinema Theatre, in Los Angeles.

The occasion was the opening of the new radio telephone installed in the Kinema, which is the largest house operated in Los Angeles by the West Coast Theatres, First National franchise holder. The mayor of Los Angeles, screen stars and other celebrities took part in the ceremonies. Those who sent out the radio conversations were Colleen Moore, a member of the stellar cast of "The Lotus Eater," a John Barrymore production, directed by Marshall Neilan and released by First National; Mayor George Cryer, A. L. Gore, president, and Sol Lesser, vice-president, of the West Coast Theatres, and Jack Retlaw, assistant general manager of director of advertising for the company.

Mexico City, Honolulu, Denver, Seattle and other points within a radius of 2,000 miles from Los Angeles "listened in" as Mayor Cryer spoke on the beauties of Los Angeles and Colleen Moore defended the motion picture industry.

The inauguration ceremonies began at 7.15 p. m. with Mayor Cryer, the guest of honor, as the first speaker. Mr. Cryer was followed by A. L. Gore, representing the West Coast Theatres, and by Colleen Moore, representing the motion picture industry.

Miss Moore in her informal talk said: "Speaking of screen folks, I would like to make an appeal to all of you, and that is that you give friendly thought to the screen and its people. We're just human like the rest of you, and I don't think you would like to be considered a malefactor if you were sincerely trying to do some good in the world.

"I feel that certain newspapers are unfair when they indict an entire class of people and their product indiscriminately, just as I feel that fanatical agitation for censorship is unfair. People who know nothing of picture making sometimes wreck the structure of an artistic screen production by taking the scissors to points in the story that are necessary to the climax. Many times you see a picture and wonder why the story suddenly seems to jump. Don't blame it on the producer. Just remember that the censor has had his little scissors out again.

"I am a member of the Independent Screen Artists' Guild, which is composed of about fifty of the leading independent stars, directors, and producers, including Charles Chaplin, Norma and Constance Talmadge, Richard Barthelmess, Buster Keaton, Katherine MacDonald, Hope Hampton, Anita Stewart, Charles Ray, Marshall Neilan, Thomas H. Ince and many others.

"Through the kindness of Associated First National Pictures, Inc., our productions were shown two weeks ago in their 3,500 theatres during First National week. We challenged the censors of America to find anything unclean or demoralizing in any of these pictures that were shown. I know it will surprise you to learn that we have not had a single acceptance to this challenge. And we promise you we will keep up the good work.

"Those of you who know Hollywood must certainly enjoy reading some of the silly things that they say in the eastern papers about that poor, sleepy old village. I wish you could know, as I do, of the dozens of happily married families among the picture people and see some of their cute little kiddies. Honestly, I don't see why people rather say unkind and untrue things about us instead of painting us as we really are."

Sales Council Established to Direct Policy of the Hodkinson Organization

TO establish a more comprehensive plan of directing the sales organization of the W. W. Hodkinson Corporation, F. C. Munroe, vice-president and general manager, announces a Sales Council has been established.

A. W. Smith, Jr., formerly sales manager, has been appointed assistant to the general manager. He will also serve on the Sales Council, which also includes Raymond Pawley, vice-president and treasurer; Foster Gilroy, advertising manager; L. W. Kniskern, manager of the contract bureau, and F. C. Munroe, vice-president and general manager.

Under this plan the sales policy will be under the supervision of the general manager, and division and sales managers will report directly to him. The Sales Council will hold regular meetings and from time to time division and branch managers will be called into the home office to confer with the council.

The relations of Mr. Smith with General Munroe will be even closer than in the past. He will not only assist in directing sales, but will also perform other duties of an important nature.

W. W. Hodkinson, president of the organization, is expected to return to New York from the coast within the next week. As soon thereafter as possible, Mr. Munroe will leave on an extended tour to each of the Hodkinson branch offices. General conferences in the interest of sales promotion will be held in each territory.

Directors of Goldwyn Elect New Officers

At a meeting of the Board of Directors of Goldwyn Pictures Corporation, Thursday, March 23, Edward Bowes, who is managing director of the Capitol Theatre, was elected a vice-president of the company. Moritz Hilder and Abraham Lehr were re-elected vice-presidents. Mr. Lehr is in charge of production at the Goldwyn studios in Culver City, Calif. Philip W. Haberman was re-elected treasurer and Gabriel L. Hess secretary.

The Board of Directors last week elected Frank J. Godsol president and Francis A. Gudger, a vice-president. Thursday's elections complete the executive administration of Goldwyn.

Thomas H. Ince Called Back to Los Angeles

Necessity for returning to Los Angeles studios at an early date forced Thomas H. Ince to decline an invitation to be a guest of honor and to speak with Will H. Hays at the Southeastern Better Films Conference in Atlanta on April 28.

Mr. Ince has been in the East for more than six weeks and pressing production activities at his studios require his presence there as soon as possible.

The invitation was inspired by the high approval of Mr. Ince's latest release, "Hail the Woman," on the part of the Better Films Committee of Atlanta.

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Fight Over Film Stock Rate Is Bitter; Lodge Opposes Contemplated Reduction

EFFORTS are being made to have the Senate Finance Committee recede from the stand that it has previously taken contemplating the imposition of a rate of ½ cent a foot on film stock. Representatives of the industry are urging members of the committee that this rate be cut in half. The fight upon the provision has become very bitter and it is said that Senator Henry Cabot Lodge, of Massachusetts, appeared before the committee in person last week in opposition to this proposal. Senator Lodge stated that he appeared on behalf of the Bay State Film Company, of Boston.

Senator Lodge is said to have pointed out that the motion picture industry has been pretty well taken care of in that instead of providing high rates of duty on the finished pictures, as advocated by a small majority of the industry, the finance committee has been content to retain the rate now in effect in the Underwood law. The House provided a rate of 30 per cent ad valorem on finished pictures, based on the American valuation plan. On the other hand, the manufacturers of raw stock had requested a rate of ¾ cent a foot, but the committee had seen fit to reduce it to ½ cent a foot. The latter rate, it is declared, is absolutely necessary to guarantee the continuance of the domestic industry.

The Probable Line-Up

Indications are now that the half-cent rate will be retained and if not, a fight is likely to be waged on the floor of the Senate coupled with an attack on the film producers. It is said now that Senators Smoot, Calder, Curtis, McLean and Frelinghuysen, and possibly Dillingham and Sutherland, will support the half-cent rate, backing up Senator Lodge. Chairman McCumber, of the finance committee, is non-committal and it is said that Senators Watson, of Indiana, and LaFollette favor a reduction of the rate to ¾ cent a foot.

There is little likelihood now that the bill will be brought out before the middle of the coming week. Indications are that the American valuation plan has been definitely rejected by the Senate Finance Committee. With respect to finished films it is agreed that the application of this plan would be extremely difficult, particularly when it is so hard to place a valuation upon any kind of film even under the present foreign valuation plan. The new law will probably not be in effect until some time after July 1.

Reynolds Report

The Reynolds' valuation investigation report, showing the selling price in this country of the American and imported article of all commodities that carry ad valorem rates in the House bill, was used by the finance committee as an aid in arriving at the rates which will appear in the Senate bill. This report was not intended as an argument for or against American valuation, it is pointed out by members of the committee, but to give the committee data that would assist it in its work. Outside of the free list, there are 490 paragraphs in the House bill, of which 342 contain ad valorem duties and 148 contain either specific duties entirely or are definitive and descriptive. Of the 342 ad valorem paragraphs, all but six were investigated by former Assistant Secretary of the Treasury James B. Reynolds and his efficient force of investigators.

The report gives details as to the foreign selling price; the landed cost—getting the goods to this country, including transportation, insurance, brokerage and such charges; the amount of duty paid under the present tariff law; the importer's overhead and profit on his landed cost, which would be the total of the foreign cost, the landing charges and the duty, and the selling price of the importer in the American market. As the comparable unit to the importer's selling price, the Reynolds' committee took the net factory price of the American manufacturer. The work was made especially difficult by the industrial conditions, both here and abroad.

Mr. Reynolds investigated the situation with regard to raw film, which is imported from Germany. It was found that the value of this film in Germany in United States currency at the time of the investigation was 80.8 cents a 100 feet and that the landing charges, including freight, insurance, etc., were 8.08 cents. This commodity comes in free at the present time and the investigators found that it was selling in the United States at $1.40 a 100 feet, leaving an overhead and profit on the landed cost of 51.1 cents a 100 feet or 57.5 per cent. At the same time the price of the comparable domestic article was $2.25 a 100 feet. However, as the foreign film has a slower speed, a deduction of 15 cents a 100 feet was made from the domestic, leaving the comparable price of American film $2.10 a 100 feet.

Selznick and Select Companies Will Be Conducted Separately, Latter to Also Handle Outside Productions

RETURN of Select Pictures Corporation to active participation in distributing independently made motion pictures is announced. A complete reorganization of the company, with newly elected officers has been effected and a new policy decided upon.

Select was organized some years ago and early secured the original Selznick pictures along with the product of other manufacturers. Later the company's energies were diverted to the almost exclusive handling of Selznick product. In the recent reorganization the following officers have taken charge: President, Lewis J. Selznick; Treasurer, Morris Kohn; and General Manager, John S. Woody.

Select's decision to take on outside product is said to be the result of many requests made the organization to extend to independent producers the benefits of the organization it has been able to build up.

Manning thirty-odd offices throughout the country and with foreign branches Select has a corps of managers and salesmen who can call practically every exhibitor by his first name.

It is announced specifically that Select Pictures Corporation and Selznick Picturs Corporation have been completely separated and that Selznick Pictures handled through Select will be handled in identically the same manner that the product of other producers is handled. This has brought about a reorganization in Selznick Pictures Corporation. The new list of officers is as follows: Myron Selznick, president; David O. Selznick, vice-president, and E. J. Doolittle, treasurer.

Another advantage of the new arrangement pointed out is the fact that as the head of a distributing company handling all kinds of product, Lewis J. Selznick, because of his recent close association with the producing end, will have to aid him in selecting the pictures which Select will distribute an even more acute knowledge of the trade's demands than he has ever had in the past.

While no definite announcement has yet been made as to the outside product it is said that at least one big deal is under way which will stand out as unusually important.

Clark Acquires Blackstone

J. B. Clark, of the Rowland and Clark Theatres, has just announced that his organization has secured the Blackstone Theatre on Fifth avenue, Pittsburgh, and will take charge on April 3. Isaac Guckenheimer is the present owner. This gives R. & C. three theatres in one block.

"Pat" Powers Paints Los Angeles Green St. Patrick's Day as Host to Over 100 Irish Protagonists

A LARGE dining salon on the second floor of the palatial Ambassador Hotel was Los Angeles' most Irish spot on the night of St. Patrick's Day. Over a hundred Irish patriots and protagonists assembled as guests of P. A. Powers, film magnate and scion of one of the oldest families that sprang from the "ould sod." Dinner, dancing and sprightly entertainment made a night of huge enjoyment seem all too short and served properly to signalize the brightest St. Patrick's Day in many centuries of Irish history.

Everything at the Powers' function was characteristically Irish. With one startling exception, all the women present had accepted the national hue as a sartorial motif, and where gowns were not wholly green, their embellishment suggested their Irish inspiration. The salon itself was gorgeously green in substance and sheen. Harps in emerald, shamrocks in their natural resplendent green, and other symbolical designs among decorations and favors, verdant as they were varied, basked in a green light which radiated from a hundred green globes. Even the menu became imbued with the shade of youth and buoyancy.

Financiers and fashion and film folks commingled in a real Irish love feast as an aftermath to the dinner. The spirit of liberated Ireland was rampant, and when Art Hickman and his syncopators, all garbed in keeping with the occasion, sounded the first strains of an Irish reel, revelry broke loose.

Irish Songs

Similarly was the spontaneous Irish nature touched when Chester F. Rand, whose forebears were Ryans and Briens, sang that old county Ballymore ballad, a folk song of earliest Irish days. Mr. Rand got himself in for a fine night of vocalization. With Alice Spencer Rand at the piano, he was compelled to submit for approval such typical lays as "Mother Machree," "Isle of Dreams," "Little Bit of Heaven" and "Kelly,' and the approval was anything but slow in forthcoming.

Another diversion of the evening was the appearance of Vera Krake, exponent of the Irish harp, and Elsie Demont, violinist, both garbed as colleens and presenting "River Shannon' and "Wild Irish Rose."

Many Film People There

P. A. Powers, the host, is the latest producer of world repute to become a resident in Los Angeles, having just acquired a controlling interest in the R-C Corporation, which owns the beautifully appointed Robertson-Cole Studios in Hollywood.

Noted among the guests were Sid Grauman, Mrs. Charlotte Pickford, Mr. and Mrs. Harrison Ford, Mr. and Mrs. George Fitzmaurice, Emile Chautard, Mr. and Mrs. William A. Seiter, Jeanie MacPherson, Hobart Henley, Mr. and Mrs. Norman Dawn, Wheeler Oakman, Priscilla Dean, Mr. and Mrs. Harry Carey, Blanche Sweet, Motley H. Flint, Clara Kimball Young, Helen Ferguson, Mabel Normand, Mr. and Mrs. Sol Lesser, R. S. Cole, R. J. Tobin, Herbert Rawlinson, Mrs. Charlotte Shelby, Miss Margaret Shelby, Mr. and Mrs. King Baggott, Al Christie, Marshall Neilan, Sessue Hayakawa, Tsuru Ooki, Doris May, Wallace MacDonald, Pauline Frederick, Dr. A. C. Rutherford, M. G. Levee, Mr. and Mrs. Carter DeHaven, and E. Offerman.

Mr. and Mrs. Rex Ingram, H. O. Davis, Dorothy Dalton, Edith Roberts, Adela Rogers St. John, Bessie Love, Harry Garson, Herbert K. Sanborn, Alan Holubar, Dorothy Phillips, R. G. Lisman, Eve Unsell, Grace Kingsley, Carl Laemmle, Harry Myers, Rosemary Theby, William Russell, Mr. and Mrs. J. C. Jesson, Lee Moran, Eddie Lyons Mr. and Mrs. H. P. Caulfield, Frank Caulfield, Frank O'Connor, Rosable Laemmle, Elinor Fried, Mr. and Mrs. Louis Burston, Mrs. Elizabeth Wise, Beatrice Van, Winifred Dunn, Clarice Robbins, Anderson Smith, Mrs. Irving Harris, David Livingston, Mr. and Mrs. Stanley Anderson, Mr. and Mrs. Emory Johnson, Edward Forrest, Mr. and Mrs. J. H. Moore, Alice Mason, Eileen Percy, J. Warren Kerrigan, Lester Blankfield and Irving Thalberg.

Convention to Be Held in Four States Attracting Large Exhibitor Interests

MUCH interest centers in the coming annual conventions of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia, which will be held next month. The Western Pennsylvania meeting will be held at Fort Pitt Hotel, Pittsburg, on Monday, April 10 and will be attended by a large number of exhibitors. This territory embraces Pittsburgh proper and other sections of Alleghany County, Pennsylvania, as well as about twenty surrounding counties, taking in territory as far north as Erie.

The president of the Western Pennsylvania Motion Picture Theatre Owners is Jerome Casper, of Pittsburgh, and one of the most active workers in that orgainzation is D. A. Harris, a member of the National Executive Committee of the Motion Picture Theatre Owners of America. A number of interesting subjects will be brought before the Theatre Owners at the Pittsburgh Convention, many of which will have an important bearing on the coming National Convention of the Motion Picture Theatre Owners of America, in Washington in May. It is also expected that a legislative program will be laid out at the Pittsburgh session dealing with the Pennsylvania situation, all of which will later be merged with the activities of the Motion Picture Theatre Owners in the eastern part of that state.

To Discuss Theatre Matters

The West Virginia Convention will be held Tuesday, April 11 at the Chancellor Hotel, in Parkersburg. This convention will also deal with subjects of special importance to theatre owners, having local reference to the affairs of the organization in West Virginia. It is expected that a number of leading state officials will be present at this meeting and that there will be a considerable amount of discussion touching upon many recent happenings within the Motion Picture Industry.

At both conventions constructive programs have been prepared. President Sydney S. Cohen, of the Motion Picture Theatre Owners of America will be one of the principal speakers at both Conventions.

M. J. O'Toole, chairman of the National Public Service Committee, will also speak on Public Service at both Conventions, dealing definitely with the method and processes through which this line of action can be best brought into successful operation.

The Convention of the Motion Picture Theatre Owners of Missouri has been called for April 5 and 6 at the Statler Hotel, St. Louis. From reports received from that association, exhibitors are displaying great interest in same and it is expected that the coming convention will be the greatest in the history of the association.

The annual convention of the Motion Picture Theatre Owners of Minneapolis will be held at the Radison Hotel, Minneapolis, April 10 to 12. The committee in charge of the convention have been working very hard to make it a great success, and the exposition being held in conjunction with the convention is attracting statewide attention.

Binderup Loses Again

St. Louis, Mo., March 28

By Wire to MOVING PICTURE WORLD

The Federal Court of Appeals today sustained the lower court in the Binderup suit against Pathe et. al. two to one. Binderup asked $240,051 under the Anti-Trust act. The court held the acts of defendants were not in violation of interstate commerce regulations.

Flights of Fancy and Fact Feature P. A.'s Annual Slam at Their Bosses

By ROGER FERRI

MOTION picture "praise" agents, publicists, directors of publicity, exploiteers, "engineers of exploitation and publicity" or whatever else you choose to call those hounds who spend their lives grinding out copy that "makes" or "unmakes" firms, stars, directors, etc., etc.—aided and abetted by virtually everybody who was anyone in the industry in the metropolitan district—razzed, kidded, jollied and in other ways showed their bosses "where they got off," at the annual "Naked Truth" dinner of the Associated Motion Picture Advertisers at the Hotel Biltmore in New York on Saturday night, March 25.

And the "bosses" stood the razz good-naturedly; occasionally one of them was seen to pass a "wise crack" to his neighbors. But, all in all, it was a gran' and glorious occasion. It was the night of nights for the "praise" agents, who scored enough cinematic home runs to make "Babe" Ruth's 1921 record seem like a fly in the Atlantic Ocean.

What the "gang" didn't do to those who instruct the makeup of the weekly payroll isn't being done. The "big chiefs" were not only razzed verbally, but made to score their screen debut in one of the most laughable comedies ever flashed on the screen—for no reason whatsoever. But it was all in "fun" and was accepted as such. Even Big Chief Will Hays found it impossible to keep a straight and sober face as he gazed analytically at the comedy in which he played a none too inconspicuous role. But Will went there to be handed a basket of raspberries and he got a bushel. But then even such fruit is handy sometimes—and Hays congratulated himself, for when it came to dishing out the berries he got, as many as were slipped to Adolph Zukor, Sam Goldwyn, J. D. Williams and the rest of the honest-to-goodness magnates.

A Million Laughs

There were 400 "whosis" there and they all ate, laughed, jollied and some fortunate ones even imbibed of that liquid that one Volstead would prohibit, it is said. Briefly, every one there, dolled out in their best, saw to it that he got his full $10's worth. In the vernacular of show business, the affair planted a "million laughs." And being an aggregation of individuals to whom figures, when considered from a monetary standpoint or otherwise, meant nothing, that number served the purpose admirably.

Mrs. Biltmore is a liberal damsel in more ways than one, for with our feed-bag hanging lightly we were rewarded for our patience and confidence that she would do the right thing by us by being furnished with a meal that constituted not only everything from soup to nuts, but incidently fromage that injected atmosphere to the affair. But while the fromage appealed to us as a sort of novelty in the line of eatables, the occasion was colorful to the extent that our own Charlie Sewell actually drank a full glass of aqua pura, mistaking it for a tumbler of red ink. And our official toucher, Fritz Tidden, was "knocked for a row of tombstones."

And speaking of tombstones and such, reminds that there were many memorials planted about the spacious ballroom, lobby, stage and where not. These tombstones, while ornamental, furnished diversion of what in the language of the praise agent is "an extremely attractive and entertaining classification." Which may mean many things, but cinematagraphically speaking, it presented a fitting memorial to persons and near achievements in the industry that at some previous time or other furnished excellent food for thoughtful dopesters.

The Cemetery

Conspicuously displayed in centre stage, facing the crowded hall, was a tombstone erected in "loving memory of Harry Reichenbach and 'The Mistress of the World.'" Affixed thereto was the comment that "she was an expensive girl." Other "cracks" of wisdom were uttered via the tombstone route.

While the row of tombstones confronted one with a rather "still" atmosphere, once the rumpus started the sky was the limit. And just to show their versatility the "boys" introduced their radio treat, which for some little time had no few diners and anti-Volsteaders believing it the genuine article. What a hefty voice that mean radio raised when it flashed wirelesses from nowhere about this or that person! The crowd was pre-

SAYING IT WITH RASPBERRIES AND TOMBSTONES

With the latter prominently displayed, 400 film folk brought back fond and not so fond memories at the annual "Naked Truth" dinner of the A. M. P. A. at Hotel Biltmore, New York City, Saturday, March 25

pared for anything, but this radio bit injected an originality into the affair that actually proved a very effective substitute for the stuff that in the good old days could make a lame mule do a camel hump (whatever that may be).

But with the introduction of the radiograms, the real fun began. It was the beginning of the end of a most perfect night, with the evening coming to a close too soon to satisfy the Benedicts who had found a legitimate excuse to indulge in pinochle and other more or less indoor sports. Yet that radio "gag" was the beginning, although there were those who insisted that the evening never began, and as Topsy would insist, "jes naturally grew."

The Barrage Heavy

As the jazz orchestra jazzed, the gentry that six days every week ransacks its brains in search of superlatives that editors never use, forgot their routine worriments and began their barrage of raspberries on those who razz them the remaining 364 days in the year. The entertainment that followed rivaled those staged by the Friars, Lambs, Green Room and other theatrical clubs, and vied with that given under the auspices of the Gridiron Club of Washington. So much so that Will Hays frankly admitted he was at home, although, much as he would have liked to, he was not permitted—as were none of the other distinguished guests there—to utter a single word. He, like the rest, had to sit by attentively and take what was handed him. And those boys can hand out a lot of stuff besides publicity copy.

The star of the evening was none other than Nat Rothstein whose monologue was not only cleverly delivered, but handled in a fashion that would have made a Ben Welch and such green with envy. Nat "Zivick" Rothstein boldly announced that he was a candidate for the presidency of the M. P. T. O. A. and by the time he concluded he unanimously elected himself president of the "M. P. T. Chamber of Commerce."

Tongues in the Industry

In our enthusiasm over the affair we are running amiss of our duty of reporter, for we have up to now been hopping here and there without thought of order of things. So here goes: The Reverend C. L. Yearsley served the invocation, for like the fish, etc., you had to take it whether you liked it or not, and when that task was completed, he sentenced Paul Gulick to officiate as master of ceremonies. Then came an animated batch of celluloid copy in which the press agents did the saying for their chiefs—without giving the latter a chance to add thereto. This crime was committed under the title, "In Their Native Tongue," and served the purpose, for not until this feature confronted the crowd did it realize the large variety of tongues that go to make up this industry.

To add further to the punishment inflicted on the bosses, "Pass the Fleeting Years" was rendered by Morton Blumenstock and Charles Einfeld. Herb Crooker and Vic Shapiro conspired and successfully put over "The Two Bankers," which brought back memories of the old honky tonks to the hilarious amusement of the spectators. Prof. Littmus Dietz, inspired and encouraged by Silas Spitzer, executed an illustrated lecture that served as a knockout burlesque on the Burton Holmes travelogues.

Herb's Novelty

Then came the blue-killer of the evening, "Dorothy, Lillian and Dave," a syncopated assassination of "Orphans of the Storm," which brought enough laughs to last the average laugh-hound a year. Herb Crooker was responsible for this novelty. The writer has witnessed innumerable sketches and burlesques on everything from "Ben Hur" to "The Gold Diggers," but this one won the annual pass to Central Park. Those who took part were Allan Rock as Dorothy Gish, Glendone Allvine as Lillian Gish, Herb Crooker as David Wark Griffith, Irving Green as the cameraman, Walter Eberhard went Napoleon Bonaparte one better by playing the army of France, while Victor Nurnberg ran a mean set of fingers over the ivories.

And to further split the aching sides of the spectators the A. M. P. A. presented "An Ill Wind," a Bill Yearsley production, directed by Bob Dexter, in which the film magnates saw themselves doing stunts that they had not even ventured to conceive. Those who took part in this film were Tom Wiley as Officer Bill Fox, Walter Eberhard as Will Hays' shadow, Arthur Brilant as Carl Laemmle, S. Charles Einfeld as Mr. Williams, C. Linn Bonner as Mr. Zukor, Paul Glick as Mr. Selznick, Horace Judge as a sensitive censor and Morton Blumenstock as the foolish wife. Which later inspired one prominent speaker to state that "'Foolish Wives' breed foolish exhibitors."

Nat Scores a Hit

Right after this Nat Rothstein did his bit—and did it so well that he scored an instantaneous hit. Timely tips or wicked cracks were then offered by Julius Barnard, Bill Yearsley, A. M. Botsford, Paul Kohner, Fred Schaefer, Jack Fuld, Walter Eberhard, Irving Greene, Allan Rock, Charles Einfeld, Hopp Hadley, Vincent Trotta, Vic Shapiro, Victor Beals and Kid Interrogation, who represented the Infant Industry.

This wound up the evening's festivities, for with the delivery of the final razz the Brighton Society Syncopators, of which Charles F. Schaefer is the manager, burst forth with "All By Myself" and "There's Not a Dry Spot Outside the Three-Mile Limit."

In the "Naked Truth" organ, among the many things published, was a prominent box with the heading, "Sydney Cohen Speaks Again." Below was represented the speech—a blank to which was appended the following Editor Danneberg's note: See issues of January 16th, March 8th, August 25th and December 2nd. Same speech repeated yesterday."

But, old dear, the foregoing was only the half of it. Suffice to say that the "Naked Truth" was truly a wonderful affair. Harry Reichenbach was missed, but then the naughty lad will insist on tackling dames of worldly repute.

Those who made possible the great fun enjoyed by one and all were Vincent Trotta, chairman; Harry Lewis, Lionel Reiss, Lambert Guenther, David L. Strumps, Sol Schiavone, Phil Schaefer, Harry Hockfeld, Charles Ross, Charles Stroble, Ben Prinz, Jacob Smith, Herb Walton, Freddie Breen, Karoly Grosz, Gustave Michaelson, N. Regaldo and Victor Beals. The A. M. P. A. publicly thanked Bernard Randall, the actor, and others for their co-operation in staging the dinner.

From Where the Cartoonist Sat He Saw—

"Leech Pictures" Endanger Confidence of Public in Screen, Says Tom Ince

THE danger of a serious loss of public confidence in motion pictures and the motion picture theatre, and resultant damage to patronage, is pointed out by Thomas H. Ince in a statement issued in New York in which he warns against "leech pictures" and declares that the remedy rests with the industry itself.

"The motion picture industry, smarting under criticisms from without, is confronted with a serious peril from within," asserts Mr. Ince. "It is not a new evil but it has assumed such proportions, its perpetrators have become so brazen and it has grown so offensive that it is a real menace to the whole industry. It is the 'leech-picture,' the shabby antique, the inferior importation and the cheaply produced imitation, put out in competition with and exploited on the success of a legitimate production.

"The remedy rests with the industry itself, primarily with the exhibitor. It seems to me that the time has come for the honest exhibitor, the honest distributor and the honest producer to stop, for all time, this obnoxious practice and save the motion picture from another black eye.

"It is unfortunate that no effective means seems to have been established at law to curb this practice, and it is unfortunate that people within the industry will stoop to methods of this sort. I am amazed at the reports I receive of the manner in which the practice has been encouraged in some sections of the country.

"Gold Bricks"

"The producer who permits the issuance of old features for competition with new pictures, the distributor who encourages the practice and the exhibitor who plays such pictures all contribute to a most serious undermining of the very pillars of the industry, public confidence.

"How can we expect the motion picture public, and especially that great and new group of picture patrons who have been attracted to picture theatres by the presentation of old classics of literature, to continue their patronage when they are 'gold-bricked' in this fashion?

"How can the exhibitor, whether he runs a $1,000,000 theatre or a 200-seat house, expect to succeed when he 'double crosses' his audience in this manner?

"Fundamentally, the proposition has all the ear-marks of the dime-museum, the old-time side show and the crooked carnival. It was such methods that brought these amusement enterprises into disrepute and put them almost entirely out of business.

"The motion picture has grown into an institution. Millions of dollars have been invested in theatres and in productions, and we can ill afford to permit the industry to besmirch its reputation with an obnoxious form of piracy.

Cause of Stimulation

"The practice has been stimulated by the production of increasingly finer motion pictures and the picturization of the classics of English literature. Many of the best stories in our libraries were written so long ago that copyrights have expired, and this itself is an encouragement to pirates. The resumption of production on a large scale in Europe has tended to encourage this form of exploitation because, either here or abroad, almost every famous story has been, in some fashion or another, made into a picture.

"I don't believe that any American producer of standing has any fear of legitimate competition from abroad, but when obviously inferior productions made abroad, pictures which could not hope for a playdate in American theatres on their merits, are imported for the sole purpose of being exploited by title along on the success of a big American picture, it is time that some barrier were raised.

"Existing copyright laws and existing regulations of the Federal Trade Commission seem to offer no protection to the legitimate producer who undertakes, in a serious way, the presentation of a classic story, and neither the motion picture industry nor the advertising profession seem to have developed any effective or universal means of combating such conditions."

Kansas Convention

(*Continued from page* 605)

the confidence of the public which was broken by the unfortunate and disastrous affairs such as the Arbuckle and Taylor incidents, and which the press of the country took advantage of.

"Two of the biggest topics which you must consider are an absolute reduction in film rentals and the oppressive music tax. These are too lengthy subjects to touch now, but in passing I just want to say in regard to the music tax that while every other state in the Union is paying this 'blood money' KANSAS IS NOT PAYING, DOES NOT INTEND TO PAY IT AND WILL NOT PAY IT. We have taught other people such as these that Kansas will not stand for anything not on the square and we will teach the music tax people that we have 'MILLIONS FOR DEFENSE BUT NOT ONE CENT FOR TRIBUTE.'

Going to the Bat

"I, as your president, have been criticised for what some termed as trying to buck my head against a stone wall, and for that reason I was glad that the music tax people chose me as their victim to make their example out of, for I am going to the bat with them and along with the 'Old Faithfuls' who so generously have tendered their help not only morally but financially. We are going to take them to the Supreme Court of the United States."

Mr. Van Praag continued that he would endeavor to prove the music tax people a trust in violation of the Sherman act.

Van Praag Re-elected

Committees are composed of the following:

Laws and legislation—Members to be appointed by the president and executive committee.

Ways and means—H. McClure, J. Saunders, S. A. Davidson, G. L. Gees, R. G. Liggett, W. Wilson, Roy Burford, Frazier and Baker.

Business relations—Executive committee and Roy Burford, Baker and Filezola.

Resolutions—J. Saunders, Gunison, Jacke, Shroker and Beichele.

Constitution and by-laws—H. McClure, W. A. Bradley, W. F. McDowell, J. R. Robinson and S. A. Davidson.

Mr. Van Praag, amid much applause, was re-elected president. Others re-elected included R. G. Liggett of Kansas City, first vice-president; G. L. Gees of Mulberry, second vice-president; Bob Holmes of Emporia, third vice-president, and William Meyn of Kansas City, Kan., treasurer. Others elected are William Smith of Kansas City, secretary, and Frank Davidson, sergeant-at-arms.

S. A. Handy explained the music tax. Mr. Handy will handle this situation for the Kansas association. Mr. Handy's services were obtained for the suit between the music tax organization and Mr. Van Praag.

Radio Used to Combat Film Censorship

George Arliss broadcasted his views on the "Censorship of Motion Pictures and Stage Plays" on Saturday night at the plant of the American Radio and Research Corporation, Medford Hillside, Mass.

His words covered a range that extended as far as the Canadian Provinces, Wisconsin, the Carolinas and vessels out at sea. His address followed the performance at the Plymouth Theatre, Boston, where he now is appearing in "The Green Goddess."

N. A. M. P. I. 'S Accomplishments Are Detailed in Annual Report; Last Year Its Most Successful

THE activities and accomplishments of the National Association of the Motion Picture Industry are described in seventy-seven pages of reading matter comprising the fifth annual report of the organization, just off the press.

The twelve months' period covered by the report is asserted to have been the most active and successful since the inception of the association in June, 1916—as evidenced not only by a more active spirit of co-operation by the company members on matters affecting the industry but in the defeat of a vast amount of hostile legislation and the inauguration of a great volume of constructive work.

The membership of the association is sub-divided as follows: Thirty-five producers, seventy exhibitors, eleven supply and equipment members, eleven distributors, fifty-three individuals, five publications and nine exporters.

The Accomplishments

The association's protest against the proposed 30 per cent ad valorem tariff on foreign films, its successful campaign to relieve the industry of the burdensome 5 per cent. film rental tax, the adoption of production standards promulgated by the Committee of Fifteen and now used in every studio of its company members, the successful conduct of the Hoover Drive whereby the industry was responsible for raising a sum in excess of $2,750,000 for European relief, its defence work through publicity and other channels and the fostering of active co-operation with exchange managers' associations throughout the country, are among the high spots in the list of the year's accomplishments enumerated in the report.

Elliott's Recommendations

The work of the association's Americanization Committee is also reviewed, together with a full report of the exchange housing situation which, with the co-operation of the Eastman Kadak Company, has resulted in many improvements in exchange buildings during the year—notably the completion of two-story exchange buildings in fourteen key centers, and the adoption of two-story unit building exchange plans in eight additional distribution centers.

In the fifth annual report of Frederick H. Elliott, executive secretary of the association, the activities of the various committees, as well as the administrative department of the association, are described in detail and several practical recommendations are made, among them one of the creation of a permanent committee of public relations to foster closer co-operation between the industry and the various women's organizations.

Secretary Elliott also recommended the appointment of an advisory council, composed of the chairman of each division and each national committee of the industry, each member being thoroughly conversant with the various subjects that arise in their specialized field and would naturally be in a position to give expert advice at a moment's notice to the directing head of the association.

Pearl White Soon to Be Again in Pathe Serial

Pearl White's activity in Paris theatricals as cabled to American newspapers, says Pathe, has created in some quarters the false impression that Miss White has no intention of returning to this country in her professional capacity. The contrary is true, for not only is she under contract to begin work on a new serial in July of this year, but Pathe is in receipt of advices from Paris in which Miss White refers casually to her engagements there approaching completion. After her appearance in the Joan of Arc Pageant, she will return to the United States in ample time to prepare for her work in the first new Pearl White Pathe serial.

Rogers Makes Special Arrangement with R-C

Charles R. Rogers has resigned as general manager of distribution of the Robertson-Cole Distributing Corporation in order to concentrate on the development of R-C business in the metropolitan district comprising Greater New York, Northern New Jersey and New York State as far west as Utica. He has made a special arrangement with R-C Pictures Corporation so that he will be financially interested in the success of his forthcoming intensive drive on business.

At the same time Mr. Rogers will serve in an advisory capacity regarding the general sales policy of the distributing corporation, and work out some plans he has been considering. He promises that interesting announcements about product will be made in the near future.

S. R. Kent Reorganizes Famous Players' Publicity and Advertising Departments

REORGANIZATION of the publicity and advertising department of the Famous Players-Lasky Corporation was announced this week by S. R. Kent.

Jerome Beatty, who has been director of publicity and advertising, hereafter will do special work for the sales department in connection with production in the Lasky studio. Mr. Beatty is now in Hollywood on a special mission for the sales department.

The publicity and advertising departments, which heretofore have been under one head, have been separated. A. M. Botsford, who has been advertising manager, will continue in this position, handling his department as a separate unit in the organization. Charles E. McCarthy will continue as publicity manager and will be in sole charge of all publicity, including the staff at the Lasky studio.

The department of lithographs and theatre and lobby accessories will be taken over by Claud Saunders, exploitation manager. This work has been formerly done by Albert Thorn under the supervision of Mr. Beatty.

Left to right: A. M. Botsford, advertising manager; Charles E. McCarthy, publicity manager; Jerome Beatty, doing special work for the sales department, and Claud Saunders, exploitation manager

PROSPERITY Week

April 16th-23rd

Nationally Known People to Address Southeastern Conference on April 28

A SOUTHEASTERN conference on motion pictures has been called by the Better Films Committee of Atlanta for April 28 "to consider constructive means of bettering motion pictures through promotion of a better films and co-operation with exhibitors." As delegates there will be more than 200 representative men and women from Kentucky, Tennessee, North and South Carolina, Georgia, Alabama, Florida, Louisiana and Mississippi.

On the conference program are several nationally known figures: Burdette G. Lewis, commissioner of institutions and agencies of New Jersey and former assistant to John Purroy Mitchel; Orrin G. Cocks, secretary of the National Committee for Better Films; Mrs. Fred Lucas, chairman of the Motion Picture Committee of the National Congress of Mothers and Parent Teacher Associations; Mrs. W. S. Jennings, first vice-president of the National Federation of Women's Clubs; Mr. David Ross, president National Photoplay Indorsers, and others.

It is rumored that one high up in the ranks of the producers and distributors, from New York, will represent the industry at this conference. The co-operation of approximately 400 theatres in the southern states has been pledged and they realize the supreme importance of such a gathering from nine states.

A member of the executive staff of the Southern Enterprises, Inc., Atlanta, declares: "Never before in motion picture history has such an influential group been brought together, sincerely interested in pictures and sympathetic with our problems. With censorship, in Virginia and imminent in Mississippi, we have the greatest opportunity of years in this conference to achieve lasting results along constructive lines rather than destructive."

Drastic Fox News Rule

Fox News will hereafter ignore baseball games, radio news and pictorial reporting of other pastimes in competition with the picture theatre, according to the following statement issued by the Fox Film Corporation:

"Following its policy of at all times rendering the highest service possible to exhibitors, Fox News has determined that in the future it will eliminate from the Fox News releases all subjects that might tend in any way to injure the business of motion picture theatre owners. This means that from the twice-a-week issues of Fox News will be barred pictures of competitive sports, games and other amusements and divertisements which might tend to keep the public out of the theatres."

January Film Exports Total Over $700,000

Exports of motion picture films during January totaled more than $700,000, according to statistics just compiled by the Department of Commerce. The exports of sensitized but not exposed film totaled 4,755,576 linear feet, valued at $184,067, of which 1,968,564 feet, valued at $93,355 went to England; 2,082,717 feet, worth $62,439, to Japan, and the remainder in small lots to a number of other countries.

Shipments of negative film amounted to 1,283,688 feet, with a value of $140,666, the most important totals being 501,749 feet, worth $64,959 imported by England; 64,838 feet, worth $23,637, imported by Germany, and 115,577 feet valued at $20,788, imported by Japan.

A total of 8,541,595 feet of positive film, worth $386,363, also was exported, the most important markets being Canada, which took 1,353,620 feet, valued at $79,525; Australia, 1,684,264 feet, valued at $69,587, and England, 944,501 feet, with a value of $40,929.

Pathe Film Lauded by Post Office Department

That the United States Government is quick to realize the value of the motion picture screens as a medium of education is seen in the recent exploitation service of the Post Office Department in which the Pathe News was the principal factor. It so happened that the Pathe News obtained motion pictures of the interior of the Chicago Post Office during the holiday rush when several million pieces of mail were being handled daily.

The Post Office Department considered the film so valuable from an educational point of view that suggestions were made to all postmasters to arrange for reshowing whenever possible.

Accordingly, in Pueblo, Colorado, at the request of Post Office Inspector Pfaffenberger the film was shown at the Rialto in Pueblo for four days. In addition, the Post Office Department sent out official cards announcing that the picture was at the Rialto and urging all persons to see it because of its instructive value.

Drop in Tax Receipts Makes Treasury Borrow

Failure to correctly estimate the extent of the business depression during 1921 will result in the Treasury Department having to borrow approximately $250,000,000 during the current year to make up the big drop in tax receipts which was not anticipated. Reports to Washington from the various collectors of internal revenue indicate that taxes paid during the quarter ended March 15, on 1921 income and profits, will be at least $60,000,000 below the $460,000,00 which it was estimated would be collected.

While the department allowed for a shrinkage of nearly $300,000,000 in the March collections as compared with those of last year, the business depression was greater than had been anticipated and it is believed that the total collections duing the current calendar year will be more than $200,000,000 lower than the $1,740,000,000 which it was estimated would be collected.

Georgia Organization Lays Ambitious Plans

With the very successful report of the recently organized South Carolina Theatre Association for encouragement, the Georgia Amusement Protective Association is laying ambitious plans for its first general meeting, which is scheduled to convene June 5 in Atlanta.

On April 3 R. J. Edenfield, organizing secretary, will leave for a tour of twenty leading cities south of Atlanta. His object will be to call upon exhibitors in those towns personally, discuss the plans and purposes of the Georgia association and get them back of the organization. As soon as Mr. Edenfield's report is made to the executive committee, another man will be sent out on the same mission to cover the territory north of Atlanta.

Receiver Appointed for "Clansman of the North"

Justice Nathan Bijur of the New York Supreme Court has granted the application of John W. Noble for the appointment of a receiver to take over "The Clansman of the North," formerly known as "Big Timber," in an action Noble has brought against the Maritime Motion Picture Corporation of Canada.

Alleges Contract Breach

The suit is an alleged breach of contract on the part of the picture corporation. The Maritime people say they will appeal the decision of Justice Bijur, and add that Noble's suit should be dismissed, setting up a counter claim of damages in the sum of $45,000.

EXPLOITATION makes a fair picture good and a good picture better.

J. E. Storey Back with Pathe After a Year Spent with Associated Exhibitors

PATHE has recalled John E. Storey to its service, with the duties and title of general representative. The call came promptly on the expiration of a year's leave of absence which was granted to enable Associated Exhibitors to profit by Mr. Storey's experience and abilities, which he successfully applied as sales manager. During that period Associated Exhibitors carried out its plans for laying a solid foundation of exhibitor confidence and its business showed a healthy growth, it is said.

On taking active charge as the newly elected president of Associated Exhibitors, Arthur S. Kane paid a warm tribute to Mr. Storey. "Under the sales direction of Mr. Storey," he said, "the company has in its first year made a most creditable showing. I believe it to have more potential possibilities than any other distributing organization. Mr. Storey and his men have established the company in the good graces of exhibitors by fair treatment and clean dealing."

Kent Makes Changes in Sales Department

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, has announced the following changes in the Paramount sales organization, effective immediately:

R. C. LiBeau is appointed branch manager at Kansas City, succeeding R. J. McManus.

R. J. McManus is appointed branch manager at St. Louis, succeeding R. D. Thomson.

R. D. Thomson is appointed branch manager at Omaha, succeeding H. I. Krause.

H. I. Krause is appointed branch manager at Washington, D. C., succeeding C. C. Wallace.

C. C. Wallace is appointed branch manager at Chicago, succeeding H. W. Given, who will devote his entire time hereafter to his duties as district manager in charge of District No. 5, which includes the territories of the Chicago and Milwaukee exchanges.

Ouimet Organizes Own Production Company

L. Ernest Ouimet of Montreal, president and general manager of the Specialty Film Import, has organized his own producing unit, Laval Photoplays, Ltd., of Montreal, with a capitalization of $300,000, all of which is common stock. The establishment of the new company followed a recent visit by Mr. Ouimet to California, and it is declared that the new enterprise will use a large and well-equipped studio at Los Angeles.

The directors of Laval Photoplays include Mr. Ouimet as president, Arthur Gaboury, sueprintendent of the Montreal Railway Company; Ludger Gravel, a prominent Montreal wholesale merchant; Frank Callaghan, a Montreal lawyer, and Fred Poirier, a French-Canadian editor of Montreal.

Rothacker Laboratory Will Open in Toronto

A Rothacker film laboratory is to be opened shortly at Toronto, Ontario, in a new plant, the cost of which will be $250,000, it is announced at Toronto. The Canadian laboratory will supply the demand for films in Canada and other British Dominions, as well as in the Orient.

Canadian war veterans will be employed to a large extent and the business will be operated on a profit-sharing basis. Rothacker laboratories are already in operation in Chicago and Hollywood.

His Theatre Closed, Exhibitor Says That Grudge Prompted Act

Director of Public Safety McKelvey, who on March 23 ordered the Eureka Theatre, 2001 East Obear avenue, St. Louis, Mo., closed because he alleges the place is in a generally unsafe condition, has indicated that he will order several other local theatres closed unless unsatisfactory conditions are immediately remedied.

McKelvey has denied charges made by James M. Drake, owner of the Eureka Theatre, that he ordered the place closed because of a personal grudge against Drake, who bought the place a month ago. Drake spent about $1,000 in improving the Eureka and the place was ordered closed about thirty minutes after the last bit of paint had been put on the outside of the building. He has employed a contractor to check up the reports of the building inspectors.

Universal Signs George R. Chester

George Randolph Chester, widely known as a writer for magazines, stage and screen, has been engaged by Universal to fill an important position in the scenario department at Universal City.

Chester will rank as a supervising editor, and will have immediate jurisdiction over the preparation of material for two of Universal's important producing units —those handling the pictures of Frank Mayo and Gladys Walton.

Chester's first work with Universal will be injecting his humorous touches to "Afraid to Fight," Frank Mayo's next picture, and to "Top O' the Mornin'," the new Gladys Walton production.

Sunday Shows Win

East Aurora, N. Y., will continue to have its motion picture shows on Sunday. At the town election last week on the question, "Shall moving pictures be allowed on Sunday as a commercial enterprise?" the following vote was cast: 456 for, 308 against. East Aurora is the home of the late Elbert Hubbard and the Roycrofters. It is also the home of the Millard Fillmore Theatre, one of the classiest little houses in the state.

Censorship Activities in Czecho Slovakia

During 1921 1,476 films were censored in Czecho Slovakia of a total length of about 4,780,000 feet, of which 727 films were set free to minors.

The whole output of censored films is divided as follows: 192 of Czecho Slovak origin, 534 German, 349 American, 197 French, sixty-nine Italian, sixty-nine Scandinavian, forty-two English and twenty-four of diverse origin.

Out of this number ninety-eight films were entirely prohibited for exhibition in Czechoslovakia: five Czecho Slovak films, sixty-six German, eleven American, ten French, three Italian and three others.

Newspaper Editors to Address M. P. T. O. A.

A number of features calculated to effect great changes in some elements of the industry will characterize the national convention of the Motion Picture Theatre Owners of America, which will be held at the New Willard Hotel, at Washington, D. C., May 8 to 12, inclusive.

One of these will be the presence of a number of distinguished newspaper editors from different parts of the country, who will appear as fraternal delegates in bringing to theatre owners the message of a union of the newspaper and the screen as the combined American press.

New Denver Manager

Announcement is made by Hiram Abrams, president of United Artists' Corporation, of the appointment of J. A. Krum as sales manager of the United Artists' branch office in Denver. Mr. Krum is well known among the exhibitors in the Denver territory.

Read the exploitation in April 1st PROSPERITY section—book accordingly.

Winsome Helene Chadwick
Goldwyn leading woman on
the way to stardom

Robert Z. Leonard presents MAE MURRAY in "FASCINATION," A Metro Picture

KATHERINE MACDONALD

in

"THE WOMAN'S SIDE"

A First National Picture

"TOO MUCH BUSINESS," A Vitagraph Special from a Popular Story

AGNES AYRES
and
JACK HOLT
in
"BOUGHT AND
PAID FOR"
A William de Mille Production
for Paramount

Margaret Beecher
in
"SUNSHINE
HARBOR"
A Playgoers Release

The mother

The boy

The girl

"WHERE IS MY
WANDERING
BOY TO NIGHT?"

An Equity Picture

The vamp

CULLEN LANDIS

in

"WATCH YOUR STEP"

A Goldwyn Picture

Cash in on Our Rotogravure Section By Using It in Your Lobby Display

WHEN Moving Picture World inaugurated its rotogravure section, it was recognized as a distinct advance in motion picture trade journalism. Keen and progressive exhibitors were quick to realize the value of this section for lobby display purposes.

In order to facilitate the use of our rotogravure section for display purposes and render it 100 per cent. efficient, we have arranged with the Stanley Frame Company to supply our subscribers, at a nominal figure, with miniature frames made to fit Moving Picture World's rotogravure section without cutting or mutilating the latter.

These frames, which are handsomely finished in black and gold, have glass fronts and removable backs, allowing instant insertion and change of display.

As will be noted, by referring to the accompanying illustration, a space is provided above the rotogravure for an announcement card, which may bear any message which the exhibitor may desire, such as "coming," "today," "next week," or the days of the week.

These frames may be obtained singly or in sets, and, furnishing, as they do, the opportunity of utilizing to the fullest the artistic beauty of the rotogravure section, have been enthusiastically welcomed by every exhibitor who has examined them.

Among the houses which have already equipped their lobby with these frames and are using the World's rotogravure pages to increase their patronage are the following: National Theatre, Greensboro, N. C.; Imperial Theatre, Greensboro, N. C.; Amuzu Theatre, Winston-Salem, N. C.; Orpheum Theatre, Portsmouth, Va.; Strand Theatre, Norfolk, Va.; Paris Theatre, Durham, N. C.; Hippodrome Theatre, Richmond, Va.; Bijou Theatre, Greenville, S. C.; Loew's Grand Theatre, Atlanta, Ga.; Bijou Theatre, Lincolnton, N. C.; Rex Theatre, Spartanburg, N. C.; Howard Theatre, Atlanta, Ga., and Southern Enterprises, Inc., Atlanta, Ga.

This latest feature of exhibitor service, provided by Moving Picture World, is right in line with its constant endeavor to give 100 per cent. efficient service to its subscribers and is but one more forward step in the policy which has made Moving Picture World the one indispensable moving picture trade paper for the progressive exhibitor.

"Wampas Is Big Factor in Greater Development of Industry," Says Hays

THAT the members of the Motion Picture Advertisers are to be the big factors in the greater development of the motion picture industry is the belief of Will H. Hays, as expressed in a telegram to the members of that organization on the occasion of their First Annual Frolic and Ball held recently.

In his telegram addressed to Arch Reeve, President of the "Wampas," Mr. Hays said: "Deeply regret could not be present at Wampas Frolic and Ball and meet you all face to face. Thoroughly appreciate your fine co-operation. Team work wins. You are to be the big factors in the greater development of this great industry.

"If I did not believe the future of the industry held great potentialities for public good I would not have entered it. Day is coming when motion pictures will be as common in schools as McGuffey's reader. Best publicity and best propaganda are found in better pictures. Come, let's go."

Re-elect Directors

The annual meeting of the stockholders of the Famous Players-Lasky Corporation was held at the corporation's office, Tuesday, March 28, and the following directors were re-elected: Jules E. Brulatour, Cecile B. DeMille, Daniel Frohman, Albert A. Kaufman, Sidney R. Kent.

The following were elected to the Finance committee; Frederic G. Lee, Gayer G. Dominick, Maurice Wertheim, Theodore W. Whitmarsh, Adolph Zukor.

Zukor to Deliver Address by Radio

Through arrangements with the Westinghouse Electric & Manufacturing Company, Adolph Zukor will deliver a brief address on Friday evening, March 31, preceding the Paramount Club ball at the Hotel Commodore. Mr. Zukor will go to Newark, N. J., where his speech will be broadcasted from the Westinghouse radio station, WJZ. Special apparatus has been installed for receiving the message at all Paramount exchanges as far West as Chicago and in a number of instances the speech will be heard in leading theatres.

East to Maine

Preparations have already been made by the Strand Theatre, Portland, Me., for transmitting the speech through an amplifier to the entire audience, in connection with the showing of "Forever," which is playing a week's engagement there.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

OHIO adds to the sum total of censorship information by passing rules which limit the censor. If the censor needs censoring the situation demands a little careful thought on the part of even the most bigoted of reformers. In Ohio the director of state education has instructed the chief censor not to make speeches without permission, ordered her to put in writing her communications to the press, required her to make prompt reviews of pictures and made it impossible for her to revoke a picture license after the picture has been passed.

It has been our invariable contention that no individual is possessed of the Godlike infallibility to be fit to be a censor. The public, as has been so well said before, is the only censor. The subject is old to us and possibly it is tiresome, but it took a good many centuries of writing and bloodshed to get what human liberties we have. Eternal vigilance, organization, united effort and fearless persistence will give back these rights subsequently encroached upon.

The Official Facts

MISREPRESENTATION ran riot among the newspaper correspondents of Los Angeles and did not stop at false and wholly preposterous stories about moving picture people. It extended even to the officers of the law who were putting forth every effort to solve the mystery surrounding the slaying of William Desmond Taylor. One of the chief victims of this disregard for facts was Thomas Lee Woolwine, district attorney of Los Angeles County.

Mr. Woolwine was interviewed without being talked to, his name was signed to a statement he never made and the statement was sent broadcast to newspapers throughout the country. When he made his unqualified denial, the denial was given an inconspicuous publication and, so far as we have been able to discover, never reached the Eastern Seaboard or the central cities at all.

We took a trip to California to find out all of the facts, and we condemn this misrepresentation of Mr. Woolwine precisely as we condemn the misrepresentation of our own people of the moving pictures.

In a letter to us Mr. Woolwine makes the following significant statement of the facts. It is vitally important, as it comes from the public officer in full charge of the investigation of the case:

"In this connection I cannot refrain from observing that in all my experience as district attorney of Los Angeles County, I have never known anything to equal the orgy of falsification and exaggeration by certain sensational newspapers in connection with the murder of William Desmond Taylor. It became necessary in the investigation of the Taylor murder to call to the district attorney's office, for the purpose of taking their statements, many persons who knew the murdered man, in the hope of clearing up the mystery of his death. A large percentage of those who came to my office at the request of the officers suddenly found themselves written up in some of the newspapers in such a way as to convey by innuendo a very unfavorable impression of them and their relations to the murdered man. One notable example is that of Miss Mary Miles Minter.

"In all of the investigations by the police authorities, which has been up to this time most thorough and searching, nothing has been laid before me that would furnish the slightest indication that she had anything in the world to do with this crime, or ever had any knowledge directly or indirectly of its perpetration, or that her acquaintance with Mr. Taylor was such as to subject her to the slightest criticism.

"Again thanking you for your offer to correct any false impression with relation to myself that may have gained ground by reason of the articles to which I have referred, I am,

"Very cordially yours,

"THOMAS LEE WOOLWINE,
"District Attorney."

News from the Producers

By C·S·SEWELL

Entire Cast of "A Fool There Was," New Fox Feature Completed with Estelle Taylor for Vamp Role

One of the most distinguished casts ever assembled for the production of a motion picture feature, with Estelle Taylor in the role of a 1922 "vamp," has been chosen by William Fox for "A Fool There Was," a photodrama based on the stage play by Porter Emerson Browne—which in turn was inspired by Rudyard Kipling's poem, "The Vampire." Work on the production has already begun, according to announcements from the New York offices of Fox.

Emmett J. Flynn, who directed "A Connecticut Yankee in King Arthur's Court," "Monte Cristo" and other Fox specials, will direct this picture. Bernard McConville, associated with Mr. Flynn in several of his most important pictures, prepared the new screen adaptation of the play.

The director and the scenarist, with the expert technical staff of the Fox Hollywood studio, have been busy since December laying out and arranging the sets, which are now complete.

Featured players have been selected to fill the important roles, and of course there has been considerable interest concerning who would play the vampire. More than fifty prominent actresses were considered, and all the rest of the cast had been selected before Director Flynn chose the one woman, who, in his opinion, could fill the bill as a 1922 model vampire.

Word has been received from Los Angeles that Estelle Taylor is the fortunate girl. Miss Taylor is a beautiful brunette, who is remembered especially for her work with William Farnum and in the Fox specials, "While New York Sleeps" and "Blind Wives." She was a decided sensation in the two productions named and was selected for "A Fool There Was" in the belief that she possesses all the qualifications that the treatment of the subject requires.

There will be no display of passion in the new production that will meet with objections by the censors. The 1922 vamp will treat her victims with haughty indifference, and at the same time lure them with her physical beauty.

The remainder of the exceptional cast promises a remarkable production. It includes:

Schuyler, The Fool, is played by Lewis Stone, one of the finest character actors on stage or screen. Mrs. Schuyler, The Fool's Wife, is played by Irene Rich, well-known screen star.

The Schuylers' child is played by Muriel Frances Dana.

Nell Winthrop, The Fool's sister, is played by Marjorie Daw, who has been featured in many Marshall Neilan productions.

Morgan is played by Mahlon Hamilton, one of the best leading men in the country.

Parmalee is played by Wallace McDonald, well-known leading man, who has been featured in big productions.

Boggs is played by William V. Mong, who played Merlin in "A Connecticut Yankee at King Arthur's Court."

Parks is played by Harry Lonsdale, noted for his character work with Mary Pickford and Douglas Fairbanks.

In addition to elaborate sets built and ships chartered, particular attention is given to the gowns of the women.

ESTELLE TAYLOR

"Come on Over" Drawing Crowds

Manager Fred A. Miller, of the California Theatre, Los Angeles, has held Goldwyn's new Rupert Hughe's comedy, "Come On Over," for a second week at that big theatre.

The photoplay did such a big business during its first week at the California theatre that Manager Miller took a third of a page in the Sunday newspapers to tell the public about retaining the film for a second week.

Third Bruce Film

"Nights of Many Shadows" is to be the third release in the series of Wilderness Tales by Robert C. Bruce which Educational is distributing. It is a story about a group of men around a campfire, and the weird tale one of them relates about the occasion on which a ghostly old man ran away with his pack train. It contains some exceptionally beautiful silhouette photography.

R-C Releases Special Spring Feature "Queen of the Turf"

As its initial offering for the spring season, R-C Pictures Corporation announces this week a race track drama entitled "Queen of the Turf." Not only is it a big picture of special appeal but it is appropriate for the season, declares R-C Pictures. In addition the feature is one which contains many exploitation angles which will make possible a varied and appealing campaign.

Described as an entrancing romance of the Australian race course, "Queen of the Turf" offers as a climax a racing scene which embraces the ultimate in suspense and thrills. Spring is the time for sport and quick, tense, out-of-door action. "Queen of the Turf" fits perfectly into the atmosphere. It offers clean, fascinating romance and a race-track finish, which we believe, for sheer thrills, has seldom been equalled on the screen.

With thousands of people unconsciously serving as "extras," the race scene brings to the screen all the excitement, tense nervousness and thrills that are found on the big handicap day at an American track. The leading feminine role is played by "Brownie" Vernon, a delightful ingenue. Others in the cast include John Faulkner, Robert MacKinnon and Evelyn Johnson. The picture was directed by John R. Wells and is five reels in length.

R-C Pictures is preparing special exploitation material for this feature, and every effort will be made to allow exhibitors the opportunity to take advantage of the exploitation possibilities which the picture affords in abundance.

Kineto Directs Picture Bill at the Travel Show

The entire motion picture program at the Travel Show Exposition this week at Grand Central Palace is being held under the direction of the Kineto Company of America.

Four motion picture shows are in continuous operation; one being devoted to America, another to Europe, a third to Africa and a fourth to Asia.

Thus one can take a trip around the world in an hour.

80 Reels Daily

A daily program of more than eighty reels is being shown in the four theatres which have been erected and more than 3,000 persons a day are being accommodated at the shows. The theatres are at all times filled to capacity.

Many of the pictures that are being shown are from the Urban Popular Classics, produced and edited by Charles Urban, president of the Kineto Company of America. Others are pictures made by the various exhibitors in the Travel Show; steamship lines, governmental agencies, and the like.

Pleases Critics

Exceptionally favorable reviews by New York newspaper critics, with frequent outbursts of applause by the audiences at the Strand Theatre, marked the initial Broadway showing of "Fair Lady," Rex Beach's second photoplay for United Artists Corporation, on March 19. "Fair Lady" is a romantic melodrama, based on the well-known Rex Beach novel, "The Net," and produced by Whitman Bennett.

Guests of Fox

Twelve editors of the dramatic and motion picture pages of the Boston newspapers in Boston, Springfield and Providence, were guests of William Fox this week at his New York studio where they received a visual demonstration of motion picture making in all its branches. Beside inspecting the Fox plant, they were taken to the Mutt & Jeff plant in Fordham and shown how animated cartoons are made.

Reviewers Praise Mme. Rejane Who Stars in Vitagraph French Film

"Gypsy Passion," the French production presented at the Strand Theatre last Sunday by Vitagraph, jumped into immediate popularity. The reviewers of the New York daily newspapers were enthusiastic in their praise of the characterization by Mme. Gabrielle Rejane, the famous French tragedienne, and the production on the whole. "Gypsy Passion" was adapted by Jean Richepin from his own novel, "Miarka, the Child of the Bear," and was produced under the direction of Louis Mercanton, one of the leading directors of France.

Enthusiastic audiences have crowded the Strand throughout the week, an unusual number of French residents being in evidence. The presence of Mme. Rejane in the leading role attracted many who were unable to enjoy the performances of the celebrated actress when she visited this country through lack of knowledge of her language, but who were able to appreciate and understand her every expression on the screen. Manager Joseph Plunkett's colorful prologue was a male quartette in gypsy costumes with a gypsy camp as the background.

The New York reviews, in most instances, ran to considerable length. Some of them said:

"A very superior picture, a fascinating picture.—The Tribune.

"Mme. Rejane, as Romany Kate, gives a romantic characterization of an old gypsy that never lags in interest."—The Post.

"The picture is fine stuff, not one scrap sensational. The direction is unusually good."—Daily News.

"Rejane's consummate acting, a remarkable, well-told story and a series of thrilling scenes combine to make 'Gypsy Passion' an exceptionally fine picture."—Evening Journal.

"'Gypsy Passion' is remarkably interesting because of its very human story, most persuasively unfolded and acted."—The Globe.

"The story runs along like a pleasant and romantic narrative, laid in a real old French chateau." Morning Telegraph.

"Belongs among the leaders."—The Times.

"Mme. Gabrielle Rejane, one of the greatest French actresses, appears as Romany Kate. Her acting is perfection."—Evening Telegram.

"'Gypsy Passion,' the new film at the Strand, keeps something alive of the great Rejane. When Rejane smiles her great crooked smile it seems important. Something has happened. We have seen more than a smile. A mask has been lit and vitalized by emotion."—Mr. Heywood Broun in The World.

E. W. Hammons Says Bruce Has Mapped Out Ambitious Schedule

Robert C. Bruce, whose new series of Wilderness Tales, Educational, recently began releasing, has returned to the Northwest to resume his work of making plays with scenic backgrounds.

"Mr. Bruce's schedule of pictures which he is to make this summer is the most ambitious he has ever laid out," said E. W. Hammons, president of Educational. "His remarkable work with the first of the Wilderness Tales has proved his fine talents as a director as well as a maker of pure scenics, and we are expecting his next group of subjects to be a big step beyond the splendid artistic gems we are now releasing."

Mr. Bruce will make his headquarters in Portland, Ore., from which city he will make frequent trips into the beautiful country nearby for the taking of scenes in the several pictures which he has planned.

New Production Wave Active in Vitagraph's West Coast Studio

The recent arrival of Albert E. Smith, president of Vitagraph, at the company's west coast studios in Hollywood was followed by a new production wave. W. S. Smith, manager of the studios, issued the statement that within the next few days three new productions would be opened.

Although Earle Williams, William Duncan and Alice Calhoun have just completed pictures, this trio will start on the same day with new productions. It is announced that Mr. Williams will be starred in an O. Henry story selected from "Cabbages and Kings." The direction will be by Robert Emsminger who has been associated with Earle Williams as director in the production of previous stories.

Simultaneous with Mr. Williams' opening, Alice Calhoun will begin upon her fourth picture since reaching Vitagraph's California studios. Her new story is called "Blueblood." A notable fact is that she will be directed in her forthcoming picture by David Smith, who directed her in "The Little Minister." Mr. Smith is just now putting the final touches on the big special "My Wild Irish Rose," which will be finished this week.

William Duncan, Vitagraph's western star, has recently finished "The Silent Vow" and is already in production on another. Edith Johnson will appear opposite Duncan. Larry Semon is in the midst of a mirthful comedy in which he plays two parts, that of an immigrant and that of a king. Semon was recently provided with his own separate studio for his specific production unit. As a working basis for interior scenes four of the largest sets ever used by Vitagraph were placed in readiness for Semon following his completion of a ship sequence made at Los Angeles harbor. The United States steel freighter "West Montok" was chartered by Vitagraph and a dock 18 feet wide and 450 feet long was built to accommodate the action of Larry's individual grotesquerie. It is announced that Jimmy Aubrey will commence the production of another two-reel comedy next month.

Corinne Griffith is now at Charleston, S. C., where she will make exterior scenes for a new picture. Miss Griffith and her company returned only a short time ago from up North after filming some unusual snow scenes for a Corinne Griffith production which will follow the sensational "Island Wives" to release.

Cosmopolitan Quotes Praise Critics Give "Beauty's Worth"

Cosmopolitan says Marion Davies is receiving congratulations of exhibitors and picturegoers on the success of her second picture under Robert G. Vignola's direction, "Beauty's Worth." This Cosmopolitan Production, when first presented at the Rivoli Theatre, evoked praise from the New York reviewers. Miss McElliott in the "Daily News" advises her readers: "You'll like Marion Davies in her new picture. She is natural, pretty and convincing in her role of a Quaker maiden."

Quinn Martin, the "World," writes: "Marion Davies is at her prettiest in 'Beauty's Worth'." Alan Dale, in the "American": "'Beauty's Worth was exquisitely set all the way through. It was a feast for the eye." The "Evening Telegram": "Marion Davies never looked prettier or won the audience with her charm more effectively than she does in 'Beauty's Worth'."

"The Sun": "It is easy to wax enthusiastic over its artistic appeal to the eye. The photography is perfect and possesses a smooth, velvety look." "The Evening Journal": "As delicate a love story as has been shown on the screen in months is spun through the wonderful pictures, making a production that loses nothing in logic by its gossamer charm."

"Reckless Youth" Is the Newest Elaine Hammerstein Offering

March 30 marked the release of Elaine Sammerstein's latest screen presentation—"Reckless Youth." In this subject Niles Welch again works opposite Miss Hammerstein with Huntley Gordon playing a "heavy." The basis of "Reckless Youth" is a Cosmo Hamilton story, scenarioized by Edward Montagne.

Ralph Ince personally staged the new Selznick offering, made in the East preceeding the move to Hollywood lately announced by Myron Selznick, vice president in charge of distribution. Before "Reckless Youth" was shipped to Select exchanges, the home office forces witnessed a projection room showing and from that result comes more than the average degree of enthusiastic praise.

The crux of the plot is a girl's selfishness—a conduct that is governed by a "don't care" attitude to anything that applies to her personal method of living without regard for others. She marries because she is promised freedom of action, becomes involved "don't care" indescretions and finally experiences a change of heart when loves comes to her.

It is believed that admirers of Miss Hammerstein will find in "Reckless Youth" much that will please them in the pictured narrative in the star's personal contribution.

Constance Bennett, a daughter of Richard Bennett, the sterling stage celebrity, has her first screen role in support of Miss Hammerstein playing the part of a chorus girl. Louise Prussing is also supplied with a role of benefit to the presentation.

City Officials Greet Sennett Upon Arrival in Philadelphia

Such honors as have been paid to but few visitors to Philadelphia were accorded Mack Sennett last Monday when he went to the Quaker City to witness the opening of "Molly O" at the Aldene Theatre. Prominent city officials and well known business men, headed by Maurice E. Felt, owner of the Aldene Theatre, comprised the reception committee which met Mr. Sennett and his party at the Broad Street Station and escorted them to the Ritz-Carlton Hotel. Outside of the station motion pictures were taken which were later in the evening projected at the Aldene. The crush waiting to catch a glimpse of Mr. Sennett was so great that Director of Safety Cortelyou had to order out the police reserves.

Among the prominent Philadelphians who met Mr. Sennett on his arrival was the Secretary to the Mayor. The Director of Public Works, the Director of Education, and the President of the City Council.

At the Aldene Theatre David Bartin, a prominent Philadelphia attorney, made a speech about Mack Sennett. After the show Maurice E. Felt gave a mid-night supper to Mr. Sennett at the L'Aiglon. Covers were set for thirty. The following morning Mr. Sennett and his party returned to New York. Accompanying Mr. Sennett to Philadelphia were E. H. Asher, Arthur M. Brilant and Charles S. Goetz.

Charles Ray Is Making "The Tailor Made Man" for the United Artists

Charles Ray is hard at work on "The Tailor Made Man," his first production for United Artists Corporation, and under which arrangement this film star has declared his intention of producing fewer, better and bigger pictures.

Several weeks were spent in writing and rewriting the continuity, which work was in the hands of Albert Ray, who has been associated with his cousin for some time. Charles Ray is much pleased with the result. Many evenings were spent at Mr. Ray's home, in his library, where Joseph DeGrasse, his direcotr, Albert Ray, Albert A. Kidder, Jr., and Richard Willis joined the star in discussing the story and shaping it.

A well-balanced cast has been engaged to support Mr. Ray, although the part of Tanya, the tailor's daughter, has not yet been definitely filled. The choice for this role lies between three well-known actresses. There are two or three minor parts yet to be filled also.

Those Chosen

Those chosen are Thomas Ricketts, Victor Potel, Santon Heck, Frank Butler, Fred Thompson, Kate Lester, Jacqueline Logan, Nellie Peck Saunders, Charlotte Pierce, Douglas Gerrard and Eddie Gribbon. George Rizard heads the camera force. Robert J. Ellis is the art director, and the usual Ray staff fills in otherwise.

Eddie Dillon to Produce for Genius Film Productions, Inc.

Speculative rumors as to the immediate plans of Edward Dillon were dispelled this week when, instead of lining up with one of the divers producing companies already in the field, he announced that he was going into the producing game himself under the banner of the newly-formed Genius Film Productions, Inc.

Edward Dillon has decided to produce at least four big productions a year, the pictures to be known as the Dillon Specials. Each subject will be directed personally by Dillon. He is now putting the finishing touches to his initial story which is to have its permanent title determined within the next few days. An all-popularity players' cast has been selected.

Dillon is "shooting" most of his "interiors" at the Tiffany Studios where he is receiving hearty cooperation from R. G. Edwards, production manager, and his studio staff. The scenes embrace "shots" within the fashionable "select circles" of the metropolis, move to London where there are some big climaxes and thence back to the States, with some interlying continuity taken aboard the ocean liner; New York's underworld and business sections are also in focus, with some interesting night scenes in the parks as well as subsequent action within the precincts of a quaint little village in New England.

Educational Sees Need for Short, Entertaining Comedies

"Every one a feature in itself," is the guiding rule in the production of two-reel comedies by Christie during 1922. The Policy inaugurated with the beginning of Christie's eecond year of releasing through Educational Exchanges—that of restricting its product to two reel comedies, into which the utmost in production is concentrated—is to continue during this year, Educatioal says.

Believing that the day of the cheap two-reeler is gone for good, but that there is a great need for short comedies with high entertainment qualities, Educational states the entire Christie forces will devote every ounce of energy they possess to making each of the twenty-four two-reel subjects of the year truly a feature.

Four popular comedy stars who have appeared in recent releases of this series are to be alternated in forthcoming pictures, with occasionally a special star introduced. The "regulars" among the Christie stars are Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel.

Betty Compson and May McAvoy in Paramount April Releases

April is ushered in on the Famous Players-Lasky schedule with William D. Taylor's Paramount production, "The Green Temptation," starring Betty Compson. and May McAvoy in the Realart picture, "Through a Glass Window," both set for release the 2nd.

Adapted from Constance Lindsay Skinner's novel, "The Noose," "The Green Temptation" is described as an ingenious detective story in which is interwoven a colorful picture of the life led by the Apaches in their underground haunts in Paris. Monte M. Katterjohn wrote the scenario of "The Green Temptation." Theodore Kosloff is the principal support of Miss Compson. Mahlon Hamilton is leading man and the cast also includes Neely Edwards, Edward Burns, Lynore Lynnard, Mary Thurman and Arthur Hull.

Both the original story and the scenario of "Through a Glass Window" were written by Olga Printzlau. There is said to be an abundance of pathos in the story which is of a plucky little girl who struggles with the double burden of a blind mother and a young brother who is a bit too weak. In the cast are Fanny Midgely, Burwell Hamrick, Fred Turner, Carrie Clark Ward, Wade Boteler and Russ Powell.

Booked for Week; Runs for Three

Twenty-one consecutive days' run in a downtown house in Duluth was the mark set by "The Four Horsemen of the Apocalypse," Rex Ingram's production for Metro of Blasco Ibanez's novel. The original engagement at the Garrick Theatre, Duluth, was to last one week. The crush of attendance proved this period quite insufficient.

"Chained to the Anchor" Added to Pathe Release on April 9

Pathe Exchange, Inc., announces that the strong collection of short subject features and the serial episodes scheduled for release the week of April 9 will be augmented by "Chained to the Anchor," the first episode of the new Pathe serial, "Go-Get-'em Hutch," starring Charles Hutchison.

"Shadows and Sunshine" is the latest Pathe Playlet re-edited to three reels from its original feature length form. Baby Marie Osborne is the star. "The Golden Pool" is the fifteenth and last episode of the Pathe serial starring Ruth Roland. "Next Aisle Over" is the title of the current re-issued one-reel comedy starring Harold Lloyd.

"Jump Your Job" is the latest Hal Roach comedy featuring "Snub" Pollard. "The Rich Cat and the Poor Cat" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

Pathe Review No. 150 is the third of the anniversary series and presents a number of carefully chosen subjects, it is said. Pathe News Nos. 30 and 31 presents the current events of importance from all corners of the globe.

Hal Roach Studios to Devote All Their Time to Comedies

Due to contracts with Pathe for additional comedy output, such as the forthcoming "Snub" Pollard two-reel comedies and a series of two-reel animal and kid comedies now in preparation, the Hal Roach Studios will make no more serials and will concentrate all their activities on comedy production.

As recently announced by Pathe, production of the next two Ruth Roland serials has been contracted for with the United Studios, formerly the Brunton Studios. "The Timber Queen," starring Miss Roland, having been completed, work on the first of the two new serials will begin at the United Studios, April 1. It is at present called "The Riddle of the Range."

SUNBEAM Comedies

"Brighten the Box-Office"

26 Roaring Two-Reelers

featuring

BILLY WEST

in a Series of High-Class Comedies

FIRST RELEASE—

"You'd Be Surprised!"

Now Ready

Territory is going very fast

Wire

C. B. C. FILM SALES CORP.

1600 Broadway **New York**

The Leap That Will Startle the World

Charles "Go-Get-

The Thrill-A-Minute Stunt

Produced and Directed by
George B. Seitz

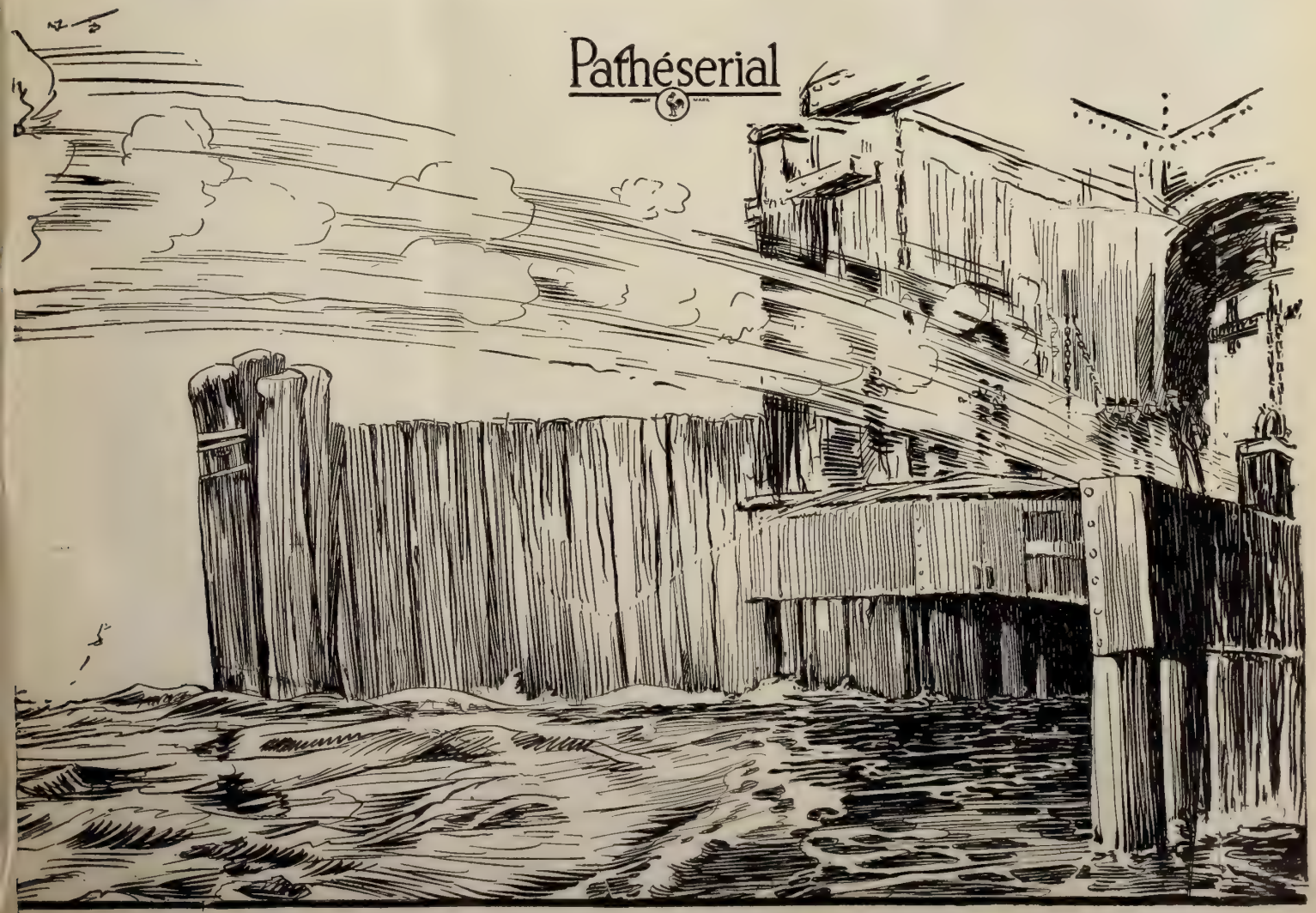
Hutchison

King, Takes It in

'em Hutch"

At a speed of 50 miles an hour he jumps his motorcycle from a ferryslip to the ferry boat, yards away. He does a hundred such amazing things in this serial!

A Grand Attraction for YOUR House!



Financiers' Sons Appear in Fox Film

Several sons of prominent brokers and bankers are to appear in the Stock Exchange scene of "Shackles of Gold" which William Farnum is making at the New York studio of William Fox. The scene requires a hundred men on the floor.

Among the participants will be Douglas Robinson, 2nd, nephew of the late President Roosevelt; Theodore Price, Jr., son of the well-known cotton broker; Kenneth Walker, son of John Walker, the banker; Louis Scott, son of the financier, and Grey Richman, son of Charles Richman, leading man in the production and captain of the St. Paul's Academy football team.

It came about when young Richman wanted to make up a party to see the big scene filmed and Herbert Brenon, the director invited them to take part.

"The Challenge" Is Chosen As Title

Star Productions, Inc., announces that the permanent title of the picture which Dolores Cassinelli is making under the direction of Tom Terriss will be "The Challenge."

Mr. Terriss expects to conclude this production at the Harry Levey Studio in West 38th street the latter part of this week. One of the final scenes was an art gallery setting. Instead of using the old chromos generally found in studio prop rooms Mr. Terriss had his property man make a tour of Fifth avenue galleries where paintings and statuary to the value of $250,000 were borrowed. The company is making extensive plans for future production and an announcement of considerable importance is looked for in the near future.

Tourneur Plans for the Future

Maurice Tourneur will resume his independent production schedule immediately upon his return from England, where he is to film Hall Caine's famous novel, "The Christian," for Goldwyn, according to announcement made this week from his Culver City offices.

Several stories are being considered as his next feature, one of which will be definitely selected by Mr. Tourneur before his departure and prepared for production by his staff during his absence.

Lloyd Finishes "Grandma's Boy"

Harold Lloyd's next Associated Exhibitors release, "Grandma's Boy," the production of which has just been finished, will illustrate, it is declared, the remarkable versatility of this star.

This star's latest two features for Associated Exhibitors were radically different from each other. They were "Never Weaken" and "A Sailor-Made Man." Now comes "Grandma's Boy," which is said to be of a totally different type.

Lupino Lane Nears Completion of First Fox Special Comedy

Lupino Lane, the famous English comedian and pantomimist who was recently signed by William Fox, is completing his first two-reel special comedy at the West Coast Studios, under the direction of Jack Blystone, The title is "The Broker" and the story is said to provide many extremely humorous situations suitable for the art of the mirthmaking artist.

Lane, the idol of the London Hippodrome and of Drury Lane, made his American debut when the English production "Afgar" was presented in New York City in December, 1920. So great was the impression he left on the first nighters and the newspaper and magazine reviewers, that he was acclaimed as one of the best performers of his kind who ever played on the American stage.

Before making his successful entrance into this country, Lane had played the principal comedy roles in the London presentations of "Little Johnny Jones," "The League of Notions," "Watch Your Step," "Follow the Crowd" and "We're All in it."

Two Cosmopolitan Pictures for Release on Broadway April 9

Two pictures created by Cosmopolitan Productions will have a Broadway presentation simultaneously April 9. On that date "The Good Provider," a Fannie Hurst story featuring Vera Gordon and Dore Davidson will be seen at the Rivoli, and "Find the Woman" with Alma Rubens, an Arthur Somers Roche mystery drama, will open at the Rialto. The following week "The Good Provider" moves to the Rialto. Both are Paramount releases.

"The Good Provider" was written by Fanny Hurst, author of "Humoresque." It was and has three of the noted players of the earlier picture —Miss Gordon, Mr. Davidson and Miriam Battista.

"Find the Woman" with Alma Rubens is the second Cosmopolitan Production directed by Tom Terriss, the first being "Boomerang Bill." It is a mystery picture. There are many threads to Mr. Roche's story, all of which were, it is said, skillfully woven together in a vibrant and engrossing photoplay by Mr. Terriss, who used a scenario prepared by Doty Hobart.

Third Leah Baird Picture Now in Production at Culver City

Athur S. Kane, president of Associated Exhibitors, has just been advised by Arthur F. Beck, who is producing the Leah Baird Attractions that work on the third picture featuring this actress is now under way at Culver City. "Don't Marry in Haste" has been selected as the vehicle.

Mr. Beck announces also that he has procured the services of Wallace Worsley to direct the production. Mr. Worsley already has to his credit, "The Penalty," "The Street Called Straight," "The Little Shepherd of Kingdom Comes," "The Highest Bidder," and other Lon Chaney and Goldwyn successes.

"Don't Doub Your Wife," the first Baird picture for Associated Exhibitors, has, it is said, been enjoying constant popularity since its release March 12. "When the Devil Drives," the second of the Leah Baird productions, whose release date is soon to be set, is said to maintain to the last degree the high standard fixed in the first offering.

Pathe Said to Have Made Fine Production of Kipling Story

Kipling's "Ballad of Fisher's Boarding House" has been filmed by Pathe and, according to that company, is a little masterpiece of picture and drama, with a character delineation faithfully reflecting the spirit of Kipling. It is announced as a model of dramatic illustration.

The same great author's "The Mary Gloster" will probably also be filmed by Pathe. Many comments have been made by experts, it is stated, as to the favorable way this poem and its dramatic incidents would lend itself to film production.

"Without Benefit of Clergy," another of Kipling's stories, was put into pictures by Pathe, and, according to the producing company, evoked the warmest appreciation all over America for its artistic presentation.

"Turn to the Right" Is to Be Shown for Benefit of Convicts

Coincidentally with Will H. Hays's emphasis, in a speech delivered in New York within the last few days, upon the potentialities of the motion picture as a moral influence, comes announcement from Metro Pictures Corporation that its photoplay of the Winchell Smith success. "Turn to the Right" will be shown in the penitentiaries of the country.

The first such exhibition already has taken place, at the Michigan State Prison, Jackson. From the Reverend William F. Hopp, chaplain of the institution, and from hundreds of inmates, Metro has received communications of earnest appreciation.

Thirty Laughs Are Added to Griffith Film

D. W. Griffith has made eighty-seven changes in his film story of "Orphan's of the Storm," now entering its thirteenth week at the Apollo Theatre, New York. Many of these changes introduced a bit of comedy into the serious incidents. Here Mr. Griffith made his public his sole jury, for no one can tell whether a laugh that must be given within two or three seconds is relished.

These changes have added thirty laughs to the film, increasing the entertainment value so that the big picture is pounding along steadily to new records for popularity. Last Monday marked its 150th showing.

First Episode for Release on April 9

"Chained to the Anchor" is the episode of the new Pathe serial "Go-Get-'Em Hutch," starring Charles Hutchison, which will introduce the "stunt star's" new vehicle to exhibitors during the week of April 9. "Go-Get-'Em Hutch" is, Pathe says, a serial which has already won the approval of the National Board of Review because it is absolutely censorproof and because it gives a remarkable insight into one of the leading industries of the day—the shipping business.

Templin Praises "Peacock Alley"

"Double your runs of Mae Murray in 'Peacock Alley'," is the advice of Forrest C. Templin, directing manager of the Lincoln Theatre, Belleville, Ill., in an enthusiastic letter which he sent to Charles Warner, branch manager for Metro Pictures at St. Louis, Mo. "'Peacock Alley' created more favorable comment after its first showing in our city than any photoplay which I have had to in recent years. I shall return it for a run of equal length," wrote Templin.

Beaudine Returns

William Beaudine, for three years a Christie Comedy director, is now back in the fold and will direct the next picture to feature Neal Burns. Beaudine was absent for a short time, directing a Goldwyn feature, "Watch Your Step." His brother, Harold Beaudine, is also a Christie director.

Film Finished

Reports from Hollywood state that Florence Vidor has finished the production of "The Real Adventure," her second starring vehicle for Associated Exhibitors.

Frank Urson Signed by Neilan; Will Direct "Her Man" First

Marshall Neilan has just signed a contract with Frank Urson, director of many Lasky productions, who has resigned from that organization to hold a similar position with the Neilan troupe. Mr. Urson's initial effort for Neilan will be the new production just started, "Her Man," suggested by the Saturday Evening Post story by George Patullo.

The new Neilan director is a pioneer in the producing field, having started with Thanhouser eleven years ago. A nephew of the late C. J. Hite, formerly head of Mutual, Mr. Urson was groomed for the managership of that organization and started to learn the business as an assistant director. Later he took up photography and turned the crank on many notable productions for D. W. Griffith and other producers.

At the Lasky studio Cecil B. DeMille was attracted by Urson's ability and took him on as an assistant with the idea of making him a director. After a year under DeMille's tuition, Mr. Urson was made a director. Among the stars whose pictures he produced for Paramount are Wallace Reid, Ethel Clayton, Mary Miles Minter, Agnes Ayres and others. Some of the pictures he made are "Too Much Speed," "Exit the Vamp," "South of Surva," not as yet released, and "The Love Special."

A special producing schedule for "Her Man" has been outlined by Mr. Neilan, whereby both he and Mr. Urson will handle the direction of this film. Leatrice Joy, whose work in "Saturday Night" attracted wide attention, and Matt Moore, who returns to the Neilan fold, play the leading roles in "Her Man," to be released by Associated First National Pictures.

Paramount Buys Kyne Stories for Jack Holt; Other Plans

Jesse L. Lasky has announced the securing of a series of stories by Peter B. Kyne for Paramount production, to star Jack Holt and be directed by Joseph Henabery. The screen versions will be written by Albert Shelby LeVino.

"I was so deeply gratified," said Mr. Lasky, "by the production, 'While Satan Sleeps,' starring Jack Holt and adapted from Mr. Kyne's story, 'The Parson of Panamint,' which I prophesy will be one of the season's hits that it gives me added satisfaction to be able to announce that we have secured several more of the author's most important stories.

"Among them are 'The Lost Kingdom,' which Mr. Kyne and Mr. Le Vino are adapting from the former's Red Book story; 'Humanizing Mr. Winsby' and 'The Land Just Over Yonder,' which appeared in the Saturday Evening Post. Later on, another Cappy Ricks story is to be produced."

Mr. Lasky also said that Mary Johnston's novel, "To Have and to Hold," will be George Fitzmaurice's first production on the West Coast. Betty Compson is to be featured with a prominent male star. Ouida Bergere is writing the scenario and Mr. Lasky says the production will be a super-special and one of the biggest pictures of the year.

"The Man Who Saw Tomorrow," a story by Perley Poore Sheehan, will be produced with Thomas Meighan as the star. Frank Condon is preparing the adaptation and Alfred Green will direct.

Pauline Frederick Announces Plans of Returning to Stage

Pauline Frederick is going back on the stage. First news of Miss Frederick's decision to return to her former vocation came from the studio of the R-C Pictures Corporation in Hollywood, where Miss Frederick has been starring at the head of her own unit for the last eighteen months. She completed a screen translation of the William J. Locke novel, "The Glory of Clementina," only recently and discussion of her next vehicle was under way when Miss Frederick made known her plan to return to the stage.

"Flattering offers have come to Miss Frederick to return to the stage," General Manager R. J. Tobin of the R-C Pictures Corporation explained, "and, taking advantage of the cancellation clause, we have by mutual consent dissolved the contract so as not to stand in the way of her ambition. We deeply regret the loss to the screen of such a potent personality as is Miss Frederick's, yet, deep as is the feeling of regret among her co-workers here and much as screen fans will deplore her going, there will be corresponding joy among patrons of the so-called legitimate drama."

Bigger Christie Scenario Staff

Since centering production on a limited number of two-reel comedies a year, the Christie company has enlarged its scenario staff to include Frank Roland Conklin, Walter Graham, Robert Hall and Royce Alton as regular staff writers, and no more stories are being considered from outside sources.

This move was made because the new Christie stories are now the same from a production standpoint as the longer feature films and the needs of the company can best be filled by staff writers who have been trained to the Christie standard. The plans for the company for the coming year, as announced by Al Christie, president, will further the policy of producing stories which include as much plot as a five-reeler.

RITZ-CARLTON
ATLANTIC CITY
N. J.

THE center of distinguished social life at this world-famous seaside resort, carrying out the European atmosphere and social charm of illustrious Ritz Hotels of the continent.

The Ritz-Carlton at Atlantic City appeals especially to those who are familiar with these niceties of appointments and individual service.

A preeminent name and perfect facilities make the Ritz-Carlton the ideal meeting place of conventions at the Seaside. Reservations direct, or through Ritz-Carlton, New York.

ALBERT KELLER
Managing Director

GUSTAVE TOTT
Resident Manager

First National Gives Details of Eight Pictures Now in Production

Among the pictures now in process of production for First National release there are eight which that company believes will be among the box office successes of the near future. They answer the cry for novel stories and no effort is being spared to make them perfect in every respect. The eight attractions are:

Mack Sennett's "Suzanne," with Mabel Normand, which portrays the romantic lives of the dons and peons of the California of 1853. Directed by F. Richard Jones, supporting Mabel Normand, are Winnifred Bryson, Carl Stockdale, Eric Mayne, George Nichols, Evelyn Sherman, Walter McGrail, George Cooper, Leon Barry and Minnie Ha-Ha.

Thomas H. Ince's "Bellboy 13," featuring Douglas MacLean. The cast includes Margaret Loomis, Kohn Steppling, Jean Walsh and Eugene Burr. Direction by William Seiter, story by Austin Gill, continuity by Violet Clark.

Thomas H. Ince's "The Brotherhood of Hate," a drama of the Kentucky hills, a story of feuds, of primitive loves and elemental hates. Frank Keenan, Lloyd Hughes and Marguerite De La Motte play the principal roles. Direction of Lambert Hillyer. The photoplay has both mountain and city settings.

Thomas H. Ince's "A Man of Action." Filming of this Ince comedy by Bradley King commenced late in February with James W. Horne as director and Max Dupont as photographer. The settings are both metropolitan and western. Many of the scenes of the drama will be made in San Francisco.

Katherine MacDonald in "The Woman Conquers." Her part takes her from a Fifth avenue setting into the snows of a French-Canadian trading post. Two other characters, a foppish dilettante and a worldly wise chorus girl, play important parts in the life of the society woman who learns what life is in its most primitive aspects. An all-star cast consists of Bryant Washburn, June Elvidge, Mitchell Lewis, Francis McDonald, Boris Karloff and Clarissa Selwyn. Directed by Tom Forman.

Charles Ray in "Alias Julius Caesar," "a comedy of golf errors." In the cast are Barbara Bedford, William Scott, Harvey Clark, Robert Fernandez, Carl Miller, Eddie Gribbon, Gus Thomas, Bert Offord, Milton Ross, Tom Wilson, Philip Dunham and S. J. Bingham.

Thomas H. Ince's "Someone to Love." Casting has just begun on this Ince drama of a cricus, a Canadian trading post, a girl, an elephant and a musician. It was written by C. Gardner Sullivan. John Griffith Wray will direct the all-star cast now being chosen. Madge Bellamy will have the principal feminine role, that of "the elephant girl" in a circus which is stranded in the Northwest.

Marshall Neilan's "Her Man" is now being adapted from George Pattulo's Saturday Evening Post story. The scenario is now being prepared by Marshall Neilan and Frank Ursen.

Houdini Stars in Broadway Picture

Beginning Sunday evening, April 2, at the Times Square Theatre, Houdini will star in a Broadway production, giving an entire evening's performance in a film production—"The Man from Beyond," and personally presenting thirty minutes of the feats that have made him famous. Houdini, at the head of his own producing organization, has leased the Times Square Theatre for an indefinite presentation on "The Man from Beyond," his initial special feature for his own company.

Buys Rights to "East Is West"

Motion Picture rights to "East is West," one of the successes of the "legitimate" stage, have been acquired by Joseph M. Schenck, and the play will be used as the next vehicle for Constance Talmadge. Sidney Franklin, who directed Constance in "The Primitive Lover," will direct "East is West" also.

Paramount Anniversary Month Big Success in Australasia

Cable advices from Sydney, Australia, received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, report record-breaking business for Australasia's observation of the tenth anniversary of Paramount Pictures. Rentals for the month of March have greatly exceeded the business of any previous month, and the theatres are reporting new box office records daily, according to Managing Director John W. Hicks, Jr.

The most extensive advertising campaign ever known in the Australian film industry was conducted as one means of celebrating the month, leading newspapers and publications in all of the principal cities carrying large announcements of Paramount's tenth anniversary and the part played by Mr. Zukor in the upbuilding of the industry.

Managing Director Hicks also announces in his cable that the name of the Paramount organization in Australia has been changed from Feature Films, Ltd., to Famous-Lasky Film Service, Ltd., the name used by the British and Canadian Paramount distributing organizations.

Arrangements have been completed to extend the scope of the Australasian organization's activities to include the Dutch East Indies and Straits Settlement in which a regular releasing program for Paramount Pictures will be begun in April. A large number of productions have been prepared for release in this territory and representatives of Famous-Lasky Film Service, Ltd., have obtained facilities for the widest possible distribution for Paramount Pictures.

Many Extended Bookings Reported for "Penrod" with Wesley Barry

Reports received by Marshall Neilan from exhibitors are said to indicate that his latest First National release, "Penrod," starring "Freckles" Barry, will outgross any previous Neilan-First National picture, such as "Dinty," "Go and Get It" and "The River's End."

Mr. Neilan states that four weeks after the release date first-run houses in all key cities played it, the majority running it during the first two weeks, and enthusiastic reports have been received from Balaban and Katz, Chicago; Frank Newman, Kansas City; Guy Wonders, Baltimore; Tom Saxe, Milwaukee; John Kunsky, Detroit, and other exhibitors, and many showmen have extnded their bookings.

Guy Wonders says: "'Penrod' has done such phenomenal business we are compelled to hold over for a second week. First time we have ever doubled a run. With today's receipts we are ahead of 'Passion,' which holds the house record. Without a doubt the greatest box-office attraction of the day."

One of the big factors in the success of this production is said to be its exploitation possibilities. A dozen tie-ups with manufacturers of different "Penrod" and Wesley Barry articles together with arrangements with the U. S. Junior Navel Reserves, Boy Scouts and other boys' organizations, and an extensive line of advertising accessories. In addition, a publicity campaign on "Penrod" in national magazines and newspapers has been paving the way for this Booth Tarkington subject.

Next Talmadge Revival Will Be "Experimental Marriage"

In the series of revivals that comprise part of the "Forty from Selznick" program for this season, "Experimental Marriage" is set for circulation late in April. Constance Talmadge is the star with Harrison Ford her leading man in this screen version of William J. Hurlbut's stage play, "Saturday to Monday."

This was the photoplay that early attracted attention to the work of Robert G. Vignola as a screen director. Alice Eyton furnished the scenario. "Experimental Marriage" is fifth in a series of six revivals with Constance Talmadge as the star. The issue began with "Scandal" and continued with "A Pair of Silk Stockings," "Good Night Paul," "Mrs. Leffingwell's Boots" and ends with "Happiness a la Mode," which follows "Experimental Marriage."

Showmen in all sections of the country have reported excellent box-office results from these revivals. Norma Talmadge's early works with Eugene O'Brien, present star of Selznick pictures, are being revived. Three of Norma's revivals are still to be circulated—"The Safety Curtain," "Her Only Way" and "The Forbidden City."

Changes Titles

The titles of four productions to be released soon by Associated First National have been changed.

Constance Talmadge's latest comedy, filmed under the working title of "The Divorcee," is to be known as "The Primitive Lover." Thomas H. Ince's "Jim," will be released as "The Man She Married." Allen Holubar's next production has been chnaged from "The Soul Seeker" to "The Sea Tigress." Katherine MacDonald's photoplay will be called "Heroes and Husbands."

Film to Show in Over 200 Houses

The Saturday Evening Post, issue of May 1, will contain a handsome double-page display advertisement of Gloria Swanson in Elinor Glyn's "Beyond the Rocks," with Rudolph Valentino, the next Paramount super-production selected for day and date boking. The release date is May 2, and on that day the picture will be shown in more than two hundred leading theatres throughout the country.

Goldwyn Preparing to Release Gouverneur Morris Photoplay

An original photoplay by Gouverneur Morris, a Chinese fantasy, "Whims of the Gods," is being prepared by Goldwyn for release in the near future. The picture is declared to be totally different from anything ever attempted before on the screen. It is sheer imagination, touched with a spirit of fantasy, it is said.

Rowland V. Lee was signed by Goldwyn especially to direct this production. The continuity was prepared by Ruth Wightman, aided by Mr. Morris.

Two Young Women Distribute Power's Machines in Mexico; Are Practical Projectionists

WHEN the card of A. & D. Ehlers, exclusive representatives in the Republic of Mexico of the Nicholas Power Company, is brought in to the head of some well-known firm in the motion picture industry, he very naturally says, "Show the gentlemen in," and in all probability briefly visualizes two typical Mexicans engaged in commerce in Mexico. It therefore is possible he will be surprised when the two little women shown on this page with Edward Earl, president of the Nicholas Power Company, present themselves.

The Misses Ehlers are not merely successful business women but are also practical projectionists. This means that they have served a practical apprenticeship in both lines and then have gone out and made their knowledge profitable. When they are out setting up a projection machine or repairing one, or when they are out as "cameramen," they do all the work themselves, without the assistance of any one but a few porters to carry or lift some of the heavier parts of the machine. They wear a riding-suit because their duties take them frequently into the mountains of Mexico.

The Ehlers Company was formed as the result of a trip which Adriana S. and Dolores L. Ehlers made to this country in 1915. At that time, with the exception of a few brief trips home, they spent four years studying the motion picture business. Beginning in 1915 they spent quite some time in Boston studying photography and chemistry, and then went to Washington where they received some finishing touches in this line of work by taking an art course and studying scientific and industrial pictures. In 1919, they spent two months in the factory of the Nicholas Power Company, and at the end of that time could take a Power's machine apart and put it together again.

At this time they so thoroughly indicated that they possessed the ability and energy to successfully develop a motion picture business in Mexico, that the Nicholas Power Company gave them the exclusive distributorship of Power's for that country. It is a valuable contract, and others have been anxious to become distributors for Power's in Mexico, but the arrangement with the Ehlers Company has been so satisfactory the Nicholas Power Company has refused to make any change.

Business in Mexico has been very good, and one of the notable installations is that of Power's Projectors in Chapultepec Castle, the presidential palace in Mexico City.

The Misses Ehlers went to the Tampico oil fields and obtained a film known as "The Mexican Oil Fields," which has been highly spoken of by newspapers of Mexico. It is in seven parts, shows the operation of the oil fields and gives an excellent idea of the life of residents and the wonderful scenery.

The Misses Ehlers are enthusiastic regarding the future of motion pictures in Mexico and believe that this is a field that should receive the attention of producers and exhibitors, as Mexico is a country in which this class of entertainment makes a particularly strong appeal.

Gary Indorses

Judge Elbert H. Gary, head of the United States Steel Corporation, has written to D. W. Griffith heartily indorsing Mr. Griffith's "Orphans of the Storm."

Edward Earl, president of Nicholas Power Company, chatting with the Misses A. and D. Ehlers, exclusive representatives in Mexico of the Power company

Educational Gets Gratifying Reports About Its Pictures

Reports of special bookings of Educational Pictures in the more important theatres so far reported to the home office of Educational Film Exchanges, Inc., include such a large percentage of the bigger and better houses, that they indicate almost 100 per cent. showings will be the rule for Educational Pictures Week, April 16 to 23, it is stated.

Many theatres are, it is said, taking advantage of Educational's offer of a special one-sheet to tie up with Educational's national advertising campaign, which Educational is giving free. Several theatres already have requested large numbers of these one-sheets, which will be posted about the cities in which these theatres are situated.

A large number of the branch exchanges were able to line up the biggest of the first run houses early in the campaign. Several others have reported their most important bookings in the last week. Among these branches are those at San Francisco, Seattle, Indianapolis and Buffalo.

Playgoers Has Three Pictures Scheduled for April Release

Three productions are on Playgoers Pictures schedule for release in April. First on the list, set for April 2, is the attraction, "Sunshine Harbor," in which Margaret Beecher is featured. This offering produced and directed by Edward Hemmer, is from the story of Jerome N. Wilson.

On April 16, comes the release of another Playgoers offering, "A Pasteboard Crown," which was directed by Travers Vale. This was from the story of stage life by Clara Morris. A third attraction of the month is set for April 23, "Lonesome Corners," an Edgar Jones production. This is a light comedy in five reels.

Playgoers Pictures sells through its own salesmen in the exchange of Pathe.

Metro Holds European Premiere of "Four Horsemen" in Paris

Pesident Millerand, Marshal Foch, Premier Poincare, the American Ambassador Robert T. Herrick, and other distinguished members of the highest social and diplomatic circles of France were present at the Vaudeville Theatre in Paris on March 19, when Metro Pictures Corporation presented the first European showing of Rex Ingram's production of "The Four Horsemen of the Apocalypse," the screen adaptation of Vincente Blasco Ibanez's famous novel. The presentation was under the direction of Harry Cohen, foreign manager of Metro.

The Paris presentation will precede by one month the first showing in Madrid, Spain. For the Spanish premiere elaborate preparations are being made.

Big Bookings on "Peggy Behave"

"Peggy Behave," the comedy which appeared on the same bill as "Wild Honey" at the Central Theatre, Universal's first-run house on Broadway keeps rolling up praise. Not only the New York critics who gave Baby Peggy special space praise it, but the out-of-town exhibitors are booking it rapidly, including such houses as the Liberty Theatre, Kansas City.

"Peggy Behave" is now playing at the Cameo Theatre on Forty-second street, New York City, booked for the Moss Circuit.

Goes to Prison for "Atmosphere"

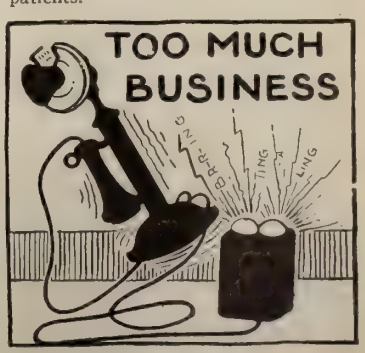
Getting arrested and going to prison for four days was the unique experience undergone by Jeanie Macpherson in order to obtain the proper atmosphere for Cecil B. DeMille's next Paramount picture, "Manslaughter," the scenario of which has been completed by Miss Macpherson.

"Woman Wake Up" Widely Booked

The Associated Exhibitors feature, "Woman, Wake Up!" in which Florence Vidor makes her bow as a star, has just been booked for first run houses throughout the Lynch circuit. The contracts call for first run showings in leading theatres of thirty-six Southern cities.

Baby Peggy's Latest

Baby Peggy's latest picture is "Peggy's Busy Day." It tells the story of a dentist who is about to close shop on account of lack of patients.



Keeping in Personal Touch

By FRITZ TIDDEN

OWING to the illness of two of the committee members this week, the meeting at which the date for the Old Timers' Dinner was to have been set, had to be postponed. We expect to broadcast this interesting piece of news soon, and agree with you that it is high time the time, place and the eats were set.

* * *

A great deal has been said lately about the amount of publicity that is turned out each week by the press departments of various film companies and some in particular. Most of the conversation and writing has been about the "amount" of copy that reaches editors of all sorts, trade paper and otherwise, and left to them to decide what is news and what is not. But very little has been said about the length of the individual story.

Into this office this week have come a dozen stories or more of over two thousand words in length which could be told with full news value in one hundred and fifty words. We wonder if the senders expect them to land in print verbatim. The only effect such length accomplishes is to cause more work for the re-write men.

Mr. Arthur Brisbane, in the New York American, stated some facts about story telling to illustrate a point he was making in an editorial. They are right in line with what we are halteringly trying to say, and we publish them so that some pufflicists may cut them out and paste them in their brown derbys for ready reference when they feel the urge to send out a story to the effect that Cutie Rewind has been engaged to play opposite Studebaker Cakeater in at least 3,500 flowery words.

The Ten Commandments contain 297 words and they have not in more than 3,000 years been improved upon.

The Declaration of Independence put a new charter of liberty, including all the causes of action, in 1,321 words.

Lincoln's Gettysburg speech, one of the noblest utterances ever made contained 266 words.

The Sermon on the Mount contained 2,435 words.

The Crucifixion, the most epochal event in human history, was described by Matthew with a pathos and force that have never been surpassed, in 1,200 words.

Even the Constitution of the United States, "the greatest document ever struck off at one time by the mind of man," as Gladstone said. furnished a complete charter of government for a new nation in 4,294 words.

* * *

For the past nineteen years the Green Room Club has presented its Annual Revel on Easter Sunday in a Broadway theatre, so that the public may have the opportunity of seeing the one-act plays which are a feature of the club's private entertainments. The best of those shown during the season are presented at the public Revel and this year three will be given in addition to an all-star vaudeville bill and a satire on the current season's hits called "High-Lights of 1922." Bernard Randall, who is in charge of the Revel this year, announces that regular theatre prices will prevail for this year's show and not "benefit prices." The performance will be given Sunday evening, April 16, at the Geo. M. Cohan Theatre.

Among the vaudeville specialties are included Belle Story, the only woman member of the Green Room Club (she was made an honorary member a few years ago), who will sing, Janet and Jay Velie, and the Ambassador Hotel Orchestra, under the direction of Georgio Pasillia. "The Serenaders' Club," an organization of thirty musicians, playing mandolins, guitars and banjos, will be another feature. Langdon McCormick, author of "The Storm," has written a new thriller for the occasion and it will have its first presentation at the Revel, and acted by a Green Room cast.

Other acts are being accumulated and will be announced later, as will the names of the one-act plays chosen from the private revels in the clubhouse.

* * *

Harry Rathner is in town.

* * *

Nathan Hirsh has returned to the city.

* * *

Abe Warner left for California on March 29.

* * *

The announcement of the annual award of the O. Henry Memorial Prizes for the best short stories of the year in the judging committee's estimation was made this week. Many of the successful competitors' names are familiar to moving picture enthusiasts as the authors of numerous stories for the screen and tales from which adaptations were made. The 1921 choice of the society's Prize Committee follows, giving the publications in which they appeared:

First, $500, "The Heart of Little Shikara," a jungle story, by Edison Marshall, printed in January Everybody's.

Second, $250, "The Man Who Cursed the Lilies," a story laid aboard a cattle boat, by Charles Tenney Jackson, Short Stories for December 10.

A special prize of $500 was awarded Wilbur Daniel Steele for the general excellence of his short stories during the last three years. The following received honorable mention and inclusion in the society's annual volume of short stories, which has just been published by Doubleday, Page:

"The Urge," Maryland Allen, September Everybody's.

"Mummery," Thomas Beer, Saturday Evening Post, July 30.

"The Victim of His Vision," Gerald Chittenden, May Scribner's.

"Martin Gerrity Gets Even," Courtney Ryley Cooper and Leo F. Creagan, July American.

"Stranger Things," Mildred Cram, January Metropolitan.

"Comet," Samuel A. Derieux, December American.

"Fifty-Two Weeks for Florette," Elizabeth Alexander Heerman, Saturday Evening Post, August 13.

"Wild Earth," Sophie Kerr, Saturday Evening Post, April 2.

"The Tribute," Harry Anable Kniffin, September Brief Stories.

"The Getaway," O. F. Lewis, February Red Book.

"Aurore," Ethel Watts Mumford, February Pictoral Review.

"Mr. Downey Sits Down," L. H. Robbins, June Everybody's.

"The Marriage in Kairwan," Wilbur Daniel Steele, December Harper's.

"Grit," Tristram Tupper, March Metropolitan.

* * *

Eugene O'Brien is contemplating a return to the speaking stage for a season.

* * *

Theda Bara, who has been appearing on the legitimate stage and in vaudeville for the past two years, will return to the screen in the near future.

* * *

Gloria Swanson is to sail for Europe next month.

* * *

Pearl White expects to stay in Paris for some time instead of returning to this country right away. She has leased the residence of the late Henry Bataille, in the Bois de Boulogne.

* * *

It is learned that Al Woods hopes to lure Pauline Frederick away from the camera for the time being and present her in a stage play.

* * *

"Reckless Youth" gets this advice in film titles: "Elope If You Must," but "Marry the Poor Girl."

* * *

Preliminary arrangements are now being made by the Golf Committee of the Paramount Club for a golf tournament to be held this Spring for members. William H. English, a member of the Famous-Lasky board of directors, and vice president of the Empire Trust Company, has

Photo by Ira Hill

DIANA ALLEN

Her latest appearance was in "Beyond the Rainbow," an R-C feature

EDDIE POLO ENTERTAINS OUR OWN LITTLE DYNAMO

The serial star of "Captain Kidd" is not as short as Roger Ferri. Roger, to impress, stood on the first stair

donated a cup for competition. Eugene J. Zukor is chairman of the committee.

* * *

Ben Blumenthal is back from abroad.

* * *

George Gibson, superintendent of the Rothacker Chicago laboratory, has hit the honeymoon trail leading toward the West. He and Miss Florence Nelson, of Chicago, were married March 30.

After stops at Denver, Colorado Springs, Salt Lake City and San Francisco, they will spend three weeks in Los Angeles where Gibson plans to devote considerable time with Joe Aller perfecting details of the Rothacker standardization system whereby prints of the same quality can be made from negatives at either plant.

Gibson, though young in years, is a veteran in the laboratory field, having started in 1907 at Selig's.

* * *

Clark Irvine, moving picture publicist of Los Angeles, has been appointed American representative and studio correspondent of the Indian Film Gazette by H. C. Mukerji, the editor of the magazine, the only film trade paper in India.

* * *

When Robert Bruce left for his Summer trip he carried with him the story and continuity for his first five-reel dramatic scenic production, prepared specially by Peter Milne.

In April the publishing house of Dutton will bring out "Linda Lee, Inc.," Louis Joseph Vance's novel of Hollywood and the movies.

* * *

Margot Asquith, who has been lecturing here, is planning to write a book about this country. We are making book on wagers as to what particular page "the grandmother of the flappers" will take her whack at the American passion for moving pictures.

* * *

Since Aaron J. Jones left Chicago during Christmas week he has traversed most of the globe, passing through Egypt, Italy, Monaco, France, Hungary, parts of the old Austrian Empire, and visited the Holy Land. While primarily a pleasure trip, Jones has observed the industry in the various countries at first hand. He is returning to this country on the Olympic, which is due to arrive in New York City next Tuesday. His son, John J. Jones, booking manager for the Jones, Linick & Schaefer Circuit, and Ralph T. Kettering, general representative for the firm, will come to New York from Chicago on Friday in order to meet Jones on his return.

* * *

Although it has nothing whatever to do with moving pictures, we nevertheless publish the following Japanese poem. If its poignancy appeals to you as much as it does to us you will pardon us for taking you out of the business for the brief space of time. You might vaguely tie it up with pictures anyhow. The poem, which appears on the title page of John Paris's striking novel, "Kimono," is as follows:

Utsusu wo mo
Utsutsu to sara ni
Omowaneba,
Yume wo mo yume to
Nani ka omowamu?

The free translation, it appears, is:

Since I am convinced
That Reality is in no way
Real,
How am I to admit
That dreams are dreams?

* * *

Sam Moscow, of the Moscow Pictures, Inc., of Boston, spent the week in New York, stopping at Hotel Astor.

* * *

Philadelphian exchangemen are getting to be regular New York commuters. Ben Amsterdam, Dave Segal and Len Berman all visited the big town this week.

* * *

Joe Friedman, of Minneapolis, was another out-of-town visitor.

* * *

Do you remember when the names of authors, producers, directors, film editors, title writers and furniture experts were not considered a thrilling introduction to photoplays? asks Walt Hill.

Our ready answer is Yes, Walt.

* * *

Lester J. Scott, 2nd., left Wednesday, March 29, on the Twentieth Century for Los Angeles, representing C. C. Burr. He will bring back with him a print of Edwin Carewe's "I Am the Law."

* * *

Dr. W. E. Shallenberger, president of Arrow, returned to New York this week following a trip to Chicago and other Western cities.

* * *

Vivian Moses addressed the members of the Cinema Composers at Columbia University on March 29.

* * *

Evidently Myron Selznick does not believe all he reads in the papers about Hollywood. He is moving his production forces to that city.

* * *

A pre-view of the latest Owen Moore production, "Reported Missing," will be given at the Ritz-Carlton Hotel, Friday evening, April 7.

* * *

The second annual motion picture theatre party of the Cinema Composers at Columbia University was held at the Japanese Gardens Theatre, New York, on March 27. The feature picture, "A Stage Romance," with William Farnum in the role of Edmund Kean, was of special interest to the club as twenty-four members had acted as extras in the cast and had had the opportunity of studying the work of Mr. Farnum and Mr. Brenon in the studio.

* * *

W. S. Butterfield, president and general manager of the Bijou Theatrical Enterprise Company, First National franchise holder in Battle Creek, Mich., will spend the week of April 3 in New York, looking over productions and bookings, and in general preparing for the next season. Butterfield, who controls twenty houses in Michigan, views the future with optimism, and declares that conditions in that state show a tendency toward improvement in all directions.

* * *

Max Doolittle, the Paramount exploiteer, broadcasts us on a tasty picture post card from Winnipeg, Canada, to the effect that while he was writing the note a raging blizzard was taking place outside his window. The card arrived when we were sweltering in one of those mid-Summer days that often occur in Spring, which had a tendency to make us doubt the blizzard and think that maybe he was trying to put over some exploitation on a Paramount picture with snow scenes in it.

* * *

Charles Murray, the well-known Sennett comedian, is making personal appearances in and around New York.

* * *

Matthew Taylor has resigned from the staff of Motion Picture News to join the publicity department of Robertson-Cole, under the direction of Nat Rothstein.

* * *

Only a crusty bachelor would set forth marital relations under the title of "Husband and Strife."

* * *

George Barnum, veteran stage producer and actor, and who gave Marshall Neilan his start as an actor at the old Belasco Theatre, Los Angeles, has been engaged by the motion picture producer to play an important part in "Fools First."

Barnum gave Neilan his first part on the stage some fifteen years ago, in the historic play, "The Heart of the Geisha." In this play the movie producer—then a youngster—portrayed the part of a Japanese boy.

"Whenever I needed a boy character I sent for 'Mickey,'" said Barnum in discussing the old days. "He could play a Jap boy, an Irish boy, a German boy equally effectively.

Barnum has just returned from Australia where he put on a number of plays and is here to study motion picture production. With the idea of learning the business at close hand, he is starting his motion picture career as an actor. He will also appear in Neilan's new production just started, "Her Man," taken from the Saturday Evening Post story of that title.

* * *

Years ago we took an oath that we would never print one of those stories that make up a plot by utilizing the titles of something or other. We have a passion for originality, especially when it entails no labor of our own.

But Looie Marangella sends us a letter written by Joe Friedman, of Chicago, to Abe Warner that unfolds a compliment or two by using titles of Warner Brothers' pictures. We are running this letter just to please Looie, and to show him that we are able to forget past differences even if we didn't ever get that fountain pen, concerning which we said we would rather have a cigarette holder.

WINTER BLOSSOM

The petite Chinese leading woman in the Goldwyn production, "What-Ho, the Cook," was born in St. Louis, and is American by birth and affections. Her father is a wealthy Chinese merchant

The letter:

I cannot refrain from extending a word of congratulation to you on your enterprise in acquiring so many great features. For some it might be "A Dangerous Adventure," but you and Harry are so rapidly becoming "Little Heroes of the Street" that your rapid rise from "Rags to Riches" convinces me your success is due to your own efforts. In thinking over the conditions of the times I am convinced that one reason "Why Girls Leave Home" is because they are "Ashamed of Parents." That certainly never applied to you. If boys and girls alike would apply themselves as you did to your "School Days," doubtlessly there would be no "Parted Curtains" on unhappy family life.

I fervently hope that you will make all kinds of "Brass" and that forever and a day you will be on "Main Street."

"Your Best Friend."

* * *

E. V. Richards, of New Orleans, arrived in town last week.

* * *

The Visual Instruction Association of America has been formed with the announced purpose of bringing "producers, distributors and users of instructional films together for co-operation on an equal footing for the advancement of visual instruction." Dr. Ernest L. Crandall, the Director of Public Lectures for the New York Board of Education, is the president; Don Carlos Ellis is secretary, and Charles H. Hills is treasurer. Dr. Rowland Rogers, instructor in motion picture production at Columbia University, has been appointed chairman of a committee to draft a constitution and by-laws for the organization.

Chicago and the Middle West

By MARGUERITE KEMP

Seventeen pictures without a row with the Chicago censors! That is the record of the Chicago theatre, according to Max Balaban of the Balaban & Katz Enterprise. Since the first of the year the censors have not given the new Chicago theatre any trouble, although seventeen pictures have been reviewed by them. These pictures include "Moran of the Lady Betty," "Forever," "The Kid," "Penrod," "Smilin' Through," "School Days," "Stardust" and ten others of the latest features produced.

"There is just one answer to this consorship trouble," declared Mr. Balaban. "That is *clean pictures!* The exhibitor need not assume the worry, it is the producers' problem. If they make clean pictures they need not worry about the censors, and clean pictures is what the industry is crying for. The problem automatically solves itself."

* * *

The publicity stunt originated by Hill Bernstein of Ascher Bros., publicity department, to publicize "Come On Over," is producing splendid results as the picture goes around the Ascher circuit of theatres. The stunt consists of having girls telephone all the Irish in the city, giving her own name as Miss O'Brien or some other equally good Irish name, asking them to be sure and see Miss Colleen Moore, another little Irish girl, in her first big picture. The patron is also asked to hand his name and address in at the box office, with Miss O'Brien's name on the slip of paper, and the mailing list of the Ascher houses is being materially increased. Also business is great for the picture.

* * *

Chicago's big fire which burned approximately $10,000,000 worth of porperty at West Jackson and Clinton streets, just west of the loop, was the greatest thrill the city has experienced since the last great fire fifty years ago. The fire started at 1 a. m. and pictures of it were being shown on the screen of the local motion picture theatres at 6 p. m. They were not hasty shots either, but showed care and camera artistry in securing the fire scenes in the darkest hours of the night. They were the work of the International Film News, and did great credit to that organization. The pictures were taken within two hours after the fire started, the films developed and printed and delivered to the various theatres between 5 and 6 p. m.

* * *

S. J. Gregory is the new owner of the Crown Theatre are at Crown Point, Indiana.

* * *

The New Lorraine Theatre at Hoopeston, Ill. was opened Monday night, March 6, with "The Great Moment," starring Gloria Swanson. The seating capacity is 1,000. The theatre will play three changes a week. J. R. Boord is the manager.

Leo Bernstein, of the Capitol Theatre, Springfield, visited in Danville last week, thereby arousing all kinds of rumors relative to a new theatre in Danville. Mr. Bernstein sounds a note of optimism concerning the business outlook in Springfield.

* * *

Manager Smith has closed the Opera House at Hoopeston, Ill., and gone back to his hotel business at Muncie, Ind. Mr. Smith has many friends at Hoopeston who wish him the best of luck in Muncie.

* * *

Steve Barrie, manager of the Lincoln Theatre, Lincoln, Illinois, was a Chicago visitor last week. Mr. Berrie is providing Lincoln with a theatre that will be one of the places pointed out to visitors as an item of civic pride, and he has caught the enthusiasm shown by his fellow-citizens, heatedly declaring there is no occasion for worry over the motion picture business.

* * *

Manager Condon of the Star Theatre, at DeKalb, Illinois, was in the city last week for a few hours, visiting his friends among the exchanges.

* * *

Manager Petrie, Lyric Theatre, East Moline, was a Chicago visitor last week.

Filming "Indian Drum"

Work on "The Indian Drum" by Edwin Balmor will shortly start at the Thomas H. Ince studio for First National with Irvin Willat directing. The story is founded on an Indian legend of Lake Michigan, and is said to be very dramatic.

"Urban Movie Chats" Reporters Get Statement from Gary for Reel on Business Conditions

Several members of the Kineto Company's producing staff engaged on the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America" paid a call this week to the offices of Judge Elbert H. Gary at 71 Broadway, New York, where the United States Steel Corporation has its executive quarters and they secured some extremely interesting scenes for a forthcoming issue.

On behalf of the M. P. T. O. A. they interviewed the man who is probably the ranking authority on trade and business conditions in all of the United States. His statement will first be given out to the general public through the medium of the "Official Urban Movie Chats."

Judge Gary's conversation with the reporters for the M. P. T. O. A. reel is given herewith:

Q. What in your opinion are the present business conditions in this country?

A. Although there has been a gradual if limited improvement in business conditions recently, it does not seem as though there would be an immediate full recovery to normalcy, so called.

Readjustments and reconstructions are not yet complete. Differences still embarrass and industrial disturbances threaten.

Extravagances and indolence are prevalent. Crime and misdemeanors are common. Profiteering still exists.

Q. What must we do to restore normal conditions?

A. There is urgent need for more work, economy, and saving. Stricter observance and enforcement of law are demanded.

Even though the present period is somewhat critical, it is certain the opportunity for established peace, progress and prosperity is better than ever before.

The statement is important, particularly so, because this is the first time in history where an important interview has been circulated through motion pictures instead of newspapers.

The interview is interestingly dramatized, with Judge Gary talking to the reporter. At the end of the interview there is an especially nice bit where the Judge turns to a motto on the wall. It reads:

"It can be done,
Can't must be overcome."

"Grand Larceny" Newspaper Tie-up Highly Praised by Its Showmen as Business Getter

From all sides the Goldwyn Company has received the most emphatic commendation for the "Grand Larceny" contest tie-up as announced in a four-page insert in the trade papers of a few weeks ago. Not only the idea, but the manner of bringing it to the attention of exhibitors, has been hailed as something new and welcome in the exploitation of motion pictures.

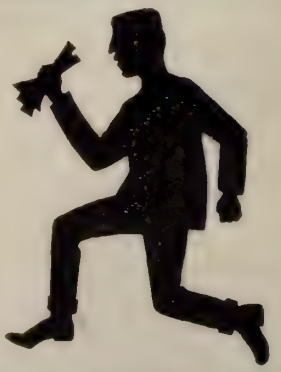
Referring to the "Grand Larceny" contest to be conducted in newspapers in conjunction with the showing of the picture, H. E. Jameyson, advertising manager of the Doric and Liberty Theatres, Kansas City, Mo., writes: "It's a bear of a scheme, and it will make a lot of money for the boys that use it. Seems to me you've got the idea of selling pictures to the exhibitor—sell 'em the way to bring the patrons—then give 'em the picture."

A. L. Selig, exploitation and publicity manager for the Lucas, Colonial, Odeon and Folly Theatres, Savannah, Ga., is another booster for the contest in which a newspaper offers prizes for the best conclusions to "Grand Larceny," a story that ends with a question mark. He writes: "There is no better advertising or exploitation than a newspaper tie-up, and the idea you have evolved in getting your splendid picture, 'Grand Larceny,' before the public in the manner you have suggested in your ad, should be appreciated by all exhibitors. You are showing them how to make money, and any man who does not take advantage of an idea that will increase his business, should not be an exhibitor."

Many other letters of a similar nature have been received from exhibitors, who have used the contest tie-up in connection with the showing of "Grand Larceny" with results highly satisfactory to both the theatre and the newspaper presenting the opportunity to readers.

R-C to Release "The Bigamist"

April 2 has been set as the official release date of "The Bigamist," a drama of domestic life, by R-C Pictures Corporation. "The Bigamist" features Ivy Duke and Guy Newell. A most favorable report has, it is said, been received by R-C Pictures from the theatres which have given this picture a pre-release showing.



TOO MUCH BUSINESS

In the Independent Field

By ROGER FERRI

The Passing Week in Review

UNDER the heading "Big Opportunity for the Independents," the official M. P. T. O. A. Bulletin repeats what has been said on this page time and again. The immediate future promises much for the enterprising independent producer and distributor and it is indeed exceedingly encouraging to note the inspiring attitude, that the organized exhibitors are taking in the situation. It proves, among other things, that exhibitors have finally awakened to a realization of the true value and absolute necessity of independent productions. The independent market is truthfully in its infancy, if that much abused term may be used.

COMPETITION will furnish the exhibitors with pictures that will secure a maximum profit for them. But this competition can only be brought about by dealing fairly and sincerely with independents. The co-operation must be sincere and lasting. It must not be of the temporary sort. Independents have furnished unusual box office attractions and plans announced by many of them indicate that they will have even better and bigger pictures to offer the theatre men. But upon the behavior, the attitude and co-operation of the exhibitor depends the future of the independent. If his support is sincere and comes from the heart, there can be no question but that independents will furnish money-making pictures. All that independents ask is a fair and square chance.

ENCOURAGING, too, is that paragraph in the article which reads as follows:

"There will be plenty of excellent independent pictures. Encourage this line of production. It means greater variety, better stimulation of art and is a positive way to beat the subtle processes of the threatened producers trust."

But the independent producer and distributor must be encouraged by something more than mere words. They must be patronized. They must be given support that will bring them dollars, for only by giving them dollars can the exhibitor expect to make his own dollars. The exhibitor is doing an independent no favor when he books his picture. True, the latter cannot exist without the support of the former, but incidentally what would the exhibitor do if he were suddenly shut off from a steady flow of pictures? The independent producer is the exhibitor's friend and the sooner the latter realizes this fact the better off he will be. Meanwhile, Mr. Exhibitor, give the independent man that sincere support to which he is entitled.

THIS department is in receipt of seven letters from exhibitors who commend the Moving Picture World for its frank comment on the picture featuring Ralph Obenchain. The exhibitors have banned this picture, classing it with the Clara Hamon and Fred Beauvais films. This action is a commendable one. The day, when individuals whose names find their way into public print, can reap a financial harvest via the silent drama is gone—and the exhibitors as well as exchangemen will do well to ban all such rot, for that is all it amounts to when these propaganda films are compared with pictures that truthfully have entertainment value.

VARIOUS Federated exchanges throughout the country are planning a "sales drive" for two weeks beginning April 26. The Federated exchange in Pittsburgh has already announced this campaign, which, according to some of the Federated men, will be a co-operative drive in that the theatre men will share in on all profits. The result of this experiment will be watched with more than ordinary interest, for it is something new and puts the exhibitor to the test.

C. C. BURR, who is interested financially in many profitable ventures in the industry, has taken over the Glendale, L. I., studios, which means that that enterprising gentleman will cut quite a figure in the independent production field. One thing to C. C.'s favor is that he has yet to hand the exhibitors a flivver. His initial Johnny Hines feature, "Burn 'Em Up Barnes," was a huge money-maker and truly one of the very first big independent productions.

NOW he steps into the limelight with announcement of the second Hines feature, "Go Get 'Em Gallagher." He also is financing and otherwise backing the initial Edwin Carewe production, "I Am the Law." Both have box office possibilities, for in addition to having splendid titles, each picture has been furnished with a cast of players that spell the best there is to be had. But these two productions mark the beginning of Mr. Burr's career as a big time producer.

MR. BURR is more than a producer and distributor—he is an optimist. While others are shouting for help, he is launching a venture that involves many hundred thousands of dollars. He is selling on a basis that assures every exchangeman a substantial profit on his investment. But more than anything else he is planning the production of pictures that will not only draw at the box office, but will furnish genuine entertainment. We look forward to big things from C. C. Burr.

INDEPENDENT productions are meeting with as great success abroad as they are in this country, according to the foreign trade journals. In England the demand for pictures that are released on a State rights basis in this country are in big demand. "Why Girls Leave Home" already has six box office records to its credit.

TWO-REEL comedies are in demand and never a week passes without a request is received at this office from exchangemen seeking to know whether any such new subjects are being offered. Enterprising independent producers will do well to consider this demand for it comes from the class of exchanges known as hustlers.

BEGINNING with the next issue there will appear in this department a series of intimate observations made in the exchange centers by Lester Scott, who this week left for Los Angeles. His articles will be frank, analytic of conditions as he finds them in the territories, together with newsy gossip of those with whom he comes in contact.

SOME yelpers spend so much time in "conferences" that they have none left to devote to real business. Which probably makes them "conference hoppers."

In the Independent Field

Chicago Exchange Closes Following Bankruptcy Charge Against Pioneer

Following filing of a petition in bankruptcy against Pioneer Film Corporation in the United States District Court in New York by three alleged creditors, the Chicago Pioneer exchange was closed down. The creditors mentioned in the petition are: Raisler Sprinkler Company, $300; Benjamin E. Wertheimer, $950; and Pozarik Press, Inc., $19. Counsel for petitioning creditors charged that the liabilities were about $300,000 and the assets $100,000.

Efforts to obtain a statement from Pioneer officials in New York failed. Regarding the Chicago incident it was admitted in New York that the windy city exchange had been closed. The following report on the Chicago affair was sent by the MOVING PICTURE WORLD correspondent there:

"The Pioneer Film Corporation of Illinois is in the hands of the sheriff following the bankruptcy proceedings filed last week against the company in New York. Former General Field Manager Ed Silton has started a new exchange where much of the film formerly distributed by Pioneer is being handled.

"The name of the new concern is the Silton Film Distributors, with Jack Barry listed as general manager. The offices are in the Griever Productions, Inc., suite and the Greiver organization will have charge of the physical distribution of the Silton pictures.

"Moses Levy, owner of the building in which the Pioneer concern had offices, under a ten-year lease, was responsible for the sheriff's action under a claim of back rent. Shortly before the sheriff closed the doors of the exchange, Mr. Silton moved 35 features and short subjects, which, according to his statement, he had purchased personally while associated with Pioneer. The films were moved to the new offices. To the World correspondent Mr. Silton said he moved the films to his new offices because he figured they could be distributed there at a greater profit than through Pioneer.'

"A suit of replevin was brought by Levy with the amount fixed at $2,200. Silton put up a bond for twice that amount and retained the films for distribution until the case comes up in court. Mr. Silton has assumed responsibility for deposits paid by exhibitors amounting to $8,000, and earnest requests the co-operation of exhibitors. He is also contracting for new pictures, having an option, he says, on the Nick Carter and Sherlock Holmes series."

"Great Alone" Print Here

The arrival of the new Isadore Bernstein picture, "The Great Alone," was announced this week by Producers Security Corporation. "The Great Alone" is said to be one of the really super-pictures of the year, and boasts of an all-star cast, headed by Monroe Salisbury, who is supported by "Diaga."

Live News of Exploiteers

"BILL" HAGGERTY, who is handling the publicity and exploitation department for the De Luxe Exchange of Philadelphia, has indeed put that firm on the map in that territory. His exploitation of "Ten Nights In a Barroom" is the talk of Vine Street.

The independent publicity and exploitation men were very prominent at the "Naked Truth" dinner of the A. M. P. A. at Hotel Biltmore in New York on Saturday night, March 25. Among those who were on hand were: Victor Nurnburg, of Pacific Films; Fred Baier, of Commonwealth Pictures Corporation; Eddie Bonns and Louis Marangella, of Warner Brothers; Capt. Merritt Crawford, who is handling a number of State rights accounts; Bert Adler; Irving Lesser, Hopp Hadley, who was very much on the job, having been one of the shining lights of the entertainment; Lon Young, of Warner's; D. E. Weshner and S. C. Davidson, Al Fineman, of Star Serial Corporation, and others.

Bill Greene of the Masterpiece Film Exchange of Philadelphia insists on raving over the "Smiles" series his firm is booking there. Bill insists that the 24-sheeting of this series marks the first instance in the industry where such a short subject series has been circused in big fashion.

George Glenn, who for some time handled publicity for C. C. Burr's enterprises, was this week engaged by David Segal of the Royal Film Exchange of Philadelphia to serve as exploitation man at that office. He will exploit "Determination."

D. E. Weshner, of the Weshner-Davidson agency, is handling the following accounts: Edwin Carewe Productions, Inc., Affiliated Distributors, Inc., Joe Di Lorenzo and Ivan Abramson.

Dick Weil goes to Toledo next week to work on "Ten Nights In a Barroom" for Arrow. J. Charles Davis, 2nd, the Arrow publicity director, being tied up with many important tasks back in New York.

Note to the territorial exploitation men: Send in your stunts, pictures, etc., for publication in this department. Address: Independent Department, Moving Picture World, 516 Fifth avenue, New York.

That stunt of the Warners in following the special trade showing of Harry Rapf's "Your Best Friend," at the Astor on April 3, with a ball, has struck a popular chord in film circles in New York.

Matt Taylor is now a full-fledged press agent for he is now handling the trade copy for Equity Pictures Corporation. Good luck, Matt. We're with you 100 per cent.

Bill Parker is handling the publicity for Burston Films, Inc., of Los Angeles, and writes a raving letter about the wonderful things on the Coast. Bill certainly grinds a mean typewriter, for which we are very thankful.

Bert Ennis, of Weiss Brothers, is authority for the statement that when he announces the list of showmen who will handle the road shows on "After Six Days" it will seem like a "Who's Who In Press Agentry."

That quality does not come in quantity is evinced by the fact that the million dollar publicity campaigns that have graced the Warner attractions were put over by a publicity department that constituted two experts. Eddie Bonns is the big chief and Lou Marangella is boss. This pair got more legitimate, honest-to-goodness publicity on "School Days" and "Why Girls Leave Home" than the large staffs of the big companies got on all their pictures.

Harry Mandell, who is attached to the B. S. Moss office, is a booster for the independent pictures and never allows an opportunity to pass without boosting the S.r. films.

Bert Adler, who is now part of the State rights firm known as Art Brand Productions, Inc., has an extensive distributing plan under his wing. More power to you, Bert.

Jim Lahey, brother to Tim Lahey, is going to pull a comeback and take a flyer at independent production exploitation. He has hooked up, but as the contract has not yet been signed, definite announcement of the firm with which he will be connected is delayed one week.

Southard Brown has his hands full these days. He is peddling copy for the Mae Murray productions, which Metro wisely grabbed and is successfully distributing.

Jack Rielly, publicity and exploitation director for Pyramid Pictures Corporation, was confined to his bed this past week, and Peter Milne pinch hitted for 1,000 for him. Oh, yes, Peter is a p. a. too, these days.

Newsy Gossip of the Trade

W. E. SHALLENBERGER, president of Arrow Film Corporation, returned to New York this week from a hurried trip through the Middle West. He reports business conditions generally on the mend and found a ready market for big productions. He cited the splendid success of 'Ten Nights In A Barroom" as proof of his contentions that big pictures are wanted. He closed several deals on this picture while on the trip.

F. M. Sanford has organized the Sanford Productions, Inc., and is now turning out a series of twelve two-reel comedies starring Tweedy. Production has started on the Coast. "Fire Fire" is the first picture.

Rea Hunt has been engaged to direct "Billy" Armstrong in the series of comedies that star will make for Reaguer Productions, Inc. Pacific Film Company will distribute them.

David Primsky, who instituted suit in the New York Supreme Court seeking to restrain Jans Productions, Inc., from using the name, "Man and Woman," in connection with the release of a special picture, starring Diana Allen, has discontinued the action, so that Jans Productions, Inc., has full right to the title, "Man and Woman." This announcement was made by the publicity department of Jans Productions, Inc.

Sam Moscow, who is now in business for himself, having recently opened the Moscow Exchange in Boston, returned to the latter city late this week after a week's business trip to New York.

Raymond S. Harris, manager of Burr's Novelty Review, has returned from a trip to Atlanta and other Southern cities where he placed the distribution of the popular Review with Federated Films Exchange of Atlanta. Manager Enrico Leide, managing director of the Howard, Atlanta's big first run house, immediately booked the Review.

Miss M. S. Rosenfield, representing many State rights buyers in New York, is doing splendid work. This week she closed for Equity's big special, "Where Is My Wandering Boy Tonight?" buying California, Nevada, Arizona and the Hawaiian Islands for Sol Lesser's All Star Feature Distributors of San Francisco. She also closed for "The Jungle Goddess" serial for the same firm and same territory with Export & Import Film Company.

According to various reports heard this week Oscar Apfel has contracted to make a series of productions that will be released through Federated Exchanges, Inc.

A. Miller has been added to the sales force of Standard Film Exchange of Pittsburgh.

Mike Kahn of Crescent-Federated Exchange of Kansas City pulled a good stunt as exploitation on "School Days." Kansas exhibitors convened in Wichita on March 26 and Mike invited all the delegates to a special showing of the picture at the Wichita Theatre. Of course, he got many bookings he could not have obtained had he used the wires or phone.

Ed Bauman, formerly of the Cleveland Second National Exchange, has been transferred to the Pittsburgh office of that concern.

Jacques Spiegel is now sales manager of Myriad Exchange of New York, and indeed putting that exchange on the independent map.

Joe Weil, on the road for Export & Import Film Company, distributors of the W. N. Selig serial, "The Jungle Goddess," writes from Chicago where he spent a few days: "Shootin' for Minneapolis. Heard Joe Friedman bawling out several exhibitors today. Times must be picking up when they can do that! Friedman puffed up. Three of his pictures playing in the Loop this week. Not bad for an independent, eh? How's 'The Jungle Goddess?' Fine. Will be released in most territories September 1. Exchangemen I've interviewed all look for brisk business this fall."

Bobby North is sparing no effort building up his newly acquired Federated Exchange, formerly Warner's, in New York. He has purchased the metropolitan rights to Warner's "Your Best Friend," with Vera Gordon; the Export & Import animal serial, "The Jungle Goddess," and "His Nibs," with Chic Sale.

In the Independent Field

Independent Picture Booking Situation in Larger Centres of Country Is Clearing

Competitive bidding among syndicate bookers is considerably relieving the independent booking situation, not only in New York, but in other centres as well. In anticipation of a better season in 1922-23 the vaudeville magnates, expecting bitter opposition from the $10,000,000 combination made up of the Shuberts, Max Spiegel and I. K. Herk, who will redouble their vaudeville activities next season, are planning to corner the independent market. Until a few weeks ago the syndicates had things much their own way, but with competition within their own field the entire situation changed.

The decision of burlesque magnates to book pictures in conjunction with their regular performances also has played its part in intensifying the booking situation insofar as it affects the independents. The bigger circuits which have been tied up with the program companies are direly in need of exploitable pictures and are looking to the independent exchanges for this class of attraction. Within the next few weeks the situation will be straightened out, say showmen, to the extent that the 1922-23 status of the independent booker will be definitely known.

The legit house owners are clamoring for box office attractions with which to keep their houses open during a part of the summer season, but they are out with gambling propositions in which the distributor is given none the best of the terms. One legit magnate in New York offered to buy a certain big picture outright, but his price, while seemingly big to the manager, was very small.

"The Man from Beyond," with Houdini, moves into the Times Square Theatre, 42nd street, New York, beginning Sunday, April 2nd, for an indefinite run. The picture is being shown on a strictly guarantee arrangement with the Selwyns who operate the house. Houdini is one of the best Broadway attractions in show business and as he will do his usual act, as well as pull a number of box office stunts, he should have little trouble getting across provided his production is the big one those who have already seen it say it is.

Sam Zierler of Commonwealth Pictures Corporation of New York is one showman who first sells himself on a production and then proceeds to sell others. He told the writer several weeks ago that in his opinion "Where Is My Wandering Boy Tonight" would make more money for him than any picture he had ever handled. But Sam added that the only way he would cash in was by backing the picture to the limit. This week along comes the information that Equity's special, "Where Is My Wandering Boy Tonight?" goes into the Strand Theatre, in Newark, N. J., for a three-week run, beginning April 9th.

Incidentally, "Where Is My Wandering Boy Tonight?" has been booked by the Moss-Keith-Proctor, Loew, Fox and Haring & Blumenthal circuits in New York for first run showings. Reports on this picture from other parts of the country are equally encouraging and promising.

Frank W. Buhler, general manager of the Stanley circuit of eastern Pennsylvania and southern New Jersey, has ordered fourteen prints of Warner Brothers' "School Days" from Len Berman of the Independent Film Corporation of Philadelphia to take care of the Stanley houses during Holy Week. Following the success of "School Days" at the Stanley Theatre last week, a high intensity advertising campaign will be made to attract the younger element who are on short leave during the closing of the schools Holy Week.

Arrow's "Ten Nights In a Barroom" is still making box office history, for from Minneapolis comes the report that the picture opened to a record business —and mind you, this is Lent—at the Strand Theatre, where it will top the boards for two weeks. The same picture met with an equally enthusiastic reception at the Astor Theatre in St. Paul where it will be featured for a similar period. The Minneapolis Tribune critic raved over the production, characterizing it as "the best shown in that city in years."

"The Fall of Babylon" seems to be having a hard time getting back, for this week along came L. D. Fairfield, of the Legion Theatre, Wakonda, S. D., with the statement that the picture did so badly and took such a flop that he "hasn't the heart to look his patrons in the face again."

"Black Panther's Cub," starring Florence Reed, stood them up at the Empire Theatre, New Orleans. Reports on this picture are very encouraging, although its biggest draw seems to be in the bigger towns.

"THE GEM OF PITTSBURGH"
Is what Columbia Film Service is called in Smoky City. Left to right are three of its hustling boosters: Ed Selby, Jack Davis and Jim Alexander

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"Why Girls Leave Home" knows no district and plays no favorites, for although the Warners have stopped raving about this Anna Q. Nilsson feature, exhibitors who are cashing in still send along their endorsements of this picture as a box office bet. From the Silverman Brothers in Altoona, Pa., where they operate the Strand, comes the message that feature not only made 'em stand up, but cash in big for the house.

Dave Segal, of the Pioneer exchanges of Philadelphia and Baltimore, is meeting with great success with "Frivolous Wives," starring Rudolpho Valentino. Dave booked this one into the Gayety in Washington, a burlesque house, and much to the surprise of the house management the burley-que boys came early and stayed late to catch this feature.

"School Days" made its Indiana debut at the Circle Theatre, Indianapolis, on Sunday, March 26, the picture opening to crowded houses and following with an extra show on Monday. Indications were for a record week.

"Cupid's Brand," a Jack Hoxie Western, was given its send-off at the Regent in Indianapolis this week, the feature going over with a bang.

There seems to be no limit to the possibilities of "Ten Nights In a Barroom" in Philadelphia, for the State right correspondent there this week submitted the report that that feature had opened a week's run at the Rivoli in Quakertown and bade fair to outdo the record that picture has established in other large houses in that locality.

Independently made productions are scoring big in the Loop district of Chicago, according to our Chicago correspondent. Warner brothers' "School Days" is winning new laurels at the Barbes Theatre there, while "Charge It" with Clara Kimball Young started off well at the Castle. Mae Murray, in "Peacock Alley," topped the boards at four downtown first-run houses. Although not a State rights production, "Peacock Alley" was made by independents.

Eddie Polo Working on First Serial, "Cap'n Kidd", He Has Made for State Right Market

Announcement was made this week by Joe Brandt, President of Star Serial Corporation, which is State righting the initial Eddi Polo independent serial, "Cap'n Kid," that with the first episodes of that 15-chapter production completed, work on the fourth episode was well under way this week. The first three episodes were exclusively reviewed by THE MOVING PICTURE WORLD last week.

Mr. Brandt, who is one of the best informed men in the production and marketing of serial offerings, believes that in "Cap'n Kid," his firm has acquired one of the best serials ever turned out. He is particularly enthusiastic about the story and the manner in which it is being produced for the screen.

In a statement which he issued this week, he said in part:

"Eddie Polo and his director, J. P. MacGowan, have completed the editing and titling of the first three chapters of 'Cap'n Kid.' The private showing which was attended by Polo, MacGowan and myself with a half dozen other interested parties, revealed three chapters of throbbing romance and gripping dramatic situations the like of which I have never seen in all my experience in the production and marketing of serials."

Mr. Brandt further stated that his concern is conducting what he believes to be one of the most extensive advertising campaigns ever held on a serial. A large appropriation has been set aside for publicity and advertising purposes. It is planned to blanket every principal city in the country with advance 24-sheets, heralding the arrival of Eddie Polo and his serial. An elaborate press book of thirty pages is now being prepared.

March Proves a Big Selling Month for S. R.

From a selling standpoint the month of March was an active one in the State rights market, with encouraging reports emanating from most of the companies. Ivan Abramson sprang into the limelight by announcing the formation of the Graphic Exchanges. Another important development was furnished by Pioneer Exchanges, which seem to have got into difficulties with its creditors. For big productions the month was an unusually active one.

Miss M. J. Rosenfield, buyers' representative in New York, announced that she had purchased "The Jungle Goddess" animal serial from Export & Import Film Company, and "Where Is My Wandering Boy Tonight?" from Equity for the Western All-Star Features Exchange of San Franciscvo. This is the Lessers' organization.

C. C. Burr of Affiliated Distributors, Inc., this week made it one hundred per cent. sales on the initial Johnny "Torchy" Hines production, "Burn 'em Up Barnes," which has been setting records, when he sold the only unsold territory, New England, to Sam Moscow of the new Moscow Exchange in Boston.

Nathan Hirsh of Aywon was particularly enthusiastic about March, for it brought big things for him. Hirsh returned last week from a tour of the country. This week he announced that he had sold "Oh Mabel Behave!" for Ohio to Phil Selznick, for Illinois to Greiver Productions, Inc., of Chicago, for Utah, Wyoming and the Dakotas to Superior Films Exchange of Salt Lake, and for Argentina, Uruguay, Paraguay, Chili, Peru and Bolivia to the Argentine Film Company.

Myriad Exchange of New York, according to an announcement made this week, will release all the Second National product in the metropolitan district.

Joe Lee Will Start a New Series Next Week

In the Independent Field

Mountain, Arrow Foreign Expert Closes Several Important Deals

D. J. Mountain, who, in addition to being in charge of Arrow Film Corporation's foreign department, is one of the foremost authorities on export and import, has closed a deal that goes down into film history as being of the biggest of its kind recorded on this side of the Atlantic. The deal involves the sale of 36 five and six-reel Arrow specials to the Argentine Foreign Film Company of Buenos Aires, Argentina. The deal covers the countries of Argentina, Uruguay, Paraguay, Chili, Bolivia and Peru.

However, this was only one of the important transactions engineered by Mr. Mountain, for he also negotiated a deal whereby his department will handle the foreign rights to all Anchor productions, which are distributed here by Anchor Film Distributors, Inc., of which Morris Schlank of Los Angeles is the head. Mr. Mountain, in his statement, said that the Arrow foreign department is anxious to hear from all independent producers relative to handling the foreign rights to all features of merit. Arrow, he further points out, has been very successful in the foreign field and he believes that that firm is in a position to offer better distribution in the foreign field than ever before.

The pictures involved in the Argentine deal follows:

"Innocent Cheat," with Roy Stewart and Kathleen Kirkham; "Chain Lightning," with Ann Little; two Ben Wilson-Peter B. Kyne productions, "A Motion to Adjourn" and "Back to Yellow Jacket"; "The Unconquered Woman," the L. Case Russel version of "Ten Nights in a Barroom"; and others, as well as fifty-two two-reel comedies, including the entire Eddie Lyons series, Arrow Special Comedies, Mirthquake and Cruelywed comedies, a series of twelve Sport Pictorials, the Arrow serial, "Nan of the North," starring Ann Little and others.

Mr. Mountain has other important deals pending. These will be announced in this department as soon as they have been consummated. He stated in his announcement that the outlook for continental Europe is getting brighter daily.

The British trade press is apparently of the opinion that there is a general movement on foot to force the raising of the ban on German films. The Cinema says: "It looks as if there was some organized conspiracy on foot to raise the ban."

Famous Players-Lasky Film Service, Ltd., announced this week the second annual Paramount Blue Ribbon week, April 17 to 22.

A cable received here this week substantiates the exclusive London report published in this department last week to the effect that Cecil M. Hepworth has decided to erect six studios at Walton-on-the-Thames.

A cable this week announced that a film university had been founded at Munich to give instruction in the technical phases, acting, scenic, business and legal branches of the motion picture industry.

The following report was made in Washington this week: During the month of January 4,755,576 feet of sensitive but unexposed film, valued at $184,067; 1,283,688 feet of negative film, valued at $140,666, and 8,541,595 feet of positive film, valued at $386,363, were exported. England and Japan got most of the unexposed film, England and Germany led in the amount of exposed negatives received, while Canada and Australia led in the positive film shipment. The total shipment for January represents $711,096.

The French version of "Robinson Crusoe" has been completed by O. J. Monat. Adapted from Daniel De Foe's famous adventure story, the picture was directed by Mario Gargullo and G. Leprieur. The cast includes M. Diani as Robinson Crusoe, M. Numez as his father, Mme. Claude Merelle as Magda and M. Normann as Friday. The picture was photographed in southern France, Italy and Switzerland and is in twelve reels.

Warner's "A Dangerous Adventure," which was originally intended to be State righted as a serial, will be released in the British Isles next month, according to a report from Pearl Films, Ltd., of London. There the picture will be released in serial form, while in America it will be distributed as an eight-reel feature, following the exploitation on "Your Best Friend."

"Why Girls Leave Home" has set a new record for the Picture House Glasgow, Scotland. According to British trade papers it is the first picture which has been honored with a week's run at that house.

D. W. Griffith's "Orphans of the Storm," at the Scala Theatre in London on March 23, was loudly praised by the critics on the London dailies.

LOUIS BURSTON
Who is producing new series in which Gareth Hughes is starred

Weiss Has Proof That "After Six Days" Is Million-Dollar Feature

Louis Weiss, executive of Artclass Pictures Corporation, in speaking of his claim that "After Six Days" represents an outlay in production cost of more than one million dollars, recently said:

"The picture is big beyond the imagination. It must be seen to appreciate my statement as to the amount of money expended in producing it. I have proofs in my possession showing the number of years in which Armando Vay was engaged in the making of this subject and also proofs of the number of principals and supernumeraries used throughout the entire film. More than three hundred and fifty thousand feet of film went through the cameras. This alone means something in the way of money.

"Months of research were spent by highly paid experts to give the touch of authority to 'After Six Days.' Several assistants were required in the direction of the various scenes using thousands of dollars, traveling kitchens being used for several weeks. Another big item on the cost sheet embraces the use of hundreds of animals in the Noah's Ark episode. If anyone doubts the extent of the negative cost for this production of the Old Testament after seeing the production on the screen, I will be more than pleased to show statements and figures which I believe will convince the skeptic that this film is really the first million dollar picture which the State right market has ever had."

Fireworks to Be Used in Exploiting "Yankee Doodle Jr."

In line with his statement made last week in which he told the exhibitors of the United States that new and novel exploitation methods would be used in heralding the approach of "Yankee Doodle, Jr." M. J. Burnside, the producer, announced this week that one of the big features of the advertising campaign that will be given to the exhibitors is a huge night display of fireworks and red fire. Roman candles, skyrockets, smoke pots and red fire will be used in all the important key cities and will attract more attention for this picture than any other form of ballyhoo.

The story of "Yankee Doodle Jr.," has to do with the son of a fireworks manufacturer who goes to South America in search of new business for his father's factory. The leading male role is played by J. Frank Glendon, well known in the films as leading man for Clara Kimball Young in many of her latest pictures. It is said that Glendon's role is a typical "Doug Fairbanks" part and that he goes bounding through the six reels in much the same manner as this famous acrobatic star.

The most pretentious scene in "Yankee Doodle Jr." is one showing the revolutionists in action.

J. J. Hayes Is Booster for Trade Papers

"If independent distributors would only concentrate on trade paper advertising, instead of wasting thousands of dollars every week on post cards, form letters and other mediums of publicity results would be more quickly noted," stated John J. Hayes, head of the Pacific Film Company, in a letter to Mr. Julius Singer, Pacific's eastern representative, instructing the latter to prepare an advertising schedule for the current year.

The letter, in part, also says: "You can tell the trade press editors that Pacific's success 'bucking' the big syndicates would have been a failure without the advertising we have placed in the various trade journals. You can't make it too strong, either."

Signs Sullivan

Pat Sullivan celebrated cartoonist and creator of the "Felix" cartoon comics, the series of which are controlled for world-wide distribution by Miss M. J. Winkler, will henceforth be responsible for the poster illustrations as well as the subject matter of the "Felix" comics.

Charge German Films Are Entering England as American Productions

LONDON (Special)—The charge is being made here by the British trade press that propagandists, having failed to have the ban on German pictures lifted, are bringing German-made films into England as American features. Several instances have been mentioned by the writers, who are waging a determined campaign against German productions. According to The Cinema, the British motion picture newspaper, reports had been published in foreign countries to the effect that the ban had been raised. This, the paper charges, was inspired by deliberately erroneous reports circulated by propagandists.

ARTISTRY of the photodrama brought to its zenith of perfection, in "The Worldly Madonna" Clara Kimball Young's latest production in which Miss Young gives one of her finest performances in a dual role that brings out the highest histrionic abilities of this world popular Star.

▽ ▽ ▽

An ensemble of fine players assist Miss Young in this production, which with the rare beauty of the scenes and the super excellence of photography and investiture makes this one of the finest pictures that Equity Pictures Corporation have ever released. . . . .

▽ ▽ ▽

Harry Garson Presents

Clara Kimball Young

in

Her Latest and Greatest Picture

"The Worldly Madonna"

In the Independent Field

Independent Exchanges Seeking High Class Box Office Pictures

Reports from the various exchange centres indicate that the exchangemen are concentrating all efforts on clearing their shelves and turning their product into much-needed cash. Although conditions are improving slowly and there is only slight indication of any clear-up before the early Fall, exchanges in general are augmenting their forces and flooding their territories with live salesmen.

The big productions are in big demand and are bringing in cash. In fact, one big production not yet completed, already has drawn an advance of something like $50,000 from exchangemen. The State rights exchanges are after box office attractions, but while waiting for them they are exploiting as they never did before the other pictures they happen to have in stock.

The value of exploitation also has been fully appreciated by the exchangemen and reports from the latter indicate that virtually all the bigger offices have taken on expert exploitation men.

Another new exchange joined the field this week. Sam Moscow, well known and popular with new England exhibitors, has established the Moscow Films, Inc., at 42 Broadway, Boston. Moscow was formerly with the Boston Photoplay, Inc., of which Fred Murphy is the head. While with that firm Moscow established a splendid record and made many friends. He was in New York this week acquiring productions for distribution in his territory.

The Seattle Arrow Film Corporation, which has obtained the 15 two-reel Sherlock Holmes detective pictures, is planning an extensive tie-up when Sir Arthur Conan Doyle begins his lecture tour in New York shortly. The exchange has also issued an attractive booklet on the L. Case Russell version of "Ten Nights In a Barroom."

Marcus Brothers and Bill Karrer of the Twentieth Century Exchange of Philadelphia have each purchased an automobile, so business cannot be any too slow for these hustling boys.

Jawitz Pictures Corporation have taken over the releasing rights for "Johnny Ring and the Captain's Sword," based on the life of Russell H. Conwell of Philadelphia. Temple Producing Company, Inc., produced the picture, which Norman L. Stevens directed. This picture is not one that this department can recommend for entertainment purposes.

Walsh Brothers in Baltimore are reviving "Uncle Tom's Cabin," which was given a showing at one of the bigger houses in Chicago. It is understood that the picture will be put on as a road show attraction.

The Elk Photoplays, Inc., announced this week that Sidney S. Kulick had joined its staff as New Jersey manager. Kulick for the past few years has been associated with the Fox exchange in New York. He will tour New Jersey in the interests of "Determination" and "Heedless Moths."

The Fidelity Pictures Company has sold the Rudolph Valentino picture, entitled "Frivolous Wives," to Miss M. S. Rosenfield for the De Luxe Feature Film Company of Seattle, Washington, contract embracing the four Rocky Mountain states, including Washington, Oregon, Idaho and Montana. Announcement was made in error in last week's issue to the effect that this picture had been sold to L. K. Brin of the Kwality Pictures Company of Seattle.

R. E. Keller, formerly with Southeastern Film Company of Atlanta, is with Robertson-Cole there.

Fred Martin, according to reliable reports, will take over the managerial reins of the Second National Exchange in Atlanta.

The Enterprise Exchange of St. Louis this week issued a resume of the reports submitted by its salesmen, who find conditions improving, but slowly.

The Columbia Film Service of Pittsburgh this week celebrated the first year of its existence. The exchange has developed into one of the most popular in Western Pennsylvania. It is owned by John E. Davis, James H. Alexander and Edward Lebby.

B. C. Edlis of the Quality Exchange of Pittsburgh is back from the road, after having spent five months taking life easy among the movie folk at Los Angeles.

Moe Levinson of the Pittsburgh Federated Exchange, Pittsburgh, is enjoying his annual vacation at Hot Springs, Ark. He will return to his office on May 1.

Fred Gohrs, until recently manager of the Northern Central Booking Company, handling "Isobel" or "The Trail's End," is now managing the Aris Theatre in Erie, Pa.

The Federated exchangemen of Pittsburgh, Cleveland and Cincinnati held a monthly confab in Cleveland last Sunday.

Promotions are the order of the day at the offces of Metropolitan National Exchange, Inc., at 729 Seventh Avenue. Nathan Marcus is now manager and Jerome Wilson is special representative. Both men are well and favorably known to all exhibitors in the Greater New York territory. Norman L. Sper is the third of the triumvirate.

LESTER F. SCOTT
Popular sales representative with Affiliated Distributors, Inc.

Burr Explains Production Plans; Laying Out Elaborate Program

Annonucement in Moving Picture World last week concerning the purchase of the Glendale studios by C. C. Burr, president of Affiliated Distributors, Inc., brought forth many inquiries from the trade as to the probable enlarged policy of production for Affiliated. In reply to these inquiries, Mr. Burr, in an interview stated:

"There has been so much lamentation in the trade concerning deplorable conditions in the independent field that I determined to investigate actual conditions for myself, and to determine accordingly the production plans for my own organization. After a complete survey of the field, I found that conditions were acute—and only so, because the majority of independent productions offered could not compete with the product of the larger interests.

"I did ascertain, however, that there was room for independent pictures of high calibre, and to prove my contention, I entered into negotiations with Eddie Carewe on the coast to produce "I Am the Law" with an all-star cast, which included Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery, Wallace Beery and Hector Sarno. Production on this feature is just about to be completed, and by the time it is actually released it will be more than 50 per cent. sold, as is evidenced by contracts already in my possession.

"With such encouragement, and primarily because I wished to star Johnny Hines in features, and to further increase the output of Affiliated Distributors, I decided to 'take the bull by the horns' and insure my organization of increased production, by taking over the Glendale studios. I know this is a bold step in direct defiance to so-called present conditions, but a thorough belief in the product of my organization, and the confidence I place in the independent exchangemen of vision, convinces me that the purchase of the Glendale studios for increased production, is a progressive step that will bring it's just reward."

The first production in the new Burr studio will be a feature by Johnny Hines, titled "Go Get 'Em Gallagher," said by Mr. Burr to contain an even better story than Hines' first feature, "Burn 'Em Up Barnes."

Author of "Brass" Discusses Novel Adaptation for Screen

Charles G. Norris, the author of "Brass," the widely read novel dealing with the much married and the much divorced, which will be produced by Harry Rapf for Warner Brothers, contends that the trouble with screen adaptations of novel and fiction stories lies in the fact that too many minds influence its final completion.

"What I have found to be the matter with motion pictures, that adaptation of an author's brain child for the screen," said Mr. Norris, "is that a picture undergoes the influence of too many minds before it finally emerges from the grind. In other words, a production is not a definite article stamped with the individuality of any one creator by the time it reaches us on the screen. My wife and I have experienced reiterant disappointment at seeing stories of hers released as her own when, in reality, they did not include an iota of Kathleen Norris.

"I do not object to one of my characters being given a little less prominence than the others. 'Brass' tells a story, not a sermon, and the solution to the problem that the novel arouses—sanity, co-operation and unselfishness—cannot be truthfully exploited as propaganda.

Mr. Rapf has secured many valuable suggestions from Mr. Norris relative to the production of the novel, and it is his intention to adhere strictly to the author's story. To bring about a production that will satisfy the author, Mr. Rapf will collaborate with the adaptor of the novel and the director, both of whom have not as yet been chosen.

Production of "Brass" will be started on or about July 1st at the Warner west coast studios. Mr. Rapf will leave for the coast on April 10. The first two productions to be made, "From Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry, will be started on May 1st. Mr. Rapf expects to return east the early part of September.

In the Independent Field

"The Worldly Madonna," Equity's New Feature, Finds a Welcome Market

Clara Kimball Young's latest production, "The Worldly Madonna," is now being booked by Equity franchise holders, announces Equity Pictures Corporation, which has distributed this series on the independent market. "The Worldly Madonna" is announced as a worthy successor of "Straight From Paris" and "What No Man Knows." As in her previous pictures, Miss Young is directed by Harry Garson, who has given this feature lavish production, it is said.

The star is afforded a dual role in "The Worldly Madonna," playing the part of a nun, serving her novitiate in a convent and her twin sister, a cabaret dancer and singer. While almost identical in appearance, the two sisters are entirely different in character, and the sacrifice of the first to save her worldly sister brings about a climax of unusual dramatic strength. The story develops rapidly and a well-made continuity keeps the suspense until the final fade-out.

As in previous Clara Kimball Young pictures distributed by Equity, an effort has been made to surround the star with a thoroughly capable cast. William P. Carleton plays opposite Miss Young, taking the part of the politician who fell in love with the wrong sister, but realized his mistake in time to find happiness with the girl who had always loved him. Richard Tucker plays the "heavy" in the picture. His screen experience has been long and varied and he will be especially remembered for his work in "The Old Nest." Others in the cast include George Hackathorne, who appeared with Miss Young in "What Do Men Want;" Milla Davenport and William Marion.

"The Worldly Madonna" announces Equity, has been passed by the New York Motion Picture Commission. It is expected that many first run bookings on the picture will be announced in the near future.

YE SHADOWS OF THE HONKY TONKS!
Here is a remarkable photograph of interior of coast studio during shooting of one of the many big scenes in "I Am the Law," the Edwin Carewe Production which C. C. Burr will State right

D. W. Productions, Inc., to Make Independent Pictures in East; News from the Eastern Studios

The D. W. Productions, Inc., was incorporated in New York this week for $100,000 and offices have been established at 138 West 43rd street. C. E. Davenport has been engaged as production manager, while E. R. Wood is general manager. The officers are: President, D. D. Kimball; Vice-president, Walter Mason, and Secretary-Treasurer, Thomas Laiter. The company will produce five Holman Day productions, that will be State righted after completion. The first production will be "The 19th Talesman."

"The Isle of Dust," from the novel of Derek Bram, is the initial feature that Syracuse Motion Pictures Company is making at the Metro studio in New York City. Hamilton Smith is directing with Arthur A. Cadwell photographing. The cast includes: Wyndham Standing, Warner Richmond, George Fawcett, Dorothy Mackaill and Marie Burke, as well as Veronica and her Hawaiian dancers.

The next "Torchy" comedy which C. C. Burr will make for Educational release is "Torchy's Holdup," Johnny Hines, hero of the "Torchy" comedies, has two more pictures to make before he starts production on his second feature for State rights distribution.

C. C. Burr announced this week that he had signed Dorothy McCail, a Ziegfeld Follies beauty, to play the leading role opposite Johnny Hines in "Torchy's Holdup." Flora Finch, one of the pioneer picture players who years ago played opposite the late John Bunny, also will be in the Hines cast.

The actual shooting on the latest James Oliver Curwood picture which the Pine Tree Pictures Corporation has been turning out at the Paragon studio in Fort Lee, N. J., for distribution through Arrow, has been completed and the picture, which is not yet titled, is being cut and edited. Dell Henderson directed. The cast includes Zena Keefe, who is starred; Jack Hopkins, Gypsy O'Brien, Robert Elliott, J. Barney Sherry, Roy Gordon, Joseph Depew and Jack Drumer.

Harry Rapf, in charge of production for the Warners' is a busy man these days. Harry leaves for the West Coast on April 10 and between now and that date he has much to do in New York. He will make three pictures before returning to New York.

Warners substantiated the exclusive report published in this department several weeks ago that production on the first of the new Wesley Barry pictures will be started May 1.

Gregory Lacava, who directed the Katzenjammer Kids comedies, has been signed to supply gags for the Johnny Hines "Torchy" comedies.

The fourth episode of the "Cap'n Kidd" serial which Eddie Polo is making for distribution through the new Star Serial Corporation, is now being completed at the Peerless studio in Fort Lee, N. J.

An unconfirmed but persistent report in film circles this week has it that Eddie Polo has postponed going to the Coast and instead will move his production activities to the Selznick studios in New York.

John Russell, who heads the Blazed Trails Productions, Inc., which turned out the miracle independent production, "Ten Nights in a Barroom," which Arrow is State righting successfully, will start production on a second super feature, which the same firm will probably handle, some time late in June.

Production of "The Shadow Eater," the second of a series of eight pictures of the Northwest to be offered State rights buyers, by Charles E. Bartlett Productions, Inc., has been started at the Gloversville, N. Y., studio. Bert Seibel is directing. The cast includes: Richard Travers, Muriel Kingston, Charles Grahams, Leota Morgan Char and Jack Basnin.

LET OTHERS TALK!
—we're modest

WHAT THE TRADE IS SAYING ABOUT
"BLAZE AWAY!"

Motion Picture News: . . . A sure-fire brand of entertainment. The BEST of Guinn Williams' features . . . plenty of VITAL ACTION. . . . IT CARRIES THE SPECTATOR ALONG THROUGH ITS HUMAN INTEREST ELEMENT and its DRAMATIC PUNCH!

Moving Picture World: "Blaze Away," starring "Big Boy" Williams, is among the BEST and MOST ENTERTAINING productions released in the open market this season. "Big Boy" Williams does HIS BEST WORK in "Blaze Away." . . . For horsemanship THIS PICTURE is EXCEEDINGLY CLEVER. . . . Continuity is smooth; photography good; lighting is excellent.

Exhibitors Trade Review: NO STATE RIGHT BUYER SHOULD FAIL TO SEE "BLAZE AWAY"—IT IS A WINNER. . . . packed full of suspense from START to FINISH. W. Hughes Curran, the director, has done a CRAFTSMANLIKE JOB. Molly Malone, playing opposite Williams, looks like a MILLION Dollars. It was a pleasure to view the work of Williams.

Exhibitors Herald: A CLEAN WESTERN DRAMA, FULL OF ACTION and THRILLS. Well photographed. Will SATISFY lovers of true-to-type Westerns. Williams has pleasing personality and CARRIES A WICKED PUNCH. Good, clear photography, well chosen locations and a LOGICAL CONTINUITY.

WATCH the "BIG BOY" WILLIAMS SERIES

DI LORENZO INC.
135 WEST 44TH STREET
NEW YORK CITY

Produced by Frederick Herbst Productions

Directed by W. Hughes Curran

In the Independent Field

Warner's to Hold Showing of "Your Best Friend" and Dance on April 3

"Your Best Friends," the Warner Brothers' production, starring Vera Gordon, will be given its New York premiere at the Astor Hotel on April 3, according to an announcement. Harry Rapf, the producer, is arranging an elaborate prologue for the presentation. A dance will follow the showing, admission to which will be by invitation only.

Following the premiere presentation of the film at Stanley's Stanton Theatre, Philadelphia, on March 19, under the joint auspices of Warner Brothers and Lou Berman, of the Independent Film Company, the trade press has hailed the feature as another Warner box-office winner.

The cast in support of Miss Gordon includes Belle Bennett, as the misguided daughter-in-law; Beth Mason, as the society crazed mother; Harry Benham, in the role of the faithful son; Stanley Price, as the black sheep of the family, and Dore Davidson, portraying the role of a kindly old bookkeeper. The story was written and directed by Will Nigh, who was assisted by James Chapin.

From the Showman's Angle

THE Walsh Brothers in Baltimore are reviving "Uncle Tom's Cabin" as a feature road attraction. The picture made its revival bow last week in Baltimore, where it took a flop judging from reports that emanate from there. Fact of the matter is that very little or no attention was paid to bringing the picture up to date. A complete review is published in the reviewing section. Mr. Shellman, who saw the revival, says the picture takes on a tone of burlesque at times. This is fatal. True, the public is inclined to enjoy melodrama in picture, but when that melodrama is handled in a mediocre way it will do neither the box office nor industry in general any harm. The public likes melodrama, but the melodramatic pictures of ten years ago are not what it wants. The sooner showmen learn this the healthier will be the box office.

Three State rights productions topped the boards at as many first run Loop theatres in Chicago this week and each drew big business. Chicagoans, like other big town exhibitors, have finally awakened to the box office possibilities of independent productions of the exploitation sort and are scrambling over themselves in an effort to grab them, although they are still in some cases inclined to resort to bargain table tactics.

The Houdini production, "The Man From Beyond," opens at the Times Square Theatre, a Selwyn house, in New York, playing there on a house guarantee basis. The picture opens on Sunday, April 2, but the length of its stay has not been determined, although the wiser showmen are looking forward to a big surprise, for Houdini himself will personally appear. Houdini has a big Broadway following and properly put over by good showmen should have a healthy stay at that house, which is not hard to fill, for its capacity is limited. However, it is a cosy, intimate place, just the sort for this kind of picture and a Houdini act. Houdini has taken a lease of three weeks, but this can be easily extended.

Speaking of Broadway runs for independent productions reminds us that the Shubert offices this week entered bids for several such pictures. The coming summer season is going to be the quietest in the history of the legit on Broadway, for few will venture to launch new productions until the opening of the 1922-23 season in September. It will be remembered that although the L. Case Russell version of "Ten Nights In a Barroom" has been setting new records in out of town houses, it has never been shown to New Yorkers. The "cheater" version of that picture has been shown in isolated daily change neighborhood houses of the cheapest variety, but the showing of that picture will only serve to intensify interest in this high-class version of that melodrama. In fact, the L. Case Russell version does not follow closely the story of the original "Ten Nights." It has been modernized so that it contains a nifty surprise. This fact is well known to the Broadway showmen and any time Dr. Shallenberger or Arrow wants to bring the picture to Broadway there are at least three managers of legit houses who will gamble with him and consent to properly put the picture over.

A New England distributor who has held out for a certain first run price on a big picture in Boston the other day was approached by a legit manager, who found himself with a dark house on his hands for a couple of weeks. He sought the picture in question, but here's the proposition: He take the first $1,500 and split 65-35 on everything over that, he taking the long end. In addition to that the distributor was to furnish all paper, and stand the advertising nut. The proposition was turned down.

Elliott Dexter Is Clara Kimball Young's Leading Man in Zierler's Initial Feature; Live Coast Gossip

LOS ANGELES—(Special)—Elliott Dexter, one of the best known leading men in the country, has been engaged to act as leading man for Clara Kimball Young's first independent feature production which Samuel Zierler of New York is financing. This engagement is conclusive proof of the intentions of Producer Zierler to surround Miss Young with the best players obtainable. Elliott Dexter has appeared in some of the biggest productions of the season.

The title of the first Zierler-Young production is "The Hands of Nara," based on the popular novel written by Richard Washburn Child, American Ambassador to Italy. The book has just recently been published and, according to the publisher's reports, promises to be one of the best sellers of the year. Harry Garson is directing the production, which Metro will distribute in every section with the exception of the metropolitan district and New York State, which will be handled through the Commonwealth Pictures Corporation of New York and Nu-Art of Buffalo, both of which exchanges are controlled by Mr. Zierler.

Cliff Smith and Victor Fischer are in Truckee shooting snow scenes for a production that will shortly be released. Fisher expects to leave for New York shortly with a print of the picture, which is the first of a series of four, that he and Smith will make.

Edward C. Thomas, who was confined to a local hospital for several weeks as the result of an automobile accident, has recovered. He is turning out a publication called "The Wanderer" in association with E. L. Gillispie.

Sol Lesser leaves this week for New York with prints of his latest pictures, one of which is "Trouble," starring Jackie Coogan.

Clara Kimball Young is in Truckee taking snow scenes for her latest picture, which, it is understood, Sam Zierler of New York is financing and which will be released by Commonwealth Pictures Corporation in New York, but by Metro in other sections of the country.

Jack Perrin is now with the Caldwell Bandit Productions, Inc., which is making a series of State rights pictures that Affiliated Enterprises will distribute.

"High Stakes" by Earl Wayland Bowman will be produced by Metropolitan Productions, according to an announcement made here by Clifford S. Elfelt.

Franklyn E. Backer's East Coast Productions, Inc., will State right all the pictures made by Metropolitan Productions, Inc.

"Slow and Easy" is the first of a series of two-reel Billy Armstrong comedies that Reaguer Productions, Inc., is making for State rights distribution through Pacific Film Company. It will be ready for release June 1.

Announcement was made here that Irving Lesser, of Western Pictures Exploitation Company, will be permanently established at 576 Fifth avenue, New York City, where the firm has opened its eastern office. Mike Rosenberg is in charge of the Western offices at 5528 Santa Monica Boulevard, Hollywood.

Bob Horner, general manager of Western Classics, Sales Company of Hollywood, Cal., this week announced the completion of that firm's initial independent production, "The Man Who Waited," a five-reel western featuring Frank Braidwood. Edward I. Luddy wrote the story and directed the picture.

Horner is also authority for the announcement that Western Classic Sales Company will turn out two-reel westerns starring Fritzi Ridgeway, Tom Pickford, Bill Patton and Pete Morrison.

Elinor Fair plays the leading feminine role opposite Robert Gordon, in the latest Ivor McFadden production, "Stepsons of Light," the first of a series of Eugene Manlove Rhodes stories. Seymour Zellies is directing.

Marion Hatch wrote the titles to "They're Off" and "Thundering Hoofs," two features, starring Peggy O'Day. Anchor Film Distributors, Inc., will distribute the pictures.

The third of a series of 12 Crescent comedies, which T. E. Coffin Productions is making for Anchor Film Distributors, Inc., starring Jack Richardson, has been completed and is entitled, "Follow Suit." Vera Reynolds, formerly with Christie, is in the cast.

Frank Cavender, formerly manager of production at the Morris R. Schlank studios, is now production manager for the T. E. Coffin Productions, Inc., enterprises.

P. B. Dana, on the road for Anchor, reports from the East that he has found the State rights market improving. Contrary to reports, Mr. Dana says that there is a normal demand for Western features.

Peggy O'Day, who is making a series of horse racing pictures for the independent market, has recovered from a recent attack of influenza.

Frank Mathison, formerly publicity director for Reelcraft in New York, is here aiding in the production of "Tweedy" comedies, which will shortly be offered for distribution in the State rights market.

James B. Leong, of James B. Leon Productions, Inc., which produced "Lotus Blossom," directed the attention of the trade press representatives here, that the Chinese Ambassador, Hon. E. K. Wellington Koo, personally praised that feature, after viewing it at a special showing held at the embassy in Washington.

"I Am the Law," which Edwin Carewe is making, will be ready by April 10, according to information given out here this week.

New Snapshot

One of the most "intimate news shots" ever seen in Screen Snapshots, is that in issue No. 20 of this fan news reel produced by Jack Cohn and Louis Lewyn.

In the Independent Field

Between You and Me

AT last the most popular illusion, "Cutting a Woman in Half," comes to the screen via the State rights market. This should make a nifty feature novelty for any program, although the writer has not seen it, but the prospect of seeing this perplexing trick exposed interests us much. For the past nine months we have sat in wonderment seeing this trick performed by various vaudevillians who claim having originated it. All differed in the "speels," but in general the stunt was accomplished along similar lines. We've grown grey trying to solve the mystery and our only hope now is in seeing it exposed on the silver sheet.

A certain distributor of an excellent box-office possibility the other day in Hotel Astor lobby was approached by Sam Moscow, of the newly formed Moscow Film Exchange of Boston. The latter sought to ascertain the price on the picture for his territory. The distributor, without a moment's hesitation, shouted "$15,000!"

To the surprise of the distributor, Moscow replied: "Alright, go ahead. Go upstairs and make out your contract, and I'll sign it."

The distributor was stunned for the moment and then came back with: "You're kidding!"

"So are you," replied Moscow.

A national program corporation this week sent out feelers to independent exchanges seeking their terms on a proposition involving the handling of the physical distribution of their pictures in that particular section. This firm, which has been screaming promises, is running up against a stone wall and in an effort to get out from under is considering the advisability of eliminating their own exchanges as a measure of economy.

Among the "tombstones" erected for the "Naked Truth" dinner at the Biltmore Hotel, New York, on March 25, was one dedicated to Harry Sherman, originator of the slogan, "Sherman was right," which was extensively used in disposing of franchises. This tombstone was conspicuously placed on a table at which Merritt Crawford presided. The genial Cap'n handled Harry Sherman's publicity and advertising—but that was all. Those on the inside could not help but sympathize with Merritt, who mournfully related stunts he pulled in the interest of that venture. Fact is that tombstone spoiled Merritt's entire night.

The Pioneer situation is causing considerable anxiety among certain exchangemen and independent producers who had placed pictures with that company. However, nothing of a definite nature could be ascertained this week.

A certain lithographing company is contemplating bankruptcy proceedings against a State rights "franchise" distributing company that is being hard pressed by countless creditors. This company right now is in a very tight position and the least move means disaster. The officials are sitting tight, but action of a most drastic nature is set for the second week in April.

There is a distributor in New York with a print of a picture that has the makings of one of the best box-office bets of the year, but, according to the result of an investigation conducted by this department, this gentleman owns only a two-year right to the production.

From Canada this week came official confirmation of an exclusive report published in this section four weeks ago to the effect that L. Ernest Ouimet, president and general manager of Specialty Film Import, Ltd., had organized his producing unit, Laval Photoplays, Ltd., of Montreal. The company is capitalized at $300,000, and will produce in Los Angeles.

As was exclusively published in this department five weeks ago Theda Bara, the former Fox "vampire" star, will head her own production organization. Her husband, Charles J. Brabin, former Fox director, will organize an independent producing organization to make features starring her. Production, it is reliably reported, will be in the East. M. H. Hoffman will be in charge of the distribution.

Take it from me—

"Cap'n Kidd"

My First Independent Serial—is the Greatest Serial I ever appeared in!

Directed by J. P. MacGOWAN

15 Chapters of Thrilling Stunts Furious Fighting on Land and Sea—and Superb Settings.

Ready for Release!

Wire for Territory

Star Serial Corporation

JOE BRANDT, President

1600 Broadway : : New York

Eddie Polo

News of the West Coast

By W. E. KEEFE

The Western Features Productions has filed an answer to the injunction suit brought by Charles Chaplin to enjoin that company from the production of certain screen plays.

In brief Chaplin alleges that the Western Productions has in its employ an actor named Charles Amador who is imitating him and using the screen name of Charles Aplin. Chaplin contends that the name is too near like his own.

Attorney Isidore Morris for the Western Feature Productions in his answer contends that Chaplin was not the originator of the baggy trousers or the famous pocket edition mustache used by Chaplin. He cites the fact that a mustache similar to Chaplin's was worn by George Beban in vaudeville in 1899. Chris Lenox is alleged in 1898 to have worn a hat similar to Chaplin's. Harry Morris is also said to have walked like Chaplin in 1892. In 1908, it is alleged in the answer filed by Morris, Billy Iives, an actor, wore a makeup along the lines of the famous Chaplin costume. The Niebee Brothers in a vaudeville act staged twenty years ago used a cane like Charlie's. Several other instances are cited where various other vaudeville artists have used makeups and costumes similar to those affected by Chaplin. Chaplin's facial expressions are alleged to have been used by Edward Morris, an old-time vaudeville actor.

If the injunction is granted, Attorney Morris claims that Bill Hart would be the only one permitted to carry two guns on the screen and Mary Pickford would be the only actress who could wear curls.

Judge Crail, on April 6, will hear the argument on the demurrer filed by the company to the Chaplin complaint and also the demurrer filed by Amador, Chaplin's alleged imitator. Attorney H. L. Giesler represents Amador.

* * *

Clara Kimball Young has started to work on her next big feature production at the Garson Edendale studios. The title is "The Hands of Nara," adapted from a story by Richard Washburn Child. It will be supervised and directed personally by Harry Garson.

* * *

Announcement has been made of the reported sale of the once famous Balboa studios located at Long Beach, formerly the property of the Horkheimer brothers. The property, which embraces 10,000 square feet, including nine stages, has been sold to J. E. Logan for $100,000, according to the announcement. The buildings and stages will undergo a thorough renovating with numerous alterations being made, after which they will be rented to various independent producers.

* * *

Marshall Neilan has started production on his next production "Her Man," with Matt Moore and Leatrice Joy. Matt Moore will, for the first time in his career play a character part, that of a small town newspaper editor. Miss Joy will portray the role of a small town country girl, very homely, which will require considerable skill in makeup on the part of the attractive Miss Joy.

* * *

Rupert Hughes has passed up the Irish for the present and is producing a picture embracing an Italian American romance. The title is "The Bitterness of Sweets," and Hughes is directing it personally. He also created the story and wrote the continuity. Colleen Moore, the heroine of two other Hughes features, is playing the role of an Italian dancer, with Antonio Moreno having the part of the male star. In the story Miss Moore is shown with a fondness for sweets which make it difficult for her keep down to the required weight for art's sake.

* * *

The Western Pictures Company has moved its offices from the Hellman Building to The Paramount Theatre Building on Santa Monica boulevard, Hollywood. Mike Rosenberg is in charge of the offices here, with Irving Lesser in charge of the New York headquarters. Dick Hatton and Maryon Aye, stars of the Western Pictures Company, are getting their stories ready for their next productions.

* * *

Morris Schan has completed the third of his Napoleon comedies for the Anchor organization, with Harry Burns, formerly of Chester animal pictures, directing.

* * *

Lester Cuneo has started production on a story by Henry McCarty and Leo Meehan. One of the features of the production will be the flight and wrecking of a big aeroplane.

* * *

The stars of the day after tomorrow helped Junior Coghlan, the clever screen kiddie, to celebrate his sixth birthday. Robert de Vilbis, Helen Stone, Phillips de Lacey, Dorothy June, Freddie Droguend and Barbara Maier, all of them diminutive screen satellites, assisted him in demolishing the various goodies commemorative of the event.

* * *

Frank Lloyd has been engaged to direct Jackie Coogan in Dickens's celebrated story, "Oliver Twist." Gladys Brockwell, former Griffith player, and later one of the Fox stars, will play the role of "Nancy."

* * *

Irving Cummings has signed a contract with Jack Mulhall to play a featured role in his production for distribution by the Western Exploitations Pictures. The vehicle chosen by Cummings will be an original story by Hope Loring. The temporary title of the picture is "Fires of Vengeance." Included in the cast will be Lon Chaney, Noah Beery and Edith Roberts.

* * *

Harry "Snub" Pollard, comedy star of the Hal Roach studios, was quietly married to Mrs. Elizabeth Bowen, a member of a prominent Kentucky family. The wedding took place at the Broadway Christian church, with only two friends of the bride, Mr. and Mrs. J. Lovell, present. The knot was tied by Rev. W. S. Buchanan, pastor of the church. The day following the wedding the comedian was back on the job making pictures. The couple will spend their honeymoon in the antipodes, leaving at the end of the year. Pollard will be kept busy making pictures until then. The marriage was the culmination of a romance of six years' standing.

* * *

Albert Smith, president of Vitagraph, has returned to Los Angeles, after a trip to New York and the east. He came home via the all water route through the Panama Canal, touching at Havana, Panama and Colon.

* * *

King Vidor will soon start filming a second super production starring his wife, Florence Vidor. The story will be adapted from Katherine Hill's novel "Shuttle Soul." A vein of satire will be run through the dramatic theme of the story, according to Vidor's announcement.

* * *

Harry Lustig, western district manager for Metro exchanges has just returned from a trip embracing all western Metro exchanges, and announces that business conditions are rapidly improving throughout the entire district. He states that he is having great success with the bookings on the "Mae Murray productions."

* * *

Announcement has just been made that Edna Purviance will be starred in a series of productions to be made under the supervision of Charles Chaplin at the Chaplin studios. Articles of incorporation were filed by the Regent Film Company, which organization will produce Purviance pictures. It is said that Sidney Chaplin will direct the productions. Miss Purviance has been leading lady for Chaplin for several years.

* * *

Two special cars will be required by the Stanford University band to bring its members to Los Angeles where it will play a week's engagement at Grauman's Million Dollar Theatre, beginning March 27. There are seventy musicians in the band. The concerts will be held in conjunction with the regular Grauman novelties and picture presentations.

* * *

At the Hal Roach studios "Paul Parrott" is working on his second picture, a comedy dealing with the golf links. Al Santell is directing. Jobyna Ralston plays opposite Parrott, with Eddie Baker in the role of the heavy.

* * *

Mlle. Andrèe Peyre, French aviatrice and "stunt" flier has arrived in Los Angeles to play an important role in the forthcoming serial "The Riddle Range," featuring Ruth Roland, which is being produced at the United Studios. Ernest Warde, long associated with the Robert Brunton productions, is directing the Ruth Roland serial.

* * *

Lincoln Plumer has been engaged by Al Christie to play one of the principal roles in a new picture which will feature Neal Burns. Scott Sidney will direct.

* * *

The Los Angeles dramatic critics and trade press were the guests of Hal Roach at a studio luncheon, after which a projection room preview was held of the "Kiddle Anmal" picture, "Our Gang." Both were very well received by the hungry scribes. The picture contains novelties that will bring a pleasant surprise to the exhibitor.

Goldwyn Soon to Release Third Film Starring Betty Compson

Goldwyn announces the release in the near future of its third production in which Betty Compson plays the chief role. It is an Egyptian romance written by Perley Poore Sheehan and bears the title of "Always the Woman."

This photoplay, it is said, is striking in its settings and costumes, deserts, oases, pyramids, camels and native Arabians being called for as a background.

Miss Compson has, it is reported, surrounded herself with a most excellent company in making the picture. Emory Johnson, who was her leading man in "Prisoners of Love," again plays opposite her. A prominent part is acted by Macey Harlam.

Signs for Three More Pictures

A contract has just been closed with Playgoers Pictures, Inc., for the release by that organization of six more pictures starring the western actor, J. P. McGowan. The papers were signed by S. F. Champion, Jr., of the Champion Film Corporation, of Grand Rapids, Mich., which will produce the features.

News in Brief from Everywhere

San Francisco

E. W. Hammons, president of the Educational Film Corporation, was a recent visitor and left for New York after a stay of a few days. This was his first inspection of the new exchange building on Turk street and he was greatly pleased with its arrangement. Mr. Eberle, auditor for the company, has also been paying the local exchange a visit.

* * *

Associated First National has completed arrangements for the erection of a building for its use on Leavenworth street, between Golden Gate avenue and Turk street. Work on the new structure will be commenced at an early date.

* * *

The Fox Film Corporation and Robertson-Cole are making plans for leaving Golden Gate Avenue and will move this spring to a building now in course of construction on Turk street, near Leavenworth.

* * *

Frank Costello, formerly general-manager of the T. & D. Circuit, has joined the Metro staff and will start out shortly with the "Four Horsemen."

* * *

Work is being rushed on Loew's Theatre and it is expected that this house will be opened about May 1, when Marcus Loew is expected here.

* * *

Carl Scott, salesman for the local Metro branch, lost his effects and suffered slight injuries in a fire which destroyed the Riverside Hotel at Reno, Nev., recently. He was ill with influenza at the time, but is recovering.

* * *

Claude L. Langley, formerly of the T. & D. Circuit, of this city, but now of Turner, Dahnken & Langley, with a chain of theatres in the southern part of the State, was a recent business visitor.

* * *

Ralph M. Ford, who recently disposed of his local theatre interests to O. B. Atkisson, has purchased an interest in the Broadway Theatre, Oakland, Cal.

* * *

Louis Greenfield, of the Kahn & Greenfield Circuit, which conducts houses in San Francisco and Santa Cruz, has become interested in the People's Theatre, now in course of erection at Honolulu, and will leave for the Islands the last week in March. Work has been suspended on the People's Theatre for some time but will be resumed at once with the idea of having the house ready by the first of July.

* * *

"Pale Moon," the Indian love song written by Jesse G. M. Glick, connected with Sherman, Clay & Co., of this city, has been filmed by the Sunset-Burrud Co. and is being released by the Federated Film Distributors, Inc., under the title of "A Weaver of Dreams."

* * *

Louis Abrahams, one of the original stockholders in the Orpheum Circuit and well-known in California amusement circles, passed away in this city on March 15 at the age of sixty-eight years.

* * *

The Robert-Morton organ recently installed in Pantages Theatre was formally dedicated a short time ago, with Mel Hertz at the console. Moving pictures are being featured here more than ever and the organ was installed to furnish music to accompany these.

* * *

The Philippine Photoplays Corporation has been incorporated with a capital stock of $100,000 by B. B. Sarraga, Lena J. Jacobs, Luis Agudo, G. S. Morena and B. L. Lazares. The new concern plans to produce and deal in moving pictures relating to the Philippine Islands.

* * *

The Murry N. Fay Productions, Inc., have been incorporated with a capital stock of $100,000 by Murry N. Fay, Rolla B. Watt and Martin McKenna.

* * *

Frank Lenz, general secretary of the Y. M. C. A., in the province of Nanchang, China, was a recent arrival from the Orient. Through the generosity of San Francisco friends a moving picture machine and a number of reels was sent him last year and the first moving pictures were presented in that province, which has a population of more than 26,000,000.

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A large new electric sign is being installed on the Imperial Theatre to vie with the many new house signs in this neighborhood.

* * *

George Mooser, managing director of the United Artists' Corporation, and well known in this city, will sail at once for the Orient with the intention of being away for five years. He goes abroad with plenary powers to deal with film pirates who steal and duplicate popular American films, and to establish branches of his corporation in China, Japan, India and other countries. An office will be opened in Bombay in the fall.

* * *

Mary Miles Minter was a recent visitor from Hollywood and has since sailed for Honolulu for a rest. Before returning to California she may visit the Orient. She was accompanied by her grandmother, Mrs. J. B. Miles.

* * *

House records at the Strand Theatre, San Francisco, and the American Theatre, Oakland, were broken on March 12, when the "Four Horsemen" was offered at popular prices. On the following day the matinee record at the Strand was broken and receipts there for the first week exceeded $17,000. The impatience of the American Theatre management to show the film resulted in trouble which marred the opening. It booked the film to commence an engagement on March 11, but secured possession of it on March 6 in order that the orchestra might have an opportunity to practice. The following day it was offered to the public but the Metro branch promptly replevined it and the sheriff took it in charge, releasing it at the regular contract date.

* * *

John Triguerio has purchased the American Legion Theatre at Fort Bragg, Cal.

* * *

Charles E. Peterson, an old road-show man, has taken over the Novelty Theatre at San Bruno, Cal., and has re-opened it, after installing new equipment.

* * *

The California Theatre at Redwood City, Cal., is now being operated by Mr. Jackson, who has a house at Mayfield.

* * *

The Mystic Theatre at Petaluma, Cal., was badly damaged by fire on the morning of March 19, the loss being estimated at $10,000.

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New plans have been prepared for the theatre to be erected at Sacramento, Cal., by the Paramount Theatre Co. and a seating capacity of 2,650 has been arranged for.

* * *

L. R. Crook, formerly with the Turner & Dahnken Circuit, San Francisco, plans to operate a chain of theatres in Northern California with Hill's Opera House, Petaluma, as the initial unit.

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Extensive remodeling work has been commenced on the Liberty Theatre, San Jose, Cal., and improvements to cost at least $55,000 will be made within the next few months. Chief among these will be the installation of a Robert-Morton organ at a cost of $37,000. Managing Director James Beatty states that the entire house is to be re-decorated and a new ladies' rest-room installed. The Jose Theatre, conducted under the same management, has been reopened, following a recent fire.

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Rex Ingram and Alice Terry, who were married last November, recently spent their honeymoon in San Francisco, this having been delayed owing to work on "The Prisoner of Zenda." A few scenes for this picture were made here, the unsurpassed setting of the city having made a deep impression on the director.

Canada

Jimmy Finch, one of the best known film salesman in Canada and for many months the assistant general manager of Canadian Universal, has been handling "Before the White Man Came" throughout Western Canada as a road attraction, having Chief White Elk, a principal in the cast of the picture, make personal appearances at theatres where the film is presented. After many bookings in the Canadian West, Finch has returned to Toronto to open the eastern run of the feature. Just before he left Winnipeg, Finch was unfortunate in having a trunk, containing personal effects valued at $500, stolen from the back of a theatre.

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Basil Horsfall, formerly head of Horsfall Productions, Montreal, has quit the film exchange business in order to conduct musical attractions at the St. Denis Theatre, Montreal, and elsewhere.

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The Canadian Theatre Supply Company has been organized in Toronto, Ontario, to handle the Canadian distribution of Simplex projection machines and other moving picture theatre equipment.

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Len Roos of Toronto, a veteran cameraman, has joined the staff of the Trans-Canada Press Services, Ltd., as a photographer. The head office of this new company is at Vancouver, B. C. Roos made a number of fine scenics for the Chester-Outing series in the recent past.

Charlotte-Atlanta

Albert Hill, formerly manager of the Arcade, Jacksonville, Fla., has been transferred to the Lucas, Augusta, succeeding John Evins, resigned.

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Keith vaudeville has been replaced by stock and pictures at the Bijou, Chattanooga. Stock has also gone into the Imperial, Augusta. The Princess at Macon is closed. These are Southern Enterprises theatres.

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J. A. McWhorter, formerly salesman and later special representative for Associated Exhibitors in the Atlanta territory, has gone with R-C Pictures.

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Mrs. Louis Kalbfield, of Palatka, Florida, herself (with her husband), a live-wire exhibitor, has been named by Governor Hardee as the third member of the Florida Board of Review which was created nearly a year ago. Mrs. Kalbfield is the wife of Louis Kalbfield. C. E. Daffin, of Tallahassee, and Miss Tich, of Jacksonville, are the other members of the board.

St. Louis

Henry Miller, president of the St. Louis Terminal Railway Association, which owns Union Station, has indicated he will ignore protests by the Associated Retailers of St. Louis and the St. Louis Publicity, Conventions and Tourists Bureau, against the operation of a picture theatre in the railroad station. The opposition is based on the theory that the theatre will keep visitors from spending money in the local stores.

* * *

Fred Robinson, who owns the Wellston and Irma Theatres, is seeking re-election as alderman of the Third Ward in University City, a suburb of St. Louis. B. E. Boswell, of the Independent Producers Exchange, has been nominated for University City's first City Plan Commission. The election is April 4.

* * *

Indications are the management of the local picture houses, vaudeville and dramatic theatres will reach a satisfactory understanding with the Musicians' Mutual Benefit Association prior to the expiration of their existing wage and working agreement on April 30, next. At a conference between committees of the union and theatres on March 21, the musicians indicated they would consider a wage reduction. Recently the organization turned down the managers' demand that wages be cut 30 per cent. The question of wages was discussed at the last meeting of the union on March 24, but no report has been submitted to the theatre owners committee as yet. The players have been informed that if they will submit a new wage scale that is satisfactory to the theatre, the managers will drop demands for drastic changes in the working agreement. These provided that the houses should employ only as many musicians as the management deemed necessary, regardless of size or admission fees; that the rest periods be reduced from twenty minutes in every hour and a half to fifteen minutes between performances, and that any musician could be replaced on two weeks' notice.

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Dispatches from Springfield, Mo., state that Albert Luther Moody, proprietor of the Empress Theatre, has filed a voluntary petition in bankruptcy. He listed his assets at $23,435 and liabilities of $20,465.

* * *

The Fulco-Schaefer Sales Company has opened a branch store here, locating in the Plaza Hotel Building, 3301 Olive street. Carl Bunce, who formerly had charge of the Exhibitors Supply Company's Milwaukee store, is the manager.

* * *

Joseph Desberger, First National manager, is back from a trip to Kansas City, Mo.

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W. W. Timperly, of the Liberty, Stewardsville, Ill., dropped into the Enterprise Exchange and contracted for their Gloria Swanson series.

* * *

Manager Underwood, of Enterprise, also received a nice contract from Ed Fellis, of the Orpheum, Hillsboro, Ill., who bought the Richard Talmadge pictures.

Ed Holmes, of the Lyric, Coulterville, Ill., was seen along Picture Row.

The local Fox office was grieved to learn of the death in New York of A. C. Wyckoff, controller of the Fox organization.

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Charles Law, of the Palace, Pana, Ill., was a visitor of the week.

* * *

Frank Lietz, Gem, Mascoutah, Ill., dropped in for some snappy stuff.

* * *

J. F. Alcott, Crystal Theatre, Crystal City, Mo., was in town Thursday.

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A. C. Norwein, Bonne Terre, Mo., was seen at the Peacock office.

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The Empire Screening room, Theresa avenue and Washington avenue, was closed on March 25. The building will be torn down to make way for an oil filling station.

* * *

The local Pathe organization expects to land its share of $6,250 in prizes to be awarded for collection during the Brunet competition. The men are going strong. Manager Harris reports that the collections last week were the largest in the history of the office with one exception. Going some for so-called depressed times.

Kentucky

A moving picture camera man representing the Majestic Amusement Co., operating the Majestic and Rialto Theatres, Louisville, was sent South a few days ago to procure pictures showing the Louisville Baseball Club, of the American Association, in action. The team last year won the league pennant, and then won from the Baltimore Orioles, of the International League, in the series for the minor league championship.

* * *

About $600 was stolen from the Kentucky Theatre on March 23. It was the receipts for the day, the cashier having placed them in a locker in the office.

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The Keith interests of Louisville have offered the use of their theatres to the various business clubs, for midday meetings, some of the joint meetings of clubs being too large for most of the available dining rooms, etc.

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Cloverport, Ky., reports that a modern picture theatre building is to be erected there on Main street, but no details were given in the press dispatch concerning ownership, etc.

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At Bowling Green, Ky., suit has been filed asking that a receiver be appointed for the Setter Amusement Co., claims having been filed by the Bowling Green Trust Co., $35,000; Heywood Brothers & Wakefield, New York, $1,666.45; C. H. Smith, contractor of Bowling Green, $616. The amusement company recently announced that it had sold its new theatre building at Bowling Green to Oliver Morosco of New York.

* * *

Michael Switow, for years identified with the Switow Amusement Co., Louisville, and interested in many theatres, and original builder of many more, present head of the Kentucky Theatre of Louisville, and builder of the Alamo, on March 21 received his final naturalization papers before Judge Evans of the Federal Court. Mr. Switow was born in Russia in 1864 and has been in America for fourteen years. He has a wife and five children living in Louisville. He told the court that he had been of the impression that his papers, filed in Missouri some years ago, made him a citizen, and just lately discovered there were errors in the process. Switow's moving picture history started in Shelbyville, Ind., some years ago, when he would clear his restaurant a night, install folding chairs and start his pictures. Later he came to the Falls Cities and started building theatres, and has been quite successful.

* * *

Spyros Skouras, of St. Louis; I. H. Ruben, Minneapolis; E. V. Richards, New Orleans; Col. Fred Levy, Louisville, and Lee L. Goldberg, Louisville, represented a group of men photographed at the Pennsylvania depot, Louisville, on March 20, who are interested in control of hundreds of theatres. Ruben is president of the F. & R. Theatre Co., Minneapolis, one of the largest organizations in the Northwest, and Richards is vice-president and general manager of the Seanger Amusement Co., New Orleans, one of the largest factors of the South. Skouras is president of Skouras Brothers Enterprises of St. Louis. Ten years ago he was a bus boy in a hotel there, but today operates a big chain of theatres. Col. Levy is president of the Strand Amusement Co., of Louisville, and active in production and distributing circles, and also connected with the Keith interests. Goldberg is active manager for Levy. They were in Louisville for an advisory board meeting of the First National Pictures, Inc.

* * *

Fred J. Dolle, of the Alamo Theatre and Broadway Amusement Enterprises, on March 23, lost his brother, John B. Dolle, 35 years of age, who for some years was with the Carter Dry Goods Co., jobbers, and of late has been manager of a cigar shop in Louisville, jointly owned by himself and Fred Dolle.

Washington State

Seattle has been made the headquarters for one of the largest motion picture companies in existence with the appointment of L. O. Lukan of Seattle, as western manager for Associated First National Pictures Co. Mr. Lukan was formerly Northwest manager and will now have charge of the company's business in eleven states, including Washington, Oregon, California, Idaho, Montana, Wyoming, Utah, Nevada, Colorado, Arizona and New Mexico.

G. G. Maxey, who has been with First National for four years, first as booker, later sales manager, succeeds Mr. Lukan as Northwest manager.

* * *

John A. Rugar, formerly assistant manager of the Seattle Vitagraph office, has been appointed branch manager at Salt Lake, succeeding Mr. Black of that office.

* * *

Greater Features, Inc., will open an office in Butte, Mont., within the next thirty days, with L. M. Waldron as manager. The new branch will have charge of the Montana territory. Mr. Waldron has been with Greater Features for four years.

J. T. Sheffield, of Seattle Greater Features, is in Salt Lake on business.

* * *

Harry Terry, western superintendent of Loew's, Inc., is paying his first official visit to Seattle from San Francisco. Mr. Terry will be here about two weeks, with headquarters at Loew's Palace Hip, which on March 18 adopted the weekly change of bill instead of biweekly as heretofore. This policy change is to embrace every house on the Pacific Coast controlled by Marcus Loew.

* * *

Managers Claude S. Jensen, of Portland, and J. G. Von Herberg, of Seattle, are paying a joint visit through the Montana territory, where they own and control a number of theatres.

* * *

Portland theatrical men visiting Seattle this week were: I. Geller, of the Peninsula Theatre; E. Fautz, the Echo; A. Parker, the Alhambra; Matt Aparton, Power's representative, and Wm. FitzHenry of the Portland Graphoscope Co.

* * *

Bert Snyder, representative of the Cosmopolitan Film Exchange, who has just returned from the Orient where he visited with the Seattle Shrine delegation, reports a favorable outlook in Japan and China in the near future for the industry.

* * *

Ben F. Simpson, Northwest divisional manager for Wid Gunning, Inc., is expected the latter part of the week.

* * *

Manager J. G. Von Herberg announces that Louise Lovely will appear in person at The Strand during the week of April 8, presenting a dramatic sketch that has to do with photoplay production.

* * *

Walter S. Wessling, western district manager of Pathe, is in Portland on his way south after a six weeks' visit in Seattle.

* * *

J. A. Conant, formerly with the local Select, now division manager for Arrow, was in Seattle this week and was enthusiastically greeted all along the row.

* * *

W. B. Ackles, manager of the Washington Theatre, has closed his house with the expiration of his lease. Mr. Ackles is a pioneer in the business and hope is expressed that he will open in a new location in the near future.

* * *

State exhibitors seen on film row this week included: J. L. Beardsley, the Orpheum, Snohomish; Jack Kauffman, the Liberty, Lynden; E. C. Belloir, the Diamond, Black Diamond; E. G. Abbott, the Green, Sedro Woolley; Si Danz, the Star, Astoria, Ore., and J. B. Sparks of the Liberty, Bend, Ore.

Buffalo

D. H. Finke, manager of the Bellevue Theatre, Niagara Falls, N. Y., has been successful in putting over page ad tie-ups with local merchants in the Niagara Falls Gazette. His latest one was published Friday, March 24. It was on "Peacock Alley," and it sure was some flash. "There's as much style to our furniture as there is to Mae Murray," read the furniture store ad. "Mae Murray blames her beautiful complexion on milk," said the milk ad. "Jewelry in an attractive display as worn by Mae Murray," read the jeweler's display. And so on. There was a cut of Mae Murray in a different pose in all the small ads and a big production cut in the center Bellevue aid.

Manager Al Beckerich, of the Loew State, has started a policy of a complete and separate show on Sunday. A feature and special vaudeville is being offered for the one day only.

Ernest Fisher, who formerly covered the Albany territory with "The County Fair," and Joe Schuert, Jr., are the two new members of the Niagara Pictures' Corporation sales staff. Mr. Schuchert is the son of Joseph A. Schuchert, who is interested in several Buffalo theatres. Mr. Schuchert is taking care of the city business. Niagara has the Second National franchise for upper New York state. The new releases were screened last week for Harry Marsey of General Theatres Corporation. George Williams is the new office manager for Niagara. He was formerly as salesman for the same company.

Fred Nowak, manager of the Lincoln, Buffalo, got a big space in the rotogravure section of the Buffalo Sunday Courier through his aiding a fellow fireman to win a free trip up the lakes by admitting children free to Saturday matinees if they deposited ten coupons clipped from the Courier. The Courier published a picture of the theatre and a big group of children ready to advance on the house with their coupons.

Arthur L. Skinner turned the Victoria Theatre over to the students of Lafayette high school Friday, the 7th, when a benefit show was put on for the school athletic fund. Mr. Skinner also procured the film free. Nothing like getting the good will of the school students in the community, eh, Art?

Frank Davidson, who has been with the Mark-Strand company for the past 19 years has said goodbye to the Strand, Buffalo, where he has been in charge of projection for the last nine years and is now giving his full time to the local branch of the Independent Movie Supply Company in North Pearl street. Mr. Davidson started in the business with Moe Mark in a penny arcade many years ago. He went on the road for the Kinemacolor company. He opened the Comique in Lynn, Mass., and the Strand, Buffalo. He laid out the projection equipment for the Strand in Syracuse. He is succeeded at the Strand by Fred Vester, who becomes chief operator. Since taking over the local Independent office, Mr. Davidson has installed Powers' machines in many new houses in western New York and Canada.

* * *

J. Hertzberger has been awarded the lease of the Auditorium in Perry, N. Y. The house is owned by the town and bids are opened every few years on its lease. Mr. Hertzberger has operated the Auditorium for many years.

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Howard J. Smith, president of the western New York unit of the M. P. T. O. and a delegation of theatre owners called on Mayor Frank X. Schwab Friday, March 24, to discuss Daylight Saving repeal. There was not much encouragement!

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Walter Price has resigned as salesmanager at Niagara Pictures Corporation to accept a sales position with the R-C Pictures' Exchange.

* * *

Ernest Williams, formerly assistant booker at Paramount, has been engaged as a salesman at the Grand & Warner office. Ralph Mau succeeds Mr. Williams at Paramount. He was in the accessories' department.

* * *

Barney Frank, formerly manager at the Weiting Opera House, Syracuse, is now a member of the Buffalo Educational office sales force. He will cover the Syracuse district.

* * *

Charles N. Johnston, formerly city salesman, has been promoted to the management of the Fox Exchange, succeeding Fred Myers, Jr., resigned. Mr. Johnston is one of the veteran film men of Buffalo. He has been with Mutual and Universal and has managed several theatres in town.

Pittsburgh

Harry Mintz, well known among Pittsburgh film men and exhibitors, is back in the city again, representing the Kempson Pictures Corporation, handling the Selznick Talmadge, Brady, Young, Hammerstein and Warwick reissues, through the Hodkinson exchange.

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The Lincoln Theatre at Warwood, W. Va., was opened Saturday, March 18, with "The River's End." W. H. Morgan is the owner of this beautiful 600-seat house.

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Alexander Parke, salesman with the First National branch in Pittsburgh, is a real veteran in the film business. On St. Patrick's day last he celebrated the twenty-first anniversary of his entry into the exchange business.

* * *

F. C. Bonistall, one of Pittsburghs' best known film men, last week took charge of the local branch of the Wid Gunning organization, located in the Seltzer Building.

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M. Janicks, of the Exhibitors Supply and Sign Exchange, will shortly move his offices and warerooms from 1000 Forbes street to his newly remodeled building at 1028-30 Forbes street.

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Lester Strickler has bought the interests of his partner, Billy Paul, of the Lester Theatre, Vanderbilt, Pa., and will in the future take care of the destinies of the theatre by himself. Billy is looking around for a new house.

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Alfred Bennetts is having a balcony erected in his Grand Theatre at Nanty-Glo, Pa. This will allow Bennetts 250 more seats. He now has 485.

* * *

Bill Bernardi, manager of the Strand Theatre in Oakland, is confined to his home with a severe attack of the flu.

* * *

Miss Mildred Clark, secretary to Manager Carlos Moore, of the United Artists Exchange, who has been in Indiana for some time, seriously ill, is now, we are happy to state, on the road to recovery and is expected back at the office within the next few weeks.

* * *

Louis R. Brager, Metro district publicity director, will spend the next month in the Pittsburgh territory exploiting "Peacock Alley," "Fascination" and "Turn to the Right."

* * *

"Molly O" is a big success in the Pittsburgh territory. In spite of the general business depression and the Lenten season, it has broken several house records.

* * *

Fred Gohrs, until recently manager of the Northern Central Booking Company, handling the "Isobel" feature in Pittsburgh, is now holding the managerial reins at the Aristheatre in Erie.

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Manager Joe Lefko, of Federated, spent Sunday, March 19, in Cleveland, attending a conference of Federated branch managers.

* * *

Sam Lurie has sold the West Park Theatre at McKees Rocks to Harry McGibbin and partner, owners of the Brookline Theatre at Brookline. Sam says he and his cousin, Sam Abrams, are looking for a big house.

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David R. Blythe has been appointed manager for the American Releasing Corporation branch in Pittsburgh.

Baltimore

The keen competition between the Waverly and Boulevard theatres, both located on Greenmount avenue near Thirty-third street Boulevard, resulted in a court case before Judge Stein in the Circuit Court of Baltimore on Tuesday morning, March 14. D. W. Griffith's "Way Down East," was booked by the Waverly Theatre for showing on Monday, Tuesday and Wednesday and Bernard Depkin, Jr., manager of the Boulevard booked the "Four Horsemen." Then Peter Oletzky and Benjamin Cluster, owners of the Waverly, made an application for an injunction to restrain the Boulevard from showing the Metro picture. Judge Bond in the Circuit Court signed an order to the effect that cause should be shown why an injunction should not be issued restraining the showing of the film. The case came up before Judge Stein on Tuesday morning in the Circuit Court and the petition was dismissed after the case was heard. It is reported that the management of the Waverly thought that their application for the "Four Horsemen" was a binding contract and therefore thought they had prior right to showing the film, but when they did not meet the price asked, Mr. Depkin immediately accepted it.

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Gustave Klemm, moving picture reviewer for the Baltimore Evening Sun, and a musician and composer of Baltimore, was appointed bandmaster of the City Park Band for the 1922 season at a special meeting of the Park Board held recently, at which J. Cookman Boyd, president of that body presided. Mr. Klemm was well recommended by musical people and was endorsed by Frederick R .Huber, municipal director of music.

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The controversy over the non-fireproof but fire resisting roof which has been placed on the Argonne Theatre (colored) 922-24 Sharp street, built and operated by Wallace High, came to a close on Monday night, March 13, when the ordinance permitting it was passed in the Second Branch of the Baltimore City Council.

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A petition has been filed in Circuit Court No. 2 by the Guilford Building Company asking that the owners of the Argonne Theatre, C. Wallace High and Mrs. Eleanor High, be restrained from selling or otherwise disposing of the property. In this petition a writ of subpoena against the two parties involved is also asked to explain why a mortgage for $51,950.00 should not be given. Mr. and Mrs. High were ordered to appear in Circuit Court No. 2 on a writ issued by Judge Stein.

Directors Form An Association

The directors of photoplays released by Associated First National Pictures, Inc., have formed an association which in the articles of incorporation is called "The First National Directors Union." The association will work hand in hand with the Independent Screen Artists' Guild, which is composed of forty of the most prominent producers and stars in motion pictures.

Hughes Directing Goldwyn Picture

Rupert Hughes' new Goldwyn photoplay, "The Bitterness of Sweets," is a story of Italian-Americans, instead of the Irish-Americans, that he has depicted so frequently in the past. The author has again assumed the directorial reins in the making of his own picture.

Colleen Moore, the heroine of two other Hughes features, and Antonio Moreno have the leading roles.

Belated Stunts for Our Prosperity Week

THROUGH a misunderstanding, the promotion material on the Clark-Cornelius contributions for Prosperity Week were not received in time to be included in the special section. It is given here for the benefit of those who intend to include either "Whispering Women" or "Living Lies" in their Prosperity Week program.

Dogs and children are always sure-fire in a picture, and "Whispering Women" offers you both for exploitation material. It may be difficult to handle the children, except, perhaps, in a prologue, but the big mastiff can be made to earn his dog biscuit and a lot more if he is played up. Merely a fine dog led through the streets or benched in the lobby will help. If he can drag a cart with a sign calling attention to his fight in the picture, it will make for interest.

Let Mohammed Help

For something really new, go to the Koran. The last two suras are talismans against evil and the last reads:

How to Put Over Two Clark-Cornelius Feature Films

By E. W. SARGENT

SAY, I fly for refuge unto the Lord of Men, the King of Men, the God of Men, that he may deliver me from the mischief of the whisperer who slyly withdraweth, who whispereth evil suggestions into the breasts of men; from genii and men. Koran CXIV.

Have this neatly printed on a card and below run the line: "Even Mohammed knew of 'Whispering Women' 1340 years ago. He wrote this in the Koran to be recited as a prayer for protection. Carry it with you. You may need it—and see 'Whispering Women' at the Gem Theatre."

Scout tactics are used in the search of the lost man in the picture. Line up the Boy Scouts anyway you can from a parade to a benefit performance. You can also advertise in the classified columns for a woman who does not gossip, adding, "for the sort of woman not desired see 'Whispering Women' at the Gem Theatre," adding the dates.

Three big angles offered on "Living Lies." These are the race scenes, the houseboat which goes over the falls, and the author. Roche has written so much that he is known to practically all readers of practical fiction, so give him a heavy play in your newspaper work.

For the racing stuff the familiar mounted jockey can be used. If you can get two or more horses, announce a race along Main street and then get the police to stop it. They probably will without being asked, but beat them to it and let the Chief in on the idea. Then send a man with a megaphone over the route to announce that the race has been forbidden, but that it can be seen in your theatre.

Good for Cutouts

There is some good paper on this stuff to be used for cutouts. If you can animate the jockey, it will give a good lobby stunt.

While the race stuff is the best angle, you can get something from a houseboat float if you tenant it with several children and decorate the sides with stuff about the boat going over the falls. If you want a heavy lobby stunt, fix up a falls with a boat on a belt which will go over the falls every half minute. Gear down to get a slow speed.

The newspaper angle can be played up. Give a special showing after the first regular show and invite the entire staff of the paper from editor to printer's devil. If you can get some sandwiches and soft stuff you can make it a regular party that will make easier getting material on the entire Prosperity Week, for you can announce the party first and then make a second trip with the details of the big week.

Kempson Corporation to Revive 64 Productions with Big Stars

A big plan of revivals involving sixty-four productions of such well-known stars as Norma Talmadge, Constance Talmadge, Clara Kimball Young, Alice Brady and Elaine Hammerstein which originally cost many millions and which now calls for an additional outlay of another million dollars for re-editing, re-cutting, re-titling, and brand new prints, has been undertaken by J. L. Kempner and Louis Jacobson, well-known figures in the motion picture field, under the corporate name of Kempson Pictures Corporation, with home offices at 1457 Broadway, New York.

The plan has already progressed to the point where work on the first sixteen pictures is about half way to completion, a sales force of seventy-five men has been organized, and arrangements for physical distribution has been made with the Hodkinson Exchanges. A publicity and exploitation campaign, national in scope, has been outlined with a view to backing up the sales force to the limit. The pictures starring Norma Talmadge, Constance Talmadge, Clara Kimball Young and Alice Brady, include some of the very best in which these stars have appeared.

"Before selecting the Talmadge, Young, Brady and Hammerstein productions for revival," said Mr. Kempner, "I canvassed the entire country for several months past. I realized as every keen observer must realize that quality production has not kept pace with the demand for high-class pictures. Many reasons may be assigned for this, including lack of good material which was so abundant before and during the war, the tightening of Capital's purse strings. There are, of course, other reasons into which I need not go, but the fact remains that there is an urgent demand for pictures of the same splendid quality as those which made the present day motion picture stars.

"To satisfy myself that there was such a demand I had several men touring the country for some months past. They not only reported that exhibitors were willing and even anxious to present revivals of the better pictures of the past, but they also found that business conditions in some sections of the country made such a procedure a practical necessity.

"While it is the intention of Kempson Pictures Corporation to re-issue sixty-four productions, contracts for which have already been signed, we are making a start with sixteen, and the work of re-editing, cutting and titling these is well under way. We are also securing a brand new line of paper, cuts and lobby displays."

The sixteen pictures are "The Way of a Woman," starring Norma Talmadge; "The Marionettes," starring Clara Kimball Young; "Red Head," starring Alice Brady; "The Argyle Case," featuring Robert Warwick and Elaine Hammerstein; "Sauce for the Goose," with Constance Talmadge in the title role; "The Claw," with Clara Kimball Young; "The Death Dance," with Alice Brady; "The Code of the Yukon," with Mitchell Lewis; "The Probation Wife," with Norma Talmadge; "The Savage Woman," with Clara Kimball Young; "The Knife," with Alice Brady; "Ruling Passions," with Edwin Arden and Julia Dean; "The Studio Girl," with Constance Talmadge; "Shirley Kaye," with Clara Kimball Young; "His Bridal Night," with Alice Brady, and "The Silent Master," with Robert Warwick.

The supporting casts in these productions include such well-known screen celebrities of the present day as May McAvoy, Thomas Meighan, Conway Tearle, Thomas Santchi, Conrad Nagel, Mary Alden, the famous mother in "The Old Nest," and a number of others. It is expected that the pictures will be ready for release at the rate of four a month, beginning the middle of April.

New Hope Theatre to Be Opened Soon in Dallas

Preparations for the formal opening of the Hope Theatre, which is to be the premier of motion picture houses in Dallas, are reaching the final stages, and elaborate ceremonies will attend the event. The house will open about April 1, as the home of First National attractions in the Texas city: Lawrence F. Stuart will be managing director of the theatre.

A number of innovations and novel features characterize the new house, including an unusual arrangement of the orchestra and organ pit.

In departing from the customary sharp lines drawn between the audience and musicians, the Hope has injected an atmosphere of coziness. Whereas, the average motion picture theatre is built with a view of separating its audience from the orchestra, the Hope has been so designed as to bring the organist and musicians into almost personal contact with the spectators.

The obsolete "brass rail" that so often divides the orchestra from the first row of the main floor, has been entirely done away with, and an ardent admirer of organ music might almost lean forward in his seat to such a degree that his hand would touch the organist while he works.

Fox Starts Work on Two New Films at West Coast Studios

William Fox announces two new productions, work upon which has begun at the West Coast Studios this week.

Richard Harding Davis' famous story, "The Man of Zanzibar," which has gained wide circulation since the death of the author, has been adapted for the screen by Edward Le Saint for use by William Russell. The direction is in the hands of Rowland V. Lee. A notable cast has been selected to support the Fox star, who will have Ruth Renick as his leading woman.

The other production is a screen version of "The Splendid Outcast," the widely read novel by George Gibbs. John Gilbert will be seen in the star role. The scenario was written by Joseph Frank Poland. Jerome Storm is the director. Renee Adore will support Gilbert as leading woman.

TOO MUCH BUSINESS

Selling the Picture to the Public

By EPES WINTHROP SARGENT

First National Contest Prize Winners Worked Hard to Earn Their Placements

ALTHOUGH not much trade paper publicity was given the announcement that the nine men making the best showings on First National Week (Feb. 18-25), would be given trips to Los Angeles, the bare announcement, backed by the details, in house advertising had the franchise holders up on their toes and the result was one of the most interesting studies in campaigning ever presented the five exploitation editors who did the judging.

The contest was divided into three classifications, with classes for managers of houses seating 2,500 or more, for houses seating between 1,001 and 2,500, and for houses with a capacity of less than 1,000. The winners are, 2,500 or more:

Strand Theatre, Brooklyn, Edward L. Hyman, manager.

Circle Theatre, Indianapolis, Ralph Lieber, manager.

Coliseum Theatre, Seattle, Frank Steffy, manager.

In the second class the winners are:

Des Moines Theatre, Des Moines, A. G. Stolte, manager.

Metropolitan Theatre, Atlanta, Ga., Willard C. Patterson, manager.

Regent Theatre, Wichita, O. K. Mason, resident manager.

In houses with fewer than 1,000 seats the awards went to

Musselman Theatre interests, Paris, Tex., John Paxton, general manager.

Strand Theatre, Shenandoah, Pa., Alfred I. Gottesman, manager.

Star Theatre, Toccoa, Ga., Joe Burton, manager.

Out of His Class

The Coliseum, Seattle, actually belongs in class two, but the Seattle theatres united in a demonstration, and it was felt that no injustice would be done by raising Mr. Steffy's classification and judging the component parts of the combined display.

The prize really belonged to L. O. Lukan, branch manager for First National in that territory, for he got everything in the amusement line to come into a grand celebration, ostensibly to arouse interest in theatre-going but in actuality to put over the First National week for his clients.

As Mr. Lukan was a direct employee of First National, he was not eligible, but to him belongs the chief credit for the largest stunt of them all. Mr. Steffy did better than a sister house, and was awarded the trip.

Decisions Were Just

The suggestion was made by J. S. Dickerson, of the News, and did not originate with First National, indeed the outstanding feature of the judging was the detachment of C. L. Yearsley and C. Lin Bonner from any part of the judging.

The exhibits in each class were laid out in the press room of First National, those of the second and third groups occupying practically every desk in the room. The judges viewed the exhibits independently and when done commnuicated their decisions to Mr. Yearsley, who wrote them down. It is notable that the first and second prize winners appeared in each of the five lists in all three classes and but twelve names came up for final discussion. That so few names should be brought into discussion under this system of judging is really remarkable.

The Big Winner.

If there had been a general prize offered for the best performance in any class, it would have gone to John Paxton, and he could have won it on practically any one of four out of five campaigns. He did about everything that could be done on a contest, including the decidedly unique stunt of selling the paper in Paris so hard that it let him have the space at half price and then throw in a lot of readers.

His campaign book was a wonder with no detail left unnoted and explanations wherever they were required, so that the fullest credit could be gained.

The second best showing for detail was made by Edward L. Hyman, of the Brooklyn Strand, who was given first prize not so much because of what he did as that he did so well in so large a place. As a matter of fact the Circle Theatre, Indianapolis, put on a far more important campaign, but it was better situated to do this and it was felt that Hyman had made a greater proportionate showing.

Smallest a Winner

Joe Burton, of Toccoa, was perhaps the most interesting winner. Joe is in a 3,500 town, and is the man who recently played to 1,500 more than his population on a First National. He bannered the streets, painted the sidewalks, got the minister to make a pulpit announcement, posted five 24-sheets, used a town crier and a ballyhoo boy on a pony, got a local fraternal organization to lend their drill team for a street turnout and filled in with throwaways. If the town had been a little larger, Joe's campaign would have carried him clear to Japan.

All three of the third class winners were far in advance of the first flight men for hustle. For that matter, there was scarcely a man in the third class who did not do more than the first flight men, both because they could and because they had to.

Second Class, Too

This holds true of the second class, which was the most of them all difficult to judge. Stolte, of Des Moines, had no less than five puzzle contests in the papers as well as a freckle contest on Penrod. He also used forty 24-sheets, splitting between Penrod and the special paper for the week, he organized a parade and used up 40,000 stickers.

Paterson's best bets were to take out rain in-

Coming Soon

Max Rosenfield, of the Paramount exploitation department, explains the somewhat soiled appearance of his upper lip by announcing that he is raising a moustache. To judge from present indications it is going to be funnier than Charlie Chaplin's if it ever gets a chance to arrive at maturity.

A STAND LIKE THIS IS WORTH TWICE AS MANY SHEETS WIDELY SCATTERED ABOUT THE TOWN

This is the way the Mecca Theatre, Saginaw, put over the run of "Mo lly O," building up on the First National paper for this Mack Sennett with streamers. Placed on a local flatiron in course of reconstruction the display more than doubled the value of single sixes scattered because in so large a mass they hit all at once; and in this location they reached practically every one. Watching the building permits they grabbed this location before others could get to it

Selling the Picture to the Public

surance and persuade a local Better Films Committee to endorse Hail the Women.

He also double posted 600 street cars bannered the streets and used special showings.

In Wichita, Stanley Chambers was out of town, so the award went to his assistant.

Will Need More

Each of the winners will be given a "job" with the First National at one dollar a week, for one week, to look over Los Angeles. Their transportation and hotel expenses will be paid, but if they do not already know it, they are advised that their "salary" will not carry them very far in Los Angeles, and they are urged to take a little extra money along.

They have earned their trip, and the judges regret that there were not more prizes to award, for no contest has ever turned up.

The most interesting angle of this contest is the comparison with a contest worked a couple of years ago by First National on a single picture. Three prizes were then awarded, and it was felt by the judges that the results were far below the money invested. It was difficult to pick three competitors whose efforts were really worthy of awards.

This time the situation was entirely different. It required almost three hours to arrive at the decisions, and, except in the first class, it was felt that many others were almost as well worthy of awards. It marks most emphatically the wonderful growth of the exploitation idea and its mastery by that class of showmen most in need of exploitation's aid.

The Judges

The committee of awards consisted of J. S. Dickerson, of the Motion Picture News; Charles Simpson, acting for Howard McLellan, of the Trade Review; John Spargo, acting for W. R. Weaver, of the Herald; R. W. Baremore, of the Telegraph and Epes W. Sargent.

Hyman's Novelties at the Mark Strand

While the overture to "I Pagliacci" is announced at the Mark-Strand, Brooklyn, for the week of April 2, it is more nearly a set of selections that will be played, for Edward L. Hyman has excused the ponderous parts, retaining only the more tuneful selections, closing with the "Bird Song." When this is reached, the curtains of the production stage will part, disclosing a stage upon a stage with a soprano singing the number. The setting will be a false proscenium, backed by by a mountain drop, as indicated. The drop, as indicated. The orchestra. The orchestra will be in orange both from the floods and spots, with blue foots. The production stage will be in pink.

EDW. L. HYMAN

The second number is a "Wilderness Tale" production, "And Women Must Weep," a simple story with exquisite backgrounds. Then comes "On the Road to Mandalay," sung as a production number, and with a jump over the Topical Review there comes another version of the Neapolitan number, which seems to be good for a repeat about every so often. The selection is about as usual, with a Venetian drop. The selections in order are "Funicili, O Sole Mio, Tarentelle," a dance number; "Addio Napoli" and "Santa Lucia."

Rex Beach's "Fair Lady" follows, and then Betty Blythe makes a personal appearance in a series of vocal selections. Buster Keaton in "The High Sign," and Andrew's "Serenade" for the organ postlude, complete an offering less interesting than usual. About the only novelty is the use of the "Bird Song" for the Pagliacci number instead of one of the two tenor numbers generally used.

Exchange Manager Has Lobby Display Models

Believing that example is better than precept, Louis Rosenbluh, of the Fox exchange in New York, prepares material for lobby displays to show exhibitors who book the Fox productions.

This for Pearl White in "The Broadway Peacock" combines a striking figure, not unlike that which worked so well for "When New York Sleeps," with sure fire of an illuminated city sky-line. Cutout peacocks are used for decorative material, though these are not essential. The idea is good enough to be passed along, for it will work well anywhere, and can be made as simple or as elaborate as taste and purse suggest.

JUST FOR A CHANGE HERE'S AN EXCHANGE DISPLAY
This was originated by Louis Rosenbluh, of the New York district, to suggest a lobby display to exhibitors booking Pearl White in Fox's "The Broadway Peacock." The figure, in connection with the well-known great White Way should sell the countryman

Hook-ups Again

W. A. Doster, of the Strand Theatre, Montgomery, Ala., found that he could work up a tie-up with a local department store on "One Glorious Day." He sold the store on the idea of "One Glorious Day of Bargains," and they liked it so well that they went the limit in newspaper advertising, as Mr. Doster supplied passes, one admission to be given each purchaser whose sales slip was in excess of two dollars. Each ticket brought in a paid admission and in themselves represented much less than a similar amount of advertising would have cost.

As this was Will Rogers' first Paramount picture, it was necessary to introduce him to the patrons, and the introduction was a social and financial success.

Playing Up the Bells Rang Up the Register

Playing up a First National press book stunt gave the Modjeska Theatre, Augusta, Ga., a $150 return on a $10 investment. The bell stunt was the one used.

Two screens were made, about eight feet high and ten feet long, placed diagonally in the lobby so that they led up to the box office. Arched openings were cut into these, four on each screen, and on one side were hung the door, cow and dumb-bells, and on the other the wedding, alarm clock, dinner and phone bells. Under each was lettered the snappy verse from the campaign suggestion. The eighth opening carried only a rolling pin, with a question mark.

Horseshoe Hung from Ceiling

Pendant from the ceiling was a horseshoe shape covered with tinfoil, and from which hung a large wedding bell; all of it being designed to invite attention to the fact that Constance Talmadge was holding forth in "Wedding Bells."

The idea was worked out by Frank Miller, manager of theatres, and C. F. Creslein, house manager.

Selling the Picture to the Public

THE SIGN ON THE DOOR
SEE BEHIND THE DOOR
SIGN ON THE DOOR MYSTERY REVEALED TODAY
CASH BOX
SEE BEHIND THE DOOR
FLING OPEN THE DOOR AND LOOK
WHAT'S BEHIND THE SIGN ON THE DOOR

A SIMPLE DESIGN FOR THE EXPLOITATION OF MISS TALMADGE

This was worked by the Regent Theatre, Springfield, Ohio, and was the first attempt of that house at a lobby display. The results were so good that more attention will be given exploitation in the future since it pays so handsomely

Used Public Notices for Too Wise Wives

Although the stunt is not new, C. A. Black put considerable kick into his preliminary campaign for "Too Wise Wives" at the Sun Theatre, York, Neb.

The first gun was a public notice reading:

WARNING

I hereby publicly warn David Graham to keep away from my wife, Sarah.

John Daly.

No one in York knew John or Dave, but it sounded interesting, and everyone was interested. The next day Dave announced, in a larger space, that he would not have anything to do with John and warned York against believing anything John might say.

Then Sarah kicked in with a slam at John, and John came back at Dave with a defi to meet him somewhere. Dave was willing to oblige and nominated the Sun Theatre the following night. The next morning John assured Dave and the public that he would be there, and the Sun issued a card stating that the theatre would be thrown open to the public for the joint debate.

By that time the rat had become odiferous, but the selling had been done, and no one cared that John and Dave fought it out on the screen instead of the stage.

Changing the Idea

H. C. Horater, of the Pantheon Theatre, Toledo, got away from the standard "Theodora" stunts when he played the Goldwyn picture. First he persuaded a local milliner to "create" a Theodora hat. Then he had his lobby set as a modern drawing room, the central item of which was a framed picture of a woman wearing one of the hats.

It was not in the least typical of any part of the story, but it got the interest of the women, they sold the idea to the men, and they all came.

Provided an Ambulance for Hysterical Patrons

Oklahoma City appears to have been the first to use an ambulance for ballyhoo work. When J. C. Hartman, of the Rialto Theatre, booked in Fox's "A Connecticut Yankee" he chartered a private ambulance.

It was a showy white enameled affair with a siren instead of a common horn, and several times each afternoon and evening it would dash madly through the streets adjacent to the theatre, to pull up in front of the Rialto.

Of course the crowd would gather to see the invalid removed, and when there was a good audience a "Sir Boss" would step out of the car and hang up a sign reading: "Prompt service for those who laugh themselves sick. 'A Connecticut Yankee in King Arthur's Court.' Now showing." Then Sir Boss would go inside and draw part of the crowd after him.

In the morning he did a pedestrian ballyhoo.

Improving the Pull of Personal Appearances

Evidently there is still something new to be found out about personal appearances. Down in Memphis George Brown, of Loew's Palace, arranged for the personal appearance of Edith May Patterson in connection with "Peacock Alley."

That sounds like the end of the story, but it is just the beginning, for Brown arranged with three stores to contribute gowns for Miss Patterson's use, and the stores also contributed the cost of the special newspaper advertisements for the special appearances. This gave them their share of the news stories.

Each store supplied nine of the costumes used in the stage appearances and a great deal of capital was made of the fact that the same gown would not be worn twice. This brought many women to more than one show.

In return the player visited each of the three stores, for the ostensible puspose of selecting the gowns she would wear, but the visits had to be cut short because of the crowds she drew.

The merchants reported an increased business greatly in excess of the cost of their share of the stunt, and the house got ten columns of free publicity and 96 inches of additional advertising. We would call Miss Patterson self-supporting.

YOU CAN'T "DIE LAUGHING" AT THE RIALTO THEATRE

It's a common expression, but the Oklahoma City manager felt it might be wise to take precautions on the run of "A Connecticut Yankee," and he had an ambulance that was more useful as a ballyhoo than for first-aid purposes

Selling the Picture to the Public

Finds "Encore Week" Happy Description

Most managers feel that some of their attractions have not taken all the money in town on the first showing and that others would make good repeats, but because of the peculiar attitude of a public trained to regard "first run" as the stamp of merit, instead of merely a date line, fear to bring the releases back.

C. M. Watson, of the Grand Theatre, Columbus, Ga., wanted to play back three sure fires, and he did not want to spend too much money for advertising to tell that these were still good pictures, played back because of their exceptional appeal. He wanted a tabloid of explanation, and he found it in the phrase "Encore Week" which was used to cover "The Old Nest," "Why Change Your Wife?" and "The Mark of Zorro."

That put it in a nutshell: rather less than a nutshell, for with an alibi of only two words, it was easy to build up with "You've asked to see these again—here they are" and similar phrases. One hundred half sheets and a little newspaper advertising put over the idea to a cleanup.

How Jackie Helped

Robert C. Frost, of the Southern Enterprises in Tampa, hooked Jackie Coogan in "The Kid" to a dealer handling the Jackie Coogan clothes, and not only won a smashing window display for the Bonita Theatre but rode in the clothing store newspaper ads for several days. It cost nothing and helped to bring in the 35 per cent. increase.

Hooks Up an Organ to Axle of the Car

This perambulator does not look materially different from those used for other plays, but it has one point of novelty.

It was sent out by the Auditorium Theatre, Pocatello, Idaho, to exploit "Forver," and a Ford truck formed the basis of the outfit. The size of the structure may be judged by comparison with the six sheet which forms the chief pictorial appeal.

Inside there was a player organ, geared by a belt to the rear axle of the truck and so dispensing with the spring or storage battery motors. The black strip which in the photograph obscures the house name is a reflector for electric lights taking their power from the battery outfit of the car.

The stunt won plenty of attention and put the Paramount production over to better business than was expected for this picture in that section.

Made a New Nest Egg for Goldwyn Feature

Old nests for the Goldwyn production, "The Old Nest," have been used in various fashion, and miniature houses have figured in many of the exploitation stunts, but the Crown Theatre, Mobile, used the two in combination during the run in that city.

A large branch was brought into the lobby and supported by the wainscoating and by means of a rope to the central chandelier. In this was placed a large nest, and on this, instead of an egg was set a miniature house—a regular nest egg. Then they built this up with the apple bloom idea, but the house was what put the picture over with most patrons.

Dollar Day Worked

Robert C. (Jack) Frost, of the Victory Theatre, Tampa, got a page out of the "all for one" dollar day sale on "The Three Musketeers." It gives a new kick to the dollar day idea and helps to get rid of a lot of small stuff under a popular slogan.

He also put out musketeers on horseback and displayed the French flag for his lobby work, using it as a canopy, and with the six sheets trellised in with vines.

THIS PERAMBULATOR CARRIES AN ORGAN DRIVEN BY A BELT

It was worked by the Auditorium Theatre, Pocatello, Idaho, for "Forever," and carried its own noisemaker in the form of a player, which drew its power from a belt geared to the rear axle of the Ford car, which was its base

This Parisian Device Imprints the Pavements

Here is something every exhibitor should have. It comes from Paris and it imprints pavements with advertisements in kalsomine. All the operator has to do is to run his machine slowly and he leaves in his wake a string of lettered sign. If he wants to pass a section, he merely lifts the circular stamp clear of the ground and runs on the rear wheels. It is nothing more or less than an elaboration of the device used to mark the boundary lines on tennis courts.

THE FRENCH PAVEMENT MACHINE

The idea is not new. Picture Theatre Advertising gives instructions for making a rubber stamp wheel for pavement work from printer's roller composition, and the idea has been successfully used many times, but this machine is more permanent in construction.

The "Liliane" advertised is none other than the Mae Murray-Paramount production of the Gilded Lily which has made a hit in Paris accorded few American films. It made a record breaking clean-up.

Special Club Nights Helped in Anniston

Manager of Theatres, Roy L. Smart, of Anniston Southern Enterprises houses, recently worked two good ones. On a certain evening he gave a special showing to the Kiwanis Club, each member being invited to bring one friend. The Kiwanis creed was thrown on the screen, the Kiwanis song was sung, and everything as done to make them feel that their visit was appreciated. The following week the same stunt was worked for the Rotary Club.

This means that the three leading men in each line of endeavor as invited to be present and had the house vividly brought to their attention. It was worth a great deal more than the seats given out.

Selling the Picture to the Public

PICKED A COLLEGE MAN FOR "WHAT NO MAN KNOWS"

That's an awful slam at the colleges, but the bill peddler in cap and gown was something new, and sold the Equity picture for the Majestic Theatre, Memphis. This and the special banner in imitation of a newspaper heading cost $25

His Bill Distributor Wore a Cap and Gown

Managers are making the discovery that a bill distributor in some sort of costume is more successful in making his heralds or throwaways stick than a man in ordinary clothes.

H. B. Clark, of the Majestic Theatre, Memphis, is the latest to put this discovery into practise. He dressed his distributor in an academic gown with a mortarboard hat and set him out, with his blessing.

Then he had painted a banner in imitation of a newspaper heading with seven one-column stories on the front page, which gave him the opportunity to put over seven punch points and get them all read.

That much text on the ordinary banner would have been a waste of cloth and paint. Because the punches were a part of the design, they all got over.

Made Raffles Stunt a Free-for-all Gag

Generally a Raffles is a pretty hard person to catch, but the Auditorium, Pocatello, Idaho, has invented a free-for-all form of the idea, which it worked on "Forever."

It arranged with the Tribune, the local paper, to give free admission to anyone who would hand Peter Ibbetson a copy of the Tribune, then it found a young man who looked something like Wallace Reid in the character, dressed him appropriately, and sent him out to write the passes.

The cut shows the idea, but this is a posed picture. Peter drew much larger crowds when he got down to real business, and only the fact that he could not write very rapidly kept down the supply of passes. Also it helped to swell the crowd of those who waited.

The benefit to the house came partly through the extensive boosting of the newspaper, partly through the fact that a pass generally sells one or more paid tickets and largely because the management felt that the picture might not sell on its own appeal, but would please those who did come, so they pulled in all they could.

HERE IS THE RAFFLES STUNT GROWN GENEROUS

All you had to do was to buy a copy of the Pocatello (Idaho) Tribune, find Peter Ibbetson and hand it to him, and he would write out a pass for the Auditorium, where "Forever" was to be seen. Peter's halo was painted in by the art department

Sold Little Ministers on Joint Essay Contest

Salem, Mass., played the Paramount and Vitagraph productions of "The Little Minister," day and date, the Salem having the Alice Calhoun version and the Federal that with Betty Compson.

Instead of each claiming his production to be the better, the theatres joined in an essay contest, offering prizes for the best comparative essays. The essayists were not required to see either production, but most of them did, and both houses got the business instead of trying to steal it from each other; which is a far more intelligent way.

What is more to the point, they got remarkably full stories in the local papers; pure reading, for it was boosted into a news event.

Dangerous but Good

The best thing to the lobby display for First National's "Dangerous Business" at the Rialto, Columbus, Ga., was the billing.

A lattice display was used with floral decorations. The centre panel was cut away to show a poster cutout of the marriage. The text read:

Marriage is
Dangerous Business
with Constance Talmadge
But we recommend it.

That could be taken either way you wanted, but it brought in the crowds, and that was what William C. Johnson was chiefly interested in.

Pie Stunt Popular

John LeRoy Johnston, in charge of the exploitation for the Texas section of Southern Enterprises, reports that seven theatres used the pumpkin pie contest in connection with "Way Down East," something more than a thousand pies being submitted and turned over to various local charities. This is hitting below the pie belt, but the stunt took hold with a vengeance.

Selling the Picture to the Public

De Soles Harrison, of Howard Theatre Trains His Ushers to Get Good Staff

[illegible] [illegible] [illegible] [

Selling the Picture to the Public

WOMAN'S PLACE IS IN FRONT OF THIS TALMADGE WINDOW
Showing a millinery store how to get a good valentine display won a fine window for the first National attraction in Montgomery, Ala. H. C. Farley, of the Empire Theatre, gave them the idea and then threw in the picture of Connie

Seasonable Window Idea Won Good Advertisement

Copying the methods of the exploitation men won a fine window display for H. C. Farley, of the Empire Theatre, Montgomery, Ala. The aim of the exploitation man is to get something the other fellow will do, and Mr. Farley figured that he might work it that way.

He sold a milliner on the idea that heart-shaped price tags would be a good stunt for around Valentine's Day, and that the First National production of "Woman's Place," with Constance Talmadge, could be worked into the scheme of things, for the store was essentially "woman's place." Just to help along he volunteered to lend a large picture of the star to get attention for the display and to point out the idea.

Store Did Dressing

He made a beaverboard heart with a floral draping, the store supplying the flowers out of their stock. He did not just stick in a picture. He made it the chief feature of the decorative scheme. The just-a-picture idea will work, but dressing it up will give as high as a one hundred times improvement; not per cent., but times. This is a thoroughly artistic display and the most artistic thing about it is the photograph.

The idea is to be commended to the hundreds of exhibitors who have put one straight photograph of Miss Normand into a window of "Molly O" hats and then have proudly called in the photographer. This is doing something.

Makes Hook-up Pages Work for Two Weeks

D. M. Bain, of the Howard-Wells Company, Wilmington, N. C., makes his hook-up pages work for two weeks, by utilizing the contest idea. He offers the prizes one week and awards them the next, and he finds he can do this about as often as he pleases.

As a sample of the stunt, he hooked eight advertisers to "A Man's Home," with an offer of prizes for the best proverbs or sayings in which the full title is used. He further referred the reader to the advertisements, in each of which appeared one example of what was wanted, as the familiar "'A Man's Home' is his castle and he has the right to defend it." In addition each advertisement carried a picture of one of the players.

The next week the cuts were changed to scene cuts, and the winners were announced where the contest was displayed the previous week.

The advertisers are hooked to the two pages on one contract, which simplifies the solicitation. The newspaper works in with him on the contest and ostensibly awards the ticket prizes.

Beating the Bolshevists

Jay Emanuel, of the Philadelphia Metro office, is always "pulling" something for the Metro releases. His latest idea is to distribute pasteboard discs about the size of a silver dollar, surfaced with aluminum and reading on one side, "It's worth a dollar of anybody's money to see Rex Ingraham's latest success, "Turn to the Right." Of course this gives the holder grounds for contending that it is worth a dollar and tendering it in payment.

Just before that Jasper sent out feather penholders with the statement that "It will tickle you to see Audrey Munson in 'Faithless Moths'" and just ahead of that, in turn, he distributed small hand mirrors for some other Metro. It's getting so that every time a Pennsylvania exhibitor sees Jasper he holds out his hand. But he uses the same hand for signing on the dotted line, so it look as though Jasper wins.

Meantime Jasper is putting out more paper "money" than bolshevistic Russia.

Turnaway Cost 30 Cents

George Ade, who wrote the titles for "The Lotus Eater," is wintering at Clearwater, five miles from St. Petersburg, Fla. Richmond Dorman, who runs the Pheil Theatre in the latter town, invited Mr. Ade to come over and see the picture, and the humorist consented to address the audience.

A modest little lobby sign about the size of a one-sheet told the world that the rear right hand box was reserved for Mr. Ade, who had written the subtitles for the First National picture. It cost thirty cents and gave Mr. Dorman a turnaway, for St. Petersburg is thronged with tourists and they wanted to see all the sights. Business was 40 percent over the average.

Found Another Wallie

Here is something new from Detroit, where it was worked at Kunsky's Adams Theatre. A Wallace E. Reid, broker, was located in the city directory and made the guest of the management at a showing of "Rent Free," after which he was asked for a letter of comment.

Naturally he said it was the best comedy he had ever enjoyed, and printing it in the papers did not hurt business in the least.

If you can't find a Wallace Reid, invite all the Reids, if there are not too many, but the Wallace Reid stunt works the best.

AN EXCEPTIONALLY GOOD WINDOW DRESSING FOR "FOREVER"
This was worked for the Mozart Theatre, Elmira, N. Y., by Manager Malcolm Gibson. It is not only tasteful, but fully descriptive of the play. The card announces that the stars have selected from the telephone book the names of one hundred to receive passes

Selling the Picture to the Public

Johnson's Simple Frame Fits Three or Six Sheets

William C. Johnson, before he went to Atlanta to help Lem Stewart at exploitation headquarters, made a record for himself at the Rialto Theatre, Augusta, Ga.

Here is one of his ideas, the false proscenium for a cut-out tableau. It is the reverse of pretty, but it is so simple that it will appeal to those who feel they cannot afford to do much building or painting. Once made (and the original work is very simple), it requires only a couple of cut-outs, and even the title can be tacked down, as shown here, instead of being lettered on.

With one pair of uprights and two or three sets of cross pieces, you can ring the changes and use the stunt every few weeks, utilizing cut-outs from the three or six-sheets as may most appeal to you. Study the design and you will realize how useful it is.

Extended Lindlar Lobby for Three Live Ghosts

The rather indifferent photograph on this page shows how the Lindlar lobby on "Three Live Ghosts," recently printed in this department, was adapted by T. B. Noble, Jr., of the Gem Theatre, Palestine, Texas.

Mr. Noble took the main idea, but he put flashers in the eyes of the three figures and rigged bicycle pumps to blow on the whistles held to the mouths of the "ghosts," at least that was the effect, though the whistles really were placed at the end of the hose attached to the pumps. Mr. Noble does not tell just how this was accomplished, but writes it is very simple. Being able to do his own mechanical work, the stunt cost him only three dollars, and the stunt proved to be worth many times its cost.

HERE IS NOBLE'S ADAPTATION OF A LINDLAR LOBBY

T. B. Noble, Jr., of the Gem Theatre, Palestine, Texas, improved the stunt by working in some old bicycle pumps, which made the dangling ghosts whistle each time the entrance doors were opened by incoming patrons

J. M. Edgar Hart, of the Palace Theatre, El Paso, also used the suggestions in the Lindlar lobby for "Moran of the Lady Letty," picking up the life preserver idea and using these around the marquise, while the centerpiece was a cut-out of the stars against a pilot wheel crossed by an anchor.

P. T. A.

THIS IS NOT PARTICULARLY GOOD, BUT BEAUTIFULLY SIMPLE

It was devised by William C. Johnson while he was manager of the Rialto Theatre, Augusta, Ga., and has the advantage of being applicable to almost any title, using cut-outs from the three and six sheets against the black ground

Photogravure News Pages Sell News Reel Publicity

An odd news angle was developed recently in Rochester, where one of the Sunday papers was about to put in a four-page photogravure section of news of the day.

The paper wanted to put the idea over in some striking fashion and so it sent letters to the managers of the eight theatres in town asking for a comment, suggesting that their own experiences with news reels placed them in a position to judge the value of the news picture.

It goes without saying that all eight told how strong an attraction the news picture was, but they said it in a way that means something. It was conviction and not merely a perfunctory yes.

W. A. Calihan, of the Regorsen Corporation, for example, wrote "we would not sacrifice the Pathe News on our programs, and we give it a position where it will be shown to the greatest number of people."

Pathe has four out of seven first runs with a second run to make it five out of seven, which is a pretty strong showing. But the big point is that managers really find that the news pictures appeal to patrons, and that this is so is demonstrated by the almost universal use of a news picture section in the Sunday papers.

Went the Limit

A. L. Shell, of the Imperial Theatre, Gadsden, Ala., put the last twist to the fake summons stunt when he obtained permission to have a man in a police uniform hand these out to automobile drivers. The text was changed to cover the showing of "Theodora" at the Imperial instead of a half hour in the court room, and the uniform contributed a powerful kick to the command.

He bannered the trolley freight cars to nearby towns, the lighting company enclosed his slips in all their monthly bills and he put lion cutouts into empty stores, painting "iron" bars on the window to heighten the effect.

The summons is one of the oldest stunts in exploitation. It still works. So do other good ideas.

Selling the Picture to the Public

Paneling a Figure Obscures Display

This small space from Loew's Columbia, Washington, is not as good as usual, chiefly because the artist did not visualize the effect of the paneling on the figure. Probably he pasted a photograph down and the color value of the print permitted the outline to stand out against the background where a reproduction in all one color spoils this effect. The figure

LOEW'S COLUMBIA THEATER
BEGINNING TODAY AT 3 P. M.
Always in the fore in the presentation of the finest and most magnificent productions obtainable, Loew's Columbia begs to announce
MAE MURRAY
in
"PEACOCK ALLEY"
That gorgeous and glowing butterfly of the screen in a veritable rainbow of color!
An opulently staged romantic drama of the night life of New York and gay Paris!
Robert Z. Leonard's marvelous picturization of Ouida Bergere's enthralling love tale!
The cast includes Monte Blue Edmund Lowe, W. J. Ferguson, Anders Randolph and others.
A METRO PICTURE

SPOILED BY A BACKGROUND

would have sold better against a light ground and the display value of the figure is greater than that of the ground against which it is set. This pose is awkward for a two column reproduction because it is very wide and to get any showing must be made almost the full width of the space. There are standing poses which could have been used without the necessity for lettering across the cut, which makes the awkward situation here. This is only about fifty per cent effective and not to be compared with the average Loew design from the Capital City.

—*P. T. A.*—

Sells General Bill in Sunday Display

Uusually the weekly program is offered only in the smaller towns, but the Mecca Theatre, Indianapolis, takes 25 lines across two to put over the offerings for the week. It very wisely gives the greater display to the house than the program, probably feeling that the house is the thing which can be advertised to advantage.

Mecca
MASS. AVE. & NOBLE
Comedies with every bill.
Admission—Every night and Sunday Matinee, 15c.
Sunday Night—Adults, 20c; Children, 15c.
TODAY—John Barrymore in "Lotus Eater."
MONDAY—Wanda Hawley in "The Outside Woman."
TUESDAY—Mary Miles Minter in "All Souls' Eve."
WEDNESDAY—Tom Moore, Hazel Daly in "Beating the Game."
THURSDAY—Otis Skinner in "Kismet."
FRIDAY—Juanita Hanson in "Jungle Princess."
SATURDAY—Wallace Reid, Lois Wilson in "Hell Diggers."

A SMALL SUNDAY DISPLAY

The program is thrown in for information rather than with the idea of building business for a particular night. This is a much better way than trying to sell film with a small signature. In a paper carrying 80 to 150 lines across three and four columns, the house has to fight to get attention, and if it can establish the name it is doing more than it could by trying to put over any portion of its program. More than half of the space goes to the name and house information, for the program is run in a column only nine ems wide instead of the usual twelve. The address, which is carried in the flourish on the M, is not very clear. This is because the brushes do not beat the flong well into the small lines. It would probably pay to have an all-metal cut cast up and then have the address engraved deeply. Then electros can be made from this, which will permit the pasted tissue to enter the crevices more easily and give a very much better result on the stereotype table. Not only this, but the cut will give a better result where it is used on a flat bed, for the tendency to fill up will be greatly lessened if this is done. It probably does not pay to have extra engraving done on a cut to be used but once, but this is a more permanent affair and the additional cost of engraving will be more than returned in added legibility. On a reverse cut the small letters are not sunk in very deeply. It is not easy to force the paper in on a stereotype and there is a danger of the lines filling on flat work. If a small additional cost will bring a better result, it will pay a profit. The Mecca seems to be about the only small house in Indianapolis coming into the Sunday papers, and it is to be applauded for its enterprise.

—*P. T. A.*—

Three Signs to Show Current and Coming

Some time ago an exhibitor found that he could get better results with two faced banner-signs, so he painted the back of his display with the coming attraction. As people came along they saw the current feature announced and went in. As they left the theatre, they saw the announcement for the coming week. At the end of the run the one face of the sign was painted over, the "coming" on the other side was painted out, and the sign was reversed. The Empire Theatre, Syracuse, has bettered this scheme and gets six signs for the cost of three. The proportion is the same, but the saving is more important. The house uses three signs under the marquise, one to parallel the curb and the others at right angles to face up and down the street. The photograph shows them painted up for Charles Ray in "R. S. V. P." as the current attraction and you can just about make out Katherine MacDonald on the inside surfaces. If the cut comes up well enough you can notice that these are also banded, much as that for Ray. When the first half of the week is over, the signs are reversed and the inside painted. The date bands are written so that no repainting is necessary. One reads: "Four days commencing——" and the other tells you that "The Beautiful Liar" will do her fibbing at the Empire on "Thursday, Friday, Saturday," which is sufficiently definite. As the patron leaves the house he fronts three signs for the coming attraction, so that no matter how he turns he has to read. At the same time the passer by gets both the current and coming titles, no matter in which direction he is headed. It is an old idea, but this is a better handling than the original scheme.

—*P. T. A.*—

Handling Two Titles in a Single Space

Some of the Baltimore houses have recently changed from one to two attractions a week and their artists are experimenting with the various forms of two title advertisements. About the most successful to date seems to be the diagonal split, which allows a better disposition of the space than either the vertical or horizontal division. The New Theatre offers a very good example of this style, in which the opening half of the week is given the right hand position, but is made more prominent through raising the title or star to the top of the space and sinking the second half, which runs at the left, a position generally given the first attack. This example is very neatly done, and as much is done for two films as was formerly done on one film in the same measure. It might work as well were the space proportioned a little less exactly. We think that on a two-show space at least three-fifths can be given the opening bill on the proposition that it will pay best to sell the first attraction the harder. This is not alone because you can then get the purchaser where you can sell him

A NEW USE OF THE REVERSIBLE BANNERS

Selling the Picture to the Public

the second attraction in greater detail, but because experience has demonstrated that it is not easy to stretch the sale over until Thursday. The man who makes up his mind on Sunday to go to the show on the following Friday is less apt to remember (where there is no advance sale), than he who decides upon Monday or Tuesday. Therefore it is better to sell him on Monday or Tuesday and then trust to making a sufficiently vivid impression through slides, program and foyer work to bring him back again on Friday. It is better to play for the certain dimes than to gamble on the week-ends. It is better even to cut down the Sunday space, if need be, to take a Wednesday announcement

A DIVIDED SPACE

or to send out cards or throwaways. In a small town with only one issue a week, the full weekly program in that issue is profitable, but in the cities it seldom pays to give much space on Sunday to the latter part of the week. Use it to sell the opening attraction more fully, and the space will probably pay a better return. This is a capital example of its kind and would be ideal for selling two titles on the same bill, but we think that for a change of bill it will pay better to increase the space given the opener. This would hold good no matter what the size of the advertisement taken. It is easy enough to generalize and speculate, but this suggestion is based upon experience. We write the notices for the Shrine Club in a small town near New York. At first the president of the club wanted to get the notices out early in order to give the members ample warning. So many of them told him that they had forgotten the date that now the notices are planned to reach not more than three days in advance of a session. The difference in attendance is sufficiently marked to prove the theory. Hammer on the next attraction and find some other way of putting over the future bookings, unless you can follow up with reminders. Make the second half of a Sunday split merely a large underline.

—P. T. A.—

Finds Two Methods of Dealing with Mae

Jewett Bubar shows two very good designs for Mae Murray in "Peacock Alley," which Roth & Partington retained for a second week at their Imperial, San Francisco. For the opening week he took the costumed figure and with a white ground used the peacock feather idea to gain the needed blacks. On the second week the design at the right shows the costume used against a solid black. Bubar seldom uses such large masses of black, but here the preponderance of white in the figure, due to the scantiness of the costuming, not only seemed to be necessary, but it accentuated the daring costume and sold on the sight appeal. This is one of the most striking designs yet shown on the Mae Murray figure ,and scores of good examples have come in from various parts of the country. The reproduction is made from an engraver's proof and the black is probably stronger than it was in the printed display, but even losing some of the contrast in rapid press-work, the result could not well have been poor. We like the drawing unusually well and think that it shows Bubar at his best.

—P. T. A.—

Imperial
Mae Murray
in
'PEACOCK ALLEY'
Where Life Is a Dance—
LAST TIMES TODAY
Cecil B. De Mille's
"SATURDAY NIGHT"
STARTING TOMORROW
Imperial
SECOND BIG WEEK!
Starting Tomorrow at 1000
MAE MURRAY
in
'Peacock Alley'
Mae Murray's most gorgeous production — a brilliant story of Paris and New York between midnight and dawn—and Cleo, the dancing darling of two continents, who sacrificed her life of luxury for the love of an American youth!

TWO BUBAR DESIGNS FOR "PEACOCK ALLEY"

Jameyson Goes Strong on Copy for "Molly O"

Howard E. Jameyson, of the Liberty and Doric Theatres, Kansas City, gets all excited over the coming of "Molly O" and gives her more time and attention than Ringling gives his circus. Always an adept in jazz lines, H. E. goes over the top for the Sennett production and does better with type than with cuts, for the book cuts on "Molly O" are nothing to brag about and Jameyson's jazz is. Not all of the spaces are devoid of signature, but the example reproduced mentions the fact that the Normand play is at the Moberty only in an eight point type on the last line. This is done only in the coming displays, where the chat is supposed to be more effective than the display. For once this holds good, and we believe that most persons will read down to the last line and find that the picture is at the Liberty. If they do not, they will remember Molly until the next time and when they do see her under the Liberty signature they will stampede for the house. Only in very rare instances is it ever wise to leave the signature off of any

Aw—What's the Use?
Mack Sennett's
"MOLLY O"
With
MABEL NORMAND
You've heard 'em all
"Marvelous" — "Wonderful" —
"Extraordinary" — "Greatest" —
"Best"—But you've never heard a word that will describe "Molly O"—there "ain't no such word" —they never needed one before.
The Star of "Mickey," the Producer of "Mickey" and it's greater than "Mickey"—Get Ready!—Liberty Sunday.

A DISPLAY WITHOUT SIGNATURE

display. It is part of what you are paying to put over, but in this instance Mr. Jameyson's practise is sound, for you are almost certain to read it all. Mr. Jameyson is geting out a book of clip stuff for programs and ads, but we do not think that we are trespassing on the book copy in quoting some of his lines, such as: "Mickey was a sample, 'Molly O' is the goods;" "Pictures as good as 'Molly O' are like comets they come so seldom, and when they do—what a stir;" "Crank up the Lizzie, dig up the dough, drag out the family to see 'Molly O.'" This is set as a poem—"A dozen thrills, a thousand laughs. 'Molly O' is like champagne. It bubbles over with bliss, it sparkles with romance and will leave you intoxicated with mirth. And just think how much easier it is to get —and how much cheaper." We take it that Mr. Jameyson was rather well pleased with

PICTURE THEATRE ADVERTISING

Is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

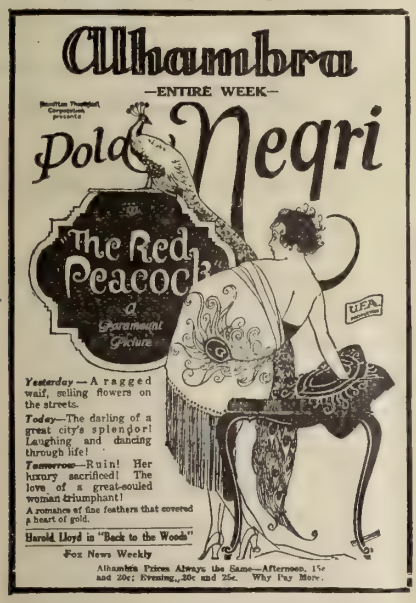
Selling the Picture to the Public

Molly. Jameyson is not merely a jazz writer. He can be serious and impressive, as well, but jazz is more unusual and therefore we pay more attention to this end of his work, because jazz sells best where it can be used.

—P. T. A.—

This Selling Talk Best Point in Ad.

Although the artist has done a nice piece of work for Pola Negri in this 130 lines by three for the Alhambra Theatre, Indianapolis, the copy reader has done even better. The attractor is well done and has a selling value. It suggests a good play: one you will desire to see, but the sales argument is even better. The copy writer has picked up the idea of the


Alhambra
—ENTIRE WEEK—
Pola Negri
in
The Red Peacock
A Paramount Picture
U.F.A.
Yesterday—A ragged waif, selling flowers on the streets.
Today—The darling of a great city's splendor! Laughing and dancing through life!
Tomorrow—Ruin! Her luxury sacrificed! The love of a great-souled woman triumphant!
A romance of fine feathers that covered a heart of gold.
Harold Lloyd in "Back to the Woods"
Fox News Weekly
Alhambra Prices Always the Same—Afternoon, 15c and 20c; Evening, 20c and 25c. Why Pay More.

A COMPLETE CAMPAIGN

rise of the heroine and in three banks tells of yesterday, today and tomorrow, winding up with "A romance of fine feathers that covered a heart of gold." This is a complete selling space. The attractor gets your favorable attention. You are ready to be sold the title if the copy writer will only advance a halfway good argument. The copy is done to suggest an interesting play and the ticket has been sold. A sale is only half completed if the copy or the cut is lacking in pull. It must be the combination of the two if the advertisement is to work one hundred percent. Here the appeals unite to get the money of the reader.

—P. T. A.—

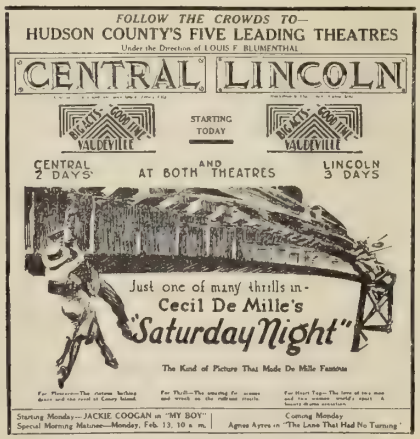
Contrast Box Office Is Newest Invention

At first glance this merely suggests a lobby somewhat overloaded with pictorial displays. Apparently they used everything a generous exchange supplied, and used it in a lobby ten by fifteen feet. But back of the display there is a real idea, which proves that the manager of the Madison Theatre, Toronto, has ideas of his own. The banner at the rear announces "The picture that outshone the great white way with the lights of home." That is a good line, but it is only the preparation for the event, as the authors say. It motivated the rest of the lobby display, for on the left was the painting of the city, with "the bright lights of the Great White Way" lettered below. On contrast, the other side of the tiny space showed the side of a frame house, on which was painted "the greater light of home." The curtains were drawn across the window, to obviate the use of a backing, but a light shown through the clean muslin to carry out the idea suggested by the banner and carried out more fully in the lower designs. Alone the line was merely a good flash, but with the side pieces it became the basis of a display that brought unusual business on a run. A ten by fifteen lobby does not suggest a display, but if you want one you can always think one out, if you keep the thinker on the job as the Empress management did on this Fox release.

—P. T. A.—

Cuts Plan Book Cuts to Save Expenses

Julian M. Solomon, better known as "the King," sends in some joint displays for the Central and Lincoln Theatre, Jersey City. He does the work for five houses operated by Louis F. Blumenthal, and finds that it pays to play the big ones day and date in the two leading houses, doubling the display at no greater cost. This is a four nines, but the cut is the one supplied in the seven column size in the plan book. The King did not want to use a seven


FOLLOW THE CROWDS TO—
HUDSON COUNTY'S FIVE LEADING THEATRES
Under the Direction of LOUIS F. BLUMENTHAL
CENTRAL
LINCOLN
STARTING TODAY
KEITH-ALBEE VAUDEVILLE
CENTRAL 2 DAYS
AND AT BOTH THEATRES
LINCOLN 3 DAYS
Just one of many thrills in—
Cecil De Mille's
"Saturday Night"
The Kind of Picture That Made De Mille Famous
Starting Monday—JACKIE COOGAN in "MY BOY"
Special Morning Matinee—Monday, Feb. 13, 10 a. m.
Coming Monday
Agnes Ayres in "The Love That Had No Turning"

USING REDUCED CUTS

column space and he did want to use that cut. He figured that it would be cheaper to have a new cut made than to take the additional space at $2.12 an inch, so he had it cut down to size. You cannot get as good a result from a reproduction as you can from an original for cut copy, but the plan books are so well printed that they give fairly good results, and it pays to reduce when the cut you want is sized too large. For "Saturday Night" the King had his artist make a drawing of a black bathtub with the title in white and with a girl's head and just a suggestion of her shoulder. Then he had various sized cuts made from this and used them in all of his displays, connecting them to the houses by a similar design in the lobbies of both houses. And in this connection the King remarks with the air of one imparting information, that corrugated board will do almost as well as compo for inside work and is much cheaper. We are afraid that the King does not keep his spectacles on while he reads, for we have told repeatedly that George Schade, of Sandusky, not only uses corrugated board for his lobby, but he varnishes it and uses it for outside work. It will stand up a week or ten days, if stiffened with lath. Even with the cost of varnish added it beats the cost of compo, and is more easily worked, for you can cut outlines with a sharp knife. Perhaps this will give the King a new idea. The five houses are all advertised under one general head, but the Tivoli, National and Monticello do not come in on the big bookings and are announced separately. At any rate the King sends in a new idea to pay for the one he gets. The reduced cut will often prove worth while.

—P. T. A.—

Bordered the Teasers

Putting twelve point mourning bands around a set of teaser ads was one scheme used by Loew's State Theatre, Indianapolis, to get attention for some remarks about "A Connecticut Yankee." These teasers were messages from "Old Doc Gloom" and were addressed to the Joy Editor.

The Saturday splash was a quarter page with such lines as "Regular Yankee Pep," "Papa Bring Mama" and "It's a Treat," set at random in the page similar to the Jazz Week display used by the Circle Theatre, Cleveland, and shown in this department. The lines were set in any old way, and the interstices were set with small one inch blanks of six point selling talks. It was different and so it sold the different sort of comedy.

A CLEVER "OVER THE HILL" DISPLAY

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Determination

(*Featured Cast—Lee-Bradford—8 Reels*)

M. P. W.—Big Lee-Bradford production has enough thrills for two pictures.

N.—And though it has been exploited extensively there need be no fear on the part of the exhibitor that it has been inflated too highly.

F. D.—Elimination of considerable detail is necessary to speed it up.

E. H.—An ambitious production suffering from apparent over-footage and poor continuity.

The Glorious Fool

(*Featured Cast—Goldwyn—5,392 Feet*)

M. P. W.—The story is novel in having no villain and withal is as clean and fresh as the stacks of sterilized linen handled so dexterously by the nurses.

E. H.—A really excellent comedy-drama full of amusing incident and written in Mary Roberts Rinehart's best vein.

F. D.—Has a bad start but develops into bright comedy piece.

T. R.—Romance and humor run a neck-and-neck race up to a breezy climax in this entertaining story of hospital life.

Across the Border

("*Big Boy*" *Williams—Aywon—5 Reels*)

M. P. W.—Offers pleasing entertainment.

E. H.—Here is a Western full of snap and vim, good riding and hard fighting, intermingled with which is sufficient good clean comedy to make it an unusual picture of this type.

N.—Conventional Western carries good incident.

F. D.—Good Western built along sure-fire lines.

The Green Temptation

(*Betty Compson—Paramount—5 Reels*)

M. P. W.—Betty Compson charming in vivid melodrama.

T. R.—Admirers of underworld drama will find much to please them in this picture.

E. H.—An entertaining picture that should draw.

N.—Just a good picture that gives Betty Compson wonderful acting opportunities and Theodore Kosloff a fine role as an international crook.

The Cradle

(*Ethel Clayton—Paramount—4,698 Feet*)

M. P. W.—Screen version of Eugene Brieux's stage play well produced and acted.

E. H.—Not quite as well devised a vehicle as the star's performance merits, but materially bolstered up by the latter.

N.—Even after you have catalogued this feature as belonging to formula number 9, and sit back with a knowledge that it will develop according to tradition, you are certain to be entertained because of the appealing note of heart interest which marks this domestic conflict.

T. R.—Another story of mother love that is told in a way that is different and appealing.

F. D.—Fine sympathy and parent love in Ethel Clayton's latest.

The Rosary

(*Featured Cast—First National—7,045 Feet*)

M. P. W.—Sort of film that makes picture boosters.

E. H.—A strong drama of love and sacrifice beautifully told in a manner that holds the attention.

N.—A picture embracing all the elements to stir the emotions—a picture calculated to reach the deepest chord of the heart, through its human attributes is "The Rosary."

T. R.—Must be listed as an extremely fine picture.

F. D.—Stage play provides rather effective story for screen.

Robinson Crusoe

(*Featured Cast—Universal—Serial—18 Episodes*)

M. P. W.—Interesting well-made serial.

N.—Good old "Robinson Crusoe"—the favorite of every boy in search of adventure has come to the screen with a fidelity which will kindle the imagination and bring back memories of one's childhood.

T. R.—Real entertainment in prospect for picture-goers.

F. D.—Touches a high water mark of serial production.

Swing Into Line

MOVING PICTURE WORLD appreciates the many fine things said about the special Prosperity Section in connection with last week's issue, but the compliment it really desires is the use of the idea and the material presented in connection with that idea.

The Prosperity Section was not merely a device to obtain a few additional pages of advertising. It was intended as service to the exhibitor, given in cooperation with the producers of time-tried successes whose revivals would assist in putting over the idea.

If the idea is read and admired, but not used, we shall feel that we have fallen short of our aim, which was to help the exhibitor.

The idea of such a week is not new. It was presented something more than a year ago in these columns, and then was used with positive success by a large number of enterprising managers. It has been used at various times since then, and always with similar results.

But this time we have sought to encourage a united movement that shall not only profit the box office, but assist the entire community in that it will aid in hastening the establish ment of a feeling of greater confidence.

The general public—theatre-goers all—has been more scared than hurt. Conditions are steadily bettering, but because they have looked for so long upon the dark side of affairs, they are not yet aware of the brighter reverse of the shield. They need but to be led around to where the light is and a drive week based upon a confident assurance of a return to sanity will materially advance this feeling and so lead to better theatre attendance as a reflex of bettered business conditions generally.

Don't stop with prosperity week. Don't let Saturday, April 22, end it all. Make it the start of a Prosperity campaign that shall continue on the screen until the boom is not only arrived, but settled down.

EPES W. SARGENT.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

Equity

BLACK PANTHER'S CUB. Florence Reed, star, plays fine role in this picture. It is a real picture, well produced, from every angle. Equity has some real paper on this subject. The 24 sheet is enough to draw them if you have a place for it: if not, mount it on cloth as I did. It is a gladiator scene. Be sure to use the oil paintings also. M. Oppenheimer, Empire Theatre, New Or-Oleans, Louisiana.

First National

BILL APPERSON'S BOY. Old, but good picture. The best I have seen of Kentucky pictures. Advertising; billboard. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

BITS OF LIFE. Very poor picture for me. Didn't hear a single boost. Quite a few left on last half of picture. Advertising; trailer, newspaper, photos, heralds, slide, etc. Patronage; family. Attendance; awful. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

FIGHTING SHEPHERDESS. My patrons liked this one: pleased 90%. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

GOD'S COUNTRY AND THE LAW. Grand scenery, clean story, good acting, reasonable price, made it a hit. Everyone liked this, it was different, the wild animals helped it. Just good, that's all. Pollard Theatre, Guthrie, Oklahoma.

HAIL THE WOMAN. Very fine picture: however, not the box office attraction of "Lying Lips" or "Mother O' Mine." Advertising; billboards, mailing list. Patronage; better class. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HER MAD BARGAIN. Another First National success. Clean, big, unusual story. Star at her best. It should please all classes. Advertising; cuts, heralds, window cards, poster. Patronage; top class. Attendance; fair (revival in town). W. R. Fairman, Queen Theatre, Bryan, Texas.

THE HOODLUM. Had to take this and "Heart of the Hills" in order to get "Daddy Long Legs," paying $40 each and was told by the salesman to play this last as it was the weakest: and he sure was right! not much to it and rental too high to make any money. Advertising; heavy; three, six ones, slides, photos, heralds, mailing list. Patronage; country and village. Attendance; fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

THE KID. The print was rotten; it simply killed the picture. If you play this one, see that you get a good print and then you cannot go wrong. Advertising; strong, 24 sheet, six sheet, trailer. Patronage; all kinds. Attendance; fair—fell off account of the print. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

NOBODY. Drew exceptionally well, and stood up second day. Went over good, due to style followed in advertising. Advertising; teaser campaign, postal cards. Patronage; general. Attendance; good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

NOMADS OF THE NORTH. A good picture; pleased about 85% of my patrons. This class of picture does not draw much for me; however it's all right. Advertising; three, ones, poster. Patronage; first class. Attendance; fair. H. Odom, Dixie Theatre, Durant, Mississippi.

OLD DAD. Good picture. Advertising; three sheet and one sheet. Patronage; small town. Attendance; poor (I had poor house on account of rain). G. W. Miller, Liberty Theatre, Montezuma, Georgia.

POLLY OF THE FOLLIES. Not as good as other "Connie" pictures, only went over fair with people. Advertising; newspapers, billboards. Patronage; best. Attendance; good. Stanley Chambers, Palace Theatre, Wichita, Kansas.

R. S. V. P. A fair Ray picture that pleased fairly well. Nothing big. Advertising; usual newspaper. Patronage; best. Attendance; fair. Stanley N. Chambers, Palace Theatre, Wichita, Kansas.

SERENADE. Good program picture, parts well acted. No complaints on this picture. Advertising; lobby display and heralds. Patronage; general. Attendance; poor on account of bad weather. Smith & Correll, Portland Theatre, Casselton, North Dakota.

SILENT CALL. In my opinion this is one of the very best pictures ever made. Talk about action, thrills! It sure has plenty. Patronage; small town. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

SIGN ON THE DOOR. The best picture Norma Talmadge ever made. Standing room taken on first show. Advertising; banners and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

SKY FIRE. A great picture, wonderful photography, beautiful settings. Can be run in any house. Advertising; six, three one, slide. Patronage; mixed. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SKY PILOT. Very good. Best money maker I have had in two months. A good moral picture. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

TOL'ABLE DAVID. Excellent. Pleased patrons almost 100 %. Brutality a little too much in evidence for the fair sex, but this should not prevent your playing it, as it is no doubt a great picture. Advertising; lobby and newspaper. Patronage; high class, Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

WIFE AGAINST WIFE. Fair program picture: title has no drawing power for us. Acting good, but not the kind of picture our people like. Advertising; newspaper, lobby display. Patronage; general. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

Fox

BIG TOWN ROUNDUP. Good. Patrons well pleased. We can't get enough Tom Mix pictures, they draw the crowds. Advertising; newspaper, photos, slides. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

GET YOUR MAN. Buck Jones is growing more popular with each picture. Look out, Tom Mix! This one is a real production of the Northwest Mounted Police: if Westerns get you money, book this one. But we still call him "Buck." Advertising; regular. Patronage; mixed. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

GLEAM O' DAWN. Disappointment, for me. Star weak. Advertising; three sheet, one sheet, photos, slide. Patronage; general. Attendance ; good. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

LONE STAR RANGER. Very good: all were enthusiastic over it. William Farnum is the very star to represent Zane Grey stories. Advertising; usual. Patronage; all kinds. Attendance; very good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

LOST TRAIL. Very good: you can't go wrong. Advertising; billboard, lobby, program, heralds. Patronage; mixed. Attendance; good. L. A. Hoover, American Theatre, Roundup, Kentucky.

ROUGH DIAMOND. A good Tom Mix picture. Advertising; regular. Patronage; small town. Attendance; good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

SINGING RIVER. Fair program offering that pleased. Advertising; newspaper, house organ, posters. Patronage; general. Attendance; fair. S. H. Bean, Majestic Theatre, Belleville, Kansas.

TO A FINISH. If you are looking for action don't miss this one: sure fire for the Western fans. Best Jones to date. Advertising; extra newspaper and ballyhoo. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

TRAILIN'. Tom Mix satisfies in this picture, which is full of punch, action and comedy. Advertising; two one sheets and programs. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Straight from the Shoulder Reports

Goldwyn

EARTHBOUND. Excellent picture, but too deep for foreign audiences which I have. Advertising; regular. Attendance; fair. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

FROM THE GROUND UP. Very good and will please. We have not had a poor picture from Goldwyn yet. If you have done no business with this firm, try them. We have gotten better pictures for less money than other firms. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

HOLD YOUR HORSES. Pretty good. Moore always takes here and is well liked by our patrons no matter what he is in. Drew fair, pleased 90%. A. E. Rogers, Temple Theatre, Dexter, New York.

PRISONERS OF LOVE. Although an old one, a pretty good picture. Title killed it for me as they're quite off the "love and kisses stuff." Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

Wid Gunning, Inc.

OLD OAKEN BUCKET. Excellent. Takes 'em back to the days of their youth. They all like this stuff once in a while. Tied up with one of the churches. Played the old time tunes on the Fotoplayer and they haven't got through talking about the picture and the music since. First class picture in every respect and should go over everywhere. Patronage; best small town. Attendance; full house. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Hodkinson

RIP VAN WINKLE. A 100% picturization of the great story. Draws kids but pleases all. Clean and wholesome. Advertising; increased all sorts. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TRUANT HUSBAND. Just a light farce comedy-drama. Nothing to rave about. Got by with it, but didn't draw at all. Patronage; mixed. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, New York.

Metro

FOURTEENTH LOVER. Everybody pleased with this program picture. Advertising; ones and threes. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOURTEENTH LOVER. An excellent vehicle for Viola Dana. A good wholesome picture. Advertising; regular. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

HOLE IN THE WALL. A good picture. Audience well pleased. Very good attendance in spite of rain. Advertising; one sheets, heralds, photos. Patronage; small town. Attendance; fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

LITTLE EVA ASCENDS. Just an ordinary program picture. Advertising; regular. Patronage; small town. Attendance; poor. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

OVER THE WIRE. Dandy picture. Pleased fine. Best Alice Lake has had. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

PEACOCK ALLEY. A wonderful picture, played to big business. Two days run. Second day rain, but got the business. Advertising; special lobby, with usual advertising. Patronage; best. Attendance; good. M. F. Schnibben, Opera House, Florence, South Carolina.

TRIP TO PARADISE. Best Bert Lytell picture we have shown for some time. Advertising; two daily papers and lobby. Patronage; mixed. Attendance; poor (weather bad). Thomas Clark, Electric Theatre, Maryville, Missouri.

Paramount

AFTER THE SHOW. Good, well liked: attendance increased. Advertising; billboard and newspaper. Patronage; mixed. Atendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

BRIDE'S PLAY. Exceedingly good from a box-office standpoint and a picture that is really worth while. Advertising; regular lobby, newspaper and billboard. Patronage; mixed. Attendance; fair. W. C. Bruns, Laurier Theatre, Woonsocket, Rhode Island.

DON'T TELL EVERYTHING. A very clever picture. Every one of stars liked here. A real picture. Advertising; handbills, newspaper, lobby, billboards. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

DOUBLE SPEED. Excellent. Pleased all. Wallace Reid is very popular here. This picture is a bit old but if you have not already shown it don't fail to show it now. Advertising; usual. Patronage; community. Attendance; good. Ida Grant, Grant's Theatre, Hobart, New York.

FOOL'S PARADISE. "Fool's Paradise" is RIGHT. Paradise applies to settings and photography and "fools" to everything else in the picture, for us. A frost for us. Advertising; special lobby display and special news cuts. Patronage; high class. Attendance; poor. E. W. Large, Crescent Theatre, Ithaca, New York.

GREAT IMPERSONATION. Very good picture. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

HER HUSBAND'S FRIEND. Personally I think it is a good production but Enid Bennett is no drawing card for me. Advertising; posters and photos. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

HER HUSBAND'S TRADEMARK. Gloria Swanson and big cast in a production that runs slow until the last two reels. Paid double the price of other Swanson productions; it is by far the best but why hang it onto a poor devil? Wonderful crowd. Pleased about all. Buy it right and play it: it has that little bit of everything in it that makes it a sure bet. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

IN MIZZOURA. Just fair in entertainment and drawing power. Advertising; posters and papers. Patronage; general. Attendance; fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

THE JUCKLINS. This was a fine picture for its kind. Everybody was well pleased with the picture. Advertising; posters and newspaper. Patronage; mixed. Attendance; fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

JUST AROUND THE CORNER. Good picture and business. Public declared it one of the best of the season. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

LADIES MUST LIVE. A very much garbled effort. Had a good matinee and then they got busy at the supper table telling what a "near picture" it was and as a result I did a frightful flop. A picture that is sold at a high price and it wasn't worth half the amount charged. The exchange blames it on the censor and his scissors. Patronage; healthseekers and tourists. Attendance; rotten. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE LITTLE MINISTER. Excellent picture. Not a ruffneck picture but one that will appeal to all classes, especially those who only get out once in every blue moon Although Betty's acting was very good, I had a great number of favorable comments on the unknown George Hackathorne as "the little Minister." Patronage; best small town. Attendance; very good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THE LITTLE MINISTER. Very good feature, well liked by everyone. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

MIDSUMMER MADNESS. Wonderful picture for me, ran two days: drew fairly well first day with good increase on second. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

MISS LULU BETT. A fair picture; nothing extra. Watch yourself unless price is quoted on this one. Advertising; newspaper, twelve one sheets. Patronage; the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

MISS LULU BETT. Could not see anything wonderful about this one. Advertised it big, but couldn't get a crowd. Patrons' comments were neither good nor bad. Advertising; program, lobby, slides and handbills. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

MISS LULU BETT. Pleased our patrons. Fine cast, great direction and acting; and the story probable. Patronage: better class. Attendance; influenced by bad weather. W. R. Fairman, Queen Theatre, Bryan, Texas.

VALLEY OF THE GIANTS. Although it is not new, it is an excellent picture and will please the majority of your patrons. Advertising; photos, posters, newspaper, handbills. Patronage; smalltown. Attendance; good. Kenneth Thompson, High School Movie Theatre, Hancock, Wisconsin.

Pathe

THE DEVIL. A devil of a good picture but I can't understand why more people didn't go to "The Devil." Played Lloyd in "Now or Never" at regular prices, but business failed to materialize. Advertising; newspapers, lobby. Patronage; high class. Attendance; poor to fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

Realart

BLACKBIRDS. Pleased them all. Can't understand why they put Johnstone on the shelf and keep Brady. Patronage; best small town. Attendance; good. W. E.

Straight from the Shoulder Reports

Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

A GAME CHICKEN. Very good picture of Daniels. She has better. Advertising; three sheet and one sheet. Patronage; small town. Attendance; fair. G. W. Miller, Liberty Theatre, Montezuma, Georgia.

TOO MUCH WIFE. A very good picture. Wanda Hawley and T. Roy Barnes did well; everyone liked it. Advertising; two papers, lobby and slide. Patronage; high class. Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

R-C

LURE OF JADE. Splendid. Pauline Frederick an artist to her finger tips. Her R-C productions have averaged high. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FIVE DAYS TO LIVE. I consider it a poor offering from an entertaining standpoint: some liked it, some did not. Will get by. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

WHAT'S A WIFE WORTH? Give us more like this and there will be a better feeling toward the industry. R-C don't hold you up. Advertising; lobby, heralds, program. Patronage; best. Attendance; good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Selznick

A MAN'S HOME. Played two days. Good picture but did not come up to expectations. Advertising; newspapers and heralds. Patronage; small town. Attendance; fair. N. R. Carskaden, Music Hall, Keyser, West Virginia.

MAN OF STONE. Don't need to be afraid of this. Outside of a few of the booze scenes in reel two it is a fine picture. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

United Artists

SCARLET DAYS. Absolutely rotten for me. I picked on it because it was made by Griffith, but I see that he can't make a western. Advertising; photos, one sheets. Patronage; smalltown. Attendance; fair. E. A. Oestern, Oestern Theatre, Harpers Ferry, Iowa.

Universal

DR JIM. A fine picture, to bad business. Star is good but doesn't go in my house. If you want this kind of a picture you will find this a dandy of the type. Wm. Thacher, Royal Theatre, Salina, Kansas.

DON'T GET PERSONAL. A dandy comedy-drama. The star (Marie Prevost) is well liked by my patrons. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

THE FIRE EATER. Hoot Gibson good in this one, as usual. A star that is gaining in popularity; this one will please all—why ask more? Advertising; lobby and newspapers. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

GOLDEN GALLOWS Good program picture. Star, Miss Du Pont, is better in this than her previous pictures. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

HEADIN' WEST. For a Western star, Hoot Gibson is hard to beat, and this is his best. Patrons thought it was great. Advertising; average. Patronage; mixed. Attendance; good. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

IF ONLY JIM. Nothing in the picture at all; was surprised to see Harry Carey in a picture like that. Advertising; usual. Patronage; mixed. Attendance; good. Jerry Wertin, Winter Theatre, Albany, Minnesota.

PLAYING WITH FIRE. Gladys Walton, the cute little star, is gaining in favor here and draws like a house afire. This, her latest picture, will please everyone we are sure. It has that little bit of everything that puts it over big. We say it's a good picture good enough to go over in any house. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

RED COURAGE. Hoot Gibson a winner. Pleased 100%. You can't go wrong on this; boost it. Advertising; six, three, one sheet. Patronage; mixed. Attendance; good. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

WOLVES OF THE NORTH. Just a fair picture. Some patrons liked it, while most were disgusted. Condition of film good. Jerry Wertin, Winter Theatre, Albany, Minnesota.

Comedies

THE CURE (Selznick). Chaplin comedy, de-luxe re-issue. Will buy no more of these: no good for me. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

NUMBER PLEASE! (Pathe). Good Lloyd comedy, but not as good as others. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE SAWMILL (Vitagraph). More real stunts in this than in any other I ever saw. Seamon's ability as a laugh provoker is well exemplified here. K. H. Sink, Wayne Theatre, Greeneville, Ohio.

Serials

DO OR DIE (Universal). Take a tip. Stay away from this. Same thing over and over. Think Polo no actor, who told him he was? G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

STANLEY IN AFRICA (Universal). You can not go wrong on this if put over with schools. The picture is O. K. for first five episodes. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

Short Subjects

AESOP'S FABLES (Pathe). Have been running these every Saturday for the past five months, also ran our old college friends, Mutt and Jeff, and Andy Gump, but the Fables are in a class by themselves when it comes to real animation. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

State Rights

CHILD FOR SALE (Abramson). Fair picture, it seems to please a fair percentage. George O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

DANGER VALLEY (Pinnacle). Is a fairly good Western for a small town. Neal Hart, with a good director, would have made it an A number one picture but any small town can play it all right. A. E. Rogers, Temple Theatre, Dexter, New York.

FALL OF BABYLON (Griffith thru Peacock). Very elaborate production but can't say much for the stars. Pleased about 50%. Don't play it too high. Advertising; newspaper, cuts, photos, heralds. Patronage; mixed. Attendance; fair. J. I. Wright, Rex Theatre, Beauvier, Missouri.

FIGHTING BILL (Canyon). Showed Wm. Fairbanks in "Heart of the West," knew he was right for his next picture. This proved right. Guess I will have better house with each new picture of his. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

HALF A CHANCE (Specialty). Good picture: should have had a big house on it. Print, although a little old, in good condition. Why don't producers get out more real good pictures? They certainly know now what sort of pictures go over big. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

HILLS OF HATE (Arrow). A feature worth running in any house. Hoxies are all good stories. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

EXHIBITOR'S REPORT

Title of Picture .....**Producer** .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....**Attendance** .....
Good, Fair, Poor.

Theatre .....**City** .....**State**.....

Date ..... **Signed** .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Too Much Business"

Plenty of Laughs in Vitagraph's Picturization of E. D. Biggers' Story.

Reviewed by Fritz Tidden

"Too Much Business" is a consistently amusing comedy that mixes romance in an office and business deals, with the latter predominating but enough of the former to hold up the necessary amount of love interest. It is an adaptation of Earl Derr Biggers' story "John Henry and the Restless Sex," which appeared in a widely circulated magazine as one of a series of "John Henry" stories Mr. Biggers wrote for that publication. Although the picture is of unusual length for a light comedy, it not only holds the interest during the entire length but increases it, through the capable utilization of fine basic material contained in the original story.

From this worthy material Ford Beebe has fashioned a smooth running scenario that is blessed with comedy construction, and Jess Robbins has directed it with an eye for all values. He has set the right tempo for the action in each scene and the settings are appropriate. But, outside the general humor of the story, most of the comedy is derived from Tully Marshall's performance of one of the most hackneyed characters in pictures.

Marshall plays the familiar figure of a perpetual grouch who sea lions his way through big business deals. He approaches it from a new and convincing angle, overdrawing the role for comedy purposes but still giving it a semblance of humanness. The humor is also aided by the performance of Edward Horton as John Henry. Horton appears to the reviewer to be a youthful edition of the late Sidney Drew, with no attempt at imitation. Vitagraph ought to be able to develop him into a comedian of the type Drew was, if as good material could be found for him. He has multiple possibilities. He is a born light comedian.

The Cast

John Henry Jackson.....Edward Horton
Myra Dalton .....Ethel Grey Terry
Amos Comby .....Tully Marshall
Simon Stecker .....John Steppling
Ray Gorham .....Carl Gerard
Mrs. Comby .....Elsa Lorimer
The Head Nurse .....Helen Gilmore
Robert Gray .....Mack Fenton
Officer 16 .....Tom Murray

Adapted from Earl Derr Biggers' Story, "John Henry and the Restless Sex."
Scenario by Ford I. Beebe.
Directed by Jess Robbins.
Length, 6,100 Feet.

The Story

John Henry Jackson is in love with Myra Dalton, the private secretary of his employer, the excitable grouch Amos Canby. Myra is a very business-like girl and John Henry induces her to sign a thirty day option agreeing to marry him if he doubles his salary in that time. Learning of this agreement, Canby, who is determined not to lose his efficient secretary, discharges Jackson. One month later we find Jackson the proprietor of the "Hotellerie des Enfants,"—"a parking place for the children of busy mothers." He is ready to claim Myra. At the same time, a big firm offers to consolidate with Canby on the condition that John Henry be made general manager. Canby offers to buy John Henry but the latter refuses. Canby then sets out to put him out of business by various ingenious methods. Jackson finally fails and comes to Canby raging only to find that he is to be general manager of the consolidation. And Myra Dalton is only too glad to have the option taken up.

IN THIS ISSUE

"Beyond the Crossroads" (*Pioneer*)
"The Man From Downing Street" (*Vitagraph*)
"The Bigamist" (*R-C*)
"The Leech" (*Pioneer*)
"Up and Going" (*Fox*)
"Hills of Missing Men" (*Playgoers*)
"Beauty's Worth" (*Paramount*)
"Uncle Tom's Cabin" (*Welsh Brothers*)
"Too Much Business" (*Vitagraph*)
"Free Air" (*Hodkinson*)
"Gypsy Passion" (*Vitagraph*)
"The Masked Avenger" (*Western Exploitation*)
"Go Get 'Em Hutch" (*Pathe*)
"The Bearcat" (*Universal*)

Urban Movie Chat No. 9

Censorship is given a wordy jolt in this film in a caption which accompanies a picture of Rev. Thomas Dixon, noted author. The quotation from Rev. Dixon reads: "Censorship is the vilest word in history. It reeks with the memories of tyranny and of blood. God has not yet made the man wise enough to be clothed with the autocratic power to strangle human thought."

There are also views of different subjects, such as "Industry," "Sports and Pastimes," "Nature Studies," etc., each of which is embellished by a quotation from some philosopher or poet.—T. S. daP.

"Shadows and Sunshine"

Baby Marie Osborne is the star of this three-reel Pathe Playlet originally issued in five reels. It tells a pretty little story of how the childish affection of a little girl softened the heart of an old man so that he became reconciled to his wife and son. There is considerable pathos, good human interest and clean comedy in this offering, which will appeal particularly to the children. The diminutive star was only four years old when this picture was made.—C. S. S.

"Pathe Review No. 150"

In addition to the second of the clever "camera caricatures" series, this issue also contains an exceedingly interesting feature, "The First Flash of Life," which shows graphically the beginning of life within a fish egg, photographed with a microscopic camera. There are also other entertaining sections which make this one of the very best of the Pathe Reviews.—C. S. S.

Exploitation Angles: Sell this on its entertainment value as its chief appeal, plus the name of the author and the work of the rising star. The title should lend itself well to various sorts of cooperative advertising.

"Go Get 'Em Hutch"

Pathe Again Has a Box-Office Winner in This George Seitz Serial Starring Charles Hutchison.

Reviewed by C. S. Sewell.

Transferring his activities from managing a big paper mill and running down a conspiracy to prevent making paper from seawood, which engrossed his time in "Hurricane Hutch," Charles Hutchison is cast as the owner of a big fleet of merchant vessels in his latest Pathe serial, "Go Get 'Em Hutch;" but in true serial fashion he is still beset by conspirators, this time headed by his own attorney, aided by a woman on whose land the shipyards are built.

This serial starts off with a rush, there are three or four thrills in each of the first three episodes which were shown for review, in addition to the customary suspense at the end of each episode. The opening episodes set a rapid pace and promise a serial that will equal if not eclipse anything this daredevil star has accomplished on the screen. There is plenty of action, something doing every minute. For instance, in episode one the girl is in a launch on which the gasoline tank explodes and Hutch dives from a great height into the water; then he nearly meets death by cutting a steel bar releasing the big ship from the ways. Not contented with this he dives under water and shuts off the seacocks preventing the vessel from sinking and then the lowering of the anchor carries the girl under water, at the same time pinning Hutch in a painful position.

In the next episode he dives from the top of the ship, swings on a rope from one window into another, climbs a ladder which is swung over from one building to the next, jumps out into a fire net, and then is imprisoned in the ship filled with deadly gas. In the next episode he escapes from this predicament by cutting a piece out of the ship's hull, fighting the villain way up in the rigging, jumping into the sea, speeding madly across country fields, under a fence hardly higher than the top of the motorcycle and then on this machine leaping a big gap from the pier onto a ferryboat that has left the slip, ending the episode by being imprisoned between a pier and a ship that is being warped into the wharf.

The location of the scenes in and around ships and shipyards provides excellent and unusual opportunities for thrills which have been taken full advantage of. The work of the supporting cast, headed by Marguerite Clayton, who also appears in some strenuous stunts, is good, and the photography is excellent. There are some very fine camera effects, particularly in the dim fog scenes.

The stunt where Hutchison cuts the steel bar and the big ship slides down the ways, rolling him ahead of it, is one of the best thrills ever shown in a serial and should "get" any audience. The motorcycle jump onto the moving ferryboat is also a humdinger and it looks as if the George Seitz-Charles Hutchison combination have scored another winner.

The Cast

Hutch McClelland.....Charles Hutchison
Daniel Bainbridge.....Marguerite Clayton
Hilton Lennox.....Richard R. Neill
Mott ..... Frank Hagney
Fay Vallon.....Pearl Shepard
Paul ..... Joe Cuny
Margie Dailey.....Cecile Bonnel

Story and Scenario by Frank Leon Smith.
Produced and Directed by George B. Seitz.
Length, 15 Episodes.

Newest Reviews and Comments

"Uncle Tom's Cabin"

Film of Stowe Novel Brings Out the Gruesome Reality of Slave Days.

Reviewed by J. M. Shellman.

"Uncle Tom's Cabin," the Welsh Brothers' production of Harriet Beecher Stowe's renowned novel of slave days, is acted in the old school melodramatic manner. The photography is clear in the greater portion of the production but there are no special lighting effects. While the play, to a certain extent, is natural, this seven-year-old film cannot be compared very favorably with the best features of today.

Eliza's escape across the frozen Ohio river is very tame and takes on the tone of burlesque when just a moment prior to it the weather is balmy and like summer. The sub-titles are badly done and the double exposure work in the death bed scene of little Eva, showing little Eva ascending to the angels, is crude.

There is a dearth of interior sets and they are used only a few times. The film play carries out the bleak, gruesome and desolate atmosphere, which must have hovered over the negroes of that day, in a forceful manner. The salient points of the story are followed out pretty well, but there is a lack of detail one finds in present productions. There is melodramatic realism, with the exception of Simon Legree's brutality, because while Roy Applegate is threatening with his lash, he never strikes any one in the picture.

Irving Cummings plays George Harris; Old Sam Lucas is Uncle Tom, and does a commendable piece of work; Teresa Mechelena is Eliza; Marie is little Eva, and Michael J. Welsh is Shelby. The characters, Topsy and Marks are forced, and the humor is not spontaneous. Most of the old negroes in the mammy parts were wholly inadequate.

Two of the convincing parts of the film include the fight between Harris, Eliza, their rescuers and the posse that is pursuing them, and the scenes on board the steamboat when little Eva falls overboard. The scenes showing the flights of Eliza and her baby, and later of Cassy and the other colored woman, from Simon Legree, were badly directed, unless the film has been cut, for the dogs and men appear to be only a hundred yards behind them at all times.

Cast Not Available.
Adapted from Harriet Beecher Stowe's Novel.
Scenarist's and Director's Names Not Available.

Exploitation Angles: Just tell them it is "Uncle Tom's Cabin." Tell it preferably with posters.

"United States Naval Efficiency"

This Kineto Review gives an interesting insight into the workings of Uncle Sam's floating forts, the men's lives aboard them, and also takes the spectator on a sight-seeing trip among the "wasps of the navy"—the destroyers. One of the captions is likely to get a laugh from an audience, especially if there are any "gobs" on hand. It reads "Officers Help the Crews Clear Decks," but the picture shows the officers only standing idly by, while the jackies are busily scrubbing.—T. S. daP.

"Fair Enough"

It is doubtful if, in real life, many chaps will love a girl enough to seek arrest so that they can be with her in jail, and if many girls will be so infatuated with a chap that they will go and do likewise. But when it happens in a Christie Comedy, and the fates in blue coats and brass buttoms manage to keep one in and the other out, it matters not at all whether it be real life or not, for it's thoroughly entertaining.

Dorothy Devore is featured in this Educational two-reeler and Earl Rodney plays opposite her. Both appear greatly to advantage. Tom Brierley's direction is excellent. Christie has made few comedies better than this one.—S. S.

"The Man from Downing Street"

Vitagraph Production with Earle Williams Ranks High in Pictorial Value.

Reviewed by Mary Kelly

Without sacrificing the story interest, "The Man From Downing Street" places the highest accent on lavish pictorial effect. This has been done with considerable style and flash, and because it is so continually pleasing to the eye and sense, the picture has a definitely salable appeal. India, as the locale, provides a reason for sumptuous settings as the background for sinister plottings and clandestine love affairs. Almost every advantage that this type of atmosphere affords, has been realized. A dance by a woman of the bazaar, is the graceful achievement of one of the several beautiful women who are seen in the picture. There are three to be exact, who contribute, potentially, to the decorative value, Betty Ross Clarke, Eugenia Gilbert and Kathryn Adams.

The costuming illustrates again the purpose of the production in emphasizing the spectacular. This applies to almost every type of costume which is shown—the native, military and conventional. Earl Williams should be forgiven, and possibly commended, for not wearing his rajah garments with more imagination. He is at all moments the serious-minded, shrewd detective and it is not surprising that his disguise does not fool his enemies.

The scenes have been artistically lighted for the most part, one of the most impressive being the cabaret shot after the lights have gone down.

The Cast

Captain Robert Kent .....Earle Williams
Colonel Wentworth .....Charles Hill Mailes
Maharajah Jehan .....Boris Karloff
Doris Burnham .....Betty Ross Clarke
Major Burnham .....Henry Burrows
Norma Graves .....Kathryn Adams
Captain Graves .....Herbert Prior
Sarissa .....Eugenia Gilbert
Lieutenant Wyndham .....James Butler
Sir Edward Craig .....George Stanley

Story by Clyde Westover, Lottie Horner and Florine Williams.
Scenario by Bradley J. Smollen.
Directed by Edward Jose.
Length, 4,950 Feet.

The Story

"The Man From Downing Street" deals with the exciting and interesting experiences of a young secret service man commissioned to India to discover the identity of a traitor who is responsible for a leakage in British code messages. Left entirely to his own resources, Williams, as Capt. Robert Kent, adopts the disguise of an Indian rajah and sits in the exclusive army circles where the princes of India are entertained. A beautiful dancing girl—also in the secret service—plays an important role and it is largely through her aid that Kent succeeds in his mission. There is also a love story involving the dancer, an army officer's daughter and Captain Kent.

Program and Exploitation Catchline:

Three Beautiful Women, a Mysterious Murder and a Secret Mission—Wouldn't That Add Excitement to Anyone's Life?—See What Happened to Earle Williams in This Intriguing Drama.

Exploitation Angles: This title may require some explanation where Downing Street is not known as the official residence of the British Prime Minister. In giving that explanation, play on the opportunities offered the author and director between the title and the locale.

"The Bigamist"

Beautiful Ivy Duke Stars in Sumptuous English Picture Released by R-C.

Reviewed by Sumner Smith

"The Bigamist" is the story of a woman who sacrificed love for a name for her children. This George Clark, Inc., production, directed by Guy Newhall and starring the beautiful statuesque Ivy Duke, gives the lie to those who have consistently scorned English-made pictures. While it lacks the happy ending that American audiences have come to expect, still it ends logically and in a way that should especially appeal to the reason of women, who, as a subtitle says, love one man and marry another. Retitled by R-C Pictures Corporation for American consumption, it should find success.

It is very interesting to watch the work of English artists in this picture. Their acting is quiet and restrained throughout, no matter how emotional the climaxes may be, and yet they portray the emotions most convincingly. Some American players inclined to stressing the physical side in displaying anger or sorrow or joy will do well to see this picture.

The theme is a vital one, though its working out is not new; the acting is generally good, especially that of Ivy Duke, Julian Royce and Guy Newall, and the backgrounds, photographed in England and France, are above the average. There are truly charming "shots" of formal English gardens and beautiful interiors of wealthy homes. A comedy relief, however, might have been introduced; as it now stands "The Bigamist" is practically devoid of humor. But it is an open question whether or not comedy would have robbed the story of its strong dramatic values.

The Cast

George Dare .....Guy Newall
Pamela Arnott .....Ivy Duke
Herbert Arnott .....Julian Royce
Richard Carruthers .....A. B. Davenport
Constance Carruthers .....Dorothy Scott
Blanche Maitland .....Edith Elison

Adapted from the Novel by F. E. Mills Young.
Directed by Guy Newall.
Length, 5,400 Feet.

The Story

Pamela Arnott's happy life with her husband, Herbert, ends with the receipt of a letter from a woman who writes that Herbert has never divorced her and that therefore Pamela cannot be his wife. Pamela decides to remain with Herbert because of their two children, but denies him her love. Blanche Maitland enters their home as a governess and Herbert pays her attentions. The two of them disappear at the same time and go to Paris. George Dare, a well-wisher, interests himself in finding Arnott that Pamela may plead with him to return for the sake of the children. He falls in love with Pamela and she with him, but when Arnott repents and is enabled to legally marry Pamela by the death of the woman he never divorced, Pamela gives up love and George Dare for a name for her children.

Program and Exploitation Catchlines:

She Married a Bigamist—He Left Her and Her Two Children for Another Woman—Then She Had to Choose Between Real Love and a Name for Her Children—Would You Have Obeyed the Promptings of Love or Re-married Your Husband for the Sake of Your Little Ones?

Ivy Duke, One of the World's Most Beautiful Women, in the Poignant Story of a Woman Who Gave Up Love for Her Children.

Exploitation Angles: These stars have become fairly well known through their Stoll releases. You can get some sales out of their names and sell the rest on the title and story.

Newest Reviews and Comments

"Beyond the Crossroads"

Ora Carewe Is Starred in Pioneer Production of Average Appeal.

Reviewed by Mary Kelly

A long, slow treatment of well-known screen material, "Beyond the Cross Roads" has an appeal that can best be gauged by the patience of the spectator. Presumably the motive for postponing the vital incident which really is the basis for the entire action, is the furthering of suspense. But the effect in this case, instead of sharpening the interest, is to dull it.

More specifically, if Jack Pierce had explained that his wife had been betrayed years before by the man whom he is pursuing at the time of the opening, the screen of mystery that envelops without enhancing him, would have been lifted. Unless expertly handled, the suspense attached to unravelling a character's past is not disturbing enough to command absorbed attention. When it supplants the interest in immediate events, the effect is apt to be sluggish and fatiguing.

Nominally, the star is Ora Carew but through no fault of hers, the extent of her contribution is a series of lovely poses in most of which she is either fondling a pet squirrel or exploiting a beautiful gown. The burden of the acting falls upon W. Lawson Butt who seems not entirely equal to the strain of his difficult part, and who, for no particular reason, is featured in any number of close-ups. The settings are attractive and include a number of beautifully equipped interiors.

The Cast

Leila Wilkes ..... Ora Carew
John Pierce } James Fordham } ..... W. Lawson Butt
David Walton } Truman Breese } ..... Melbourne McDowell
Charles Wilkes ..... Stuart Morris

Story by Bradley King.
Directed by Lloyd Carleton.
Length, 4,903 Feet.

The Story

James Fordham returns home after six months' absence to find that his wife has run away with another man. She comes home for forgiveness but dies soon after, leaving behind a letter with a strange design, which was sent to her by her betrayer. Fordham finds this design on a sign adjoining his own property some time later. He takes a new name, traces the sign and discovers that the man who had wronged his wife is about to marry a beautiful girl with whom Fordham himself is beginning to fall in love. Fordham pretends to be in league with him in a crooked business deal until he proves the other's guilt. Then he tells the truth to the girl and wins her for himself.

Program and Exploitation Catchline:

The Story of a Man Who Found a Strange Clue to the Identity of One Who Had Stolen His Wife—How He Schemed His Way Into His Enemy's Confidence—Exposed Him and Won a Beantiful Girl About to Accept the Wrong Suitor.

Exploitation Angles: One good way to put this over will be to make a mystery stunt of the sign Fordham discovers, putting it all over town and hooking in on it when curiosity has been properly aroused.

"The Kid Comes Through"

This film teaches a lessons in healthful living—fresh air, exercise and cleanliness—and uses child actors throughout to put across its point of view. While the picture is meant to inculcate an idea, it, nevertheless, could by no stretch of the imagination be listed as a "preachment," as its interesting plot and good acting carry it along primarily as entertainment.

The picture will have, of course, a special appeal to children. Those of the poorer classes who have to shift for themselves will find it particularly interesting, and they can obtain many helpful hints from its different situations. The scenes are laid in the district of New York City known as "Hell's Kitchen," and the intimate views of the apartments in which the peoples of that section live will come as a distinct novelty to many persons who have no idea of the wretchedness under which the poorer classes exist. There is a laugh at the end which will send any audience away in good humor.

The New York Tuberculosis Association is planning a unique method of showing this film. A "health-mobile" with a daylight screen mounted on the car is to travel all through the city day and night, giving showings at playgrounds, schools, parks or wherever an audience of children can be gathered. "The Kid Comes Through" is one thousand feet in length.—T. S. daP.

"Up and Going"

Tom Mix Is Attractively Aided by Eva Novak in Canadian Picture—Made by Fox.

Reviewed by Mary Kelly

Those who admire Tom Mix chiefly for his stunts will find less than usual to enjoy in "Up and Going." This follows the lines of the more conventional Northwestern with a theme of strong human interest, rather than a continuation of spectacular feats. In a less sensational way than customary, it does bear the stamp of the star's personality, however. His amiable gift for buffoonery has been capitalized in a number of clever touches that amuse rather than thrill. The most representative of the achievements for which he is famed is the fight under sea which, to some, will have considerable appeal because of its novelty. Another fight in which he trims two men, has an effect of realism and virility that should count strongly in his favor. He is particularly fortunate in having Eva Novak as first in his support. Her enthusiasm is one of the most attractive features. The scenic splendor, especially some of the up-the-river shots, will please.

The question as to whether stories of the Northwest Mounted Police with smuggling as the reason for the drama, have not been overfrequent on the screen, is one that can be legitimately asked, it seems. In this picture there is scarcely any new angles of interest, and for this reason, the drama, although well-constructed, loses force, somewhat.

The Cast

Albert Brandon ..... Cecil Von Auker
Marie Brandon ..... Carol Holloway
Jacquette McNabb ..... Helen Field
David Brandon ..... Tom Mix
Jackie McNabb ..... Eva Novak
Basil DuBois ..... William Conklin
Louis Patie ..... Sidney Jordan
Sergeant Langley ..... Tom O'Brien
Sandy McNabb ..... Pat Chrisman
Father LeClaire ..... Paul Weigel

Story and Scenario by Lynn Reynolds and Tom Mix.
Directed by Lynn Reynolds.
Length, 4,350 Feet.

The Story

David Brandon, who has lived most of his in London with his father, goes to Canada, the land of his birthplace. He joins the Mounted Police and aids in running down some bootleggers. His enemies try to frame him, and Jackie, the girl who was his sweetheart when they were children, tries to warn him. She is kidnapped and held a prisoner. David learns of this from an old woman who has befriended him from the start. He rescues Jackie after a long chase and a fight under sea. The old woman proves to be his mother whom his father had deserted years before.

Program and Exploitation Catchline:

Tom Mix in a Story With a Strong Human Appeal—A Man Who Had Been Separated From His Mother Since Boyhood, Believing She is Dead Goes Back to His Birthplace, Meets His Childhood Sweetheart and Saves His Mother From a Life of Misery.

Exploitation Angles: Play up Tom Mix and his underwater fight as a new idea for this intrepid stuntster. Add that Miss Novak is his support and you have done about all you need to.

"Beauty's Worth"

Typical Marion Davies Picture Made by Cosmopolitan and Released by Paramount.

Reviewed by Fritz Tidden.

An amiable little story has been dressed up with the customary Cosmopolitan lavishness, directed by Robert G. Vignola and interpreted by a large and competent cast for the purpose of creating a vehicle for Marion Davies. The result is a typical Marion Davies picture, of which there should be no need of an explanation. Productions of what might be called this series have always met with success so there is no doubt but that "Beauty's Worth" will meet with the same amount of approval.

The story is of the thinnest sort, containing nothing that will in any way tax the mind, but it has provided a suitable basis for the artistic abilities of Joseph Urban, who as art director has mounted the production with numerous gorgeous settings. The fine photography enhances the beauty at all times. Also the story has supplied Miss Davies with a role that allows her a wide variety of change of costume and a constant display of her particular charm. She is called upon to convey the development of a demure Quakeress into a society debutant.

Mr. Vignola in his direction has injected some badly needed ideas which the story lacked. And in addition to that the composition of the scenes seem to pep up the proceedings. A fine performance is contributed by Halam Cooley as the youth who cannot realize beauty's worth, but loves the girls' dressmakers and doesn't know it. June Elvidge is excellent as the jealous woman and Lydia Yeamons Titus, of course, makes a bit stand out prominently. The Dooleys contribute a few moments of their typical fun.

The Cast

Prudence Cole ..... Marion Davies
Cheyne Rovein ..... Forrest Stanley
Amy Tillson ..... June Elvidge
Mrs. Garrison ..... Truly Shattuck
Jane ..... Lydia Yeamans Titus
Henry Garrison ..... Halam Cooley
Tommy ..... Antrim Short
Peter ..... Thomas Jefferson
Aunt Elizabeth Whitney ..... Martha Mattox
Aunt Cynthia Whitney ..... Aileen Manning
Soldier ..... John Dooley
Doll ..... Gordon Dooley

Story by Sophie Kerr.
Scenario by Luther Reed.
Directed by Robert G. Vignola.
Length, 6,751 Feet.

The Story

Prudence Cole, the demure Quakeress, has her first thrill when Henry Garrison and his mother, former neighbors, invite her to a fashionable resort. Henry and Prudence had vowed to marry when they were children, but the youth despises the modest beauty and her outlandish garb. A rivalry springs up between the girl and a finely gowned belle who seeks to win Henry, but a friendly artist who can differentiate between beauty and sham, stages a series of magnificent charades, thus making her the leader of society. Prudence spurns Henry and turns her eyes to the artist who first demonstrated beauty's real worth.

Exploitation Angles: These Davies productions seem to be markedly characteristic as a type, so sell the type, the dressing and pretentious settings and the rest of the lavish production, and the people who come to see will not care about the absence of much story.

Newest Reviews and Comments

"Gypsy Passion"

Mercanton Production Released by Vitagraph Is Adaptation of Famous Gypsy Story.

Reviewed by Fritz Tidden.

Jean Richepin's well-known novel, "Miarka, the Child of the Bear," has been adapted for the screen and is released in this country by Vitagraph under the rather misleading title of "Gypsy Passion," a name somebody probably thought would have a stronger box-office pull than the original because of the "passion." M. Richepin, a member of the French Academy, made the scenario adaptation himself, the main title states. In the present version of the film the story seems rather episodic, but this may be due to the fact that the picture was originally much longer and had to be cut considerably for American consumption. The spectator's attention is allowed to sag at times, but there are so many vivid episodes that the onlooker is immediately revived.

The chief interests in the film lie in the presence of a group of notable foreign players, from various European countries, which gives the cast an international note, and the introduction of the symbols, superstitions and customs of the Gypsies. Foremost in the cast is the late Madame Rejane, next to Bernhardt the most famous actress of the generation, who made her first picture appearance in this film just prior to her death. She was over seventy years of age and her role was that of an old Gypsy woman. She gives a performance that is an achievement. A noteworthy Italian actor is present in the person of Ivor Novello and the author, Richepin, plays an important role. Desdemona Mazza, as Miarka, gives a vivid performance. And in the distribution of acting honors the bear must in no way be omitted. It is superb. Registering and fighting and all that sort of thing.

Louis Mercanton has used no manufactured sets in staging the picture. His interiors are photographed in a real French chateau, which makes, of course, 100 per cent. atmosphere. The exteriors are picturesque and are photographed effectively. They also contribute the correct atmosphere.

The Cast

Romany Kate, an old Gypsy..Madame Rejane
Miarka, her Granddaughter.....
..... Desdemona Mazza
Count de la Roque.....Jean Richepin
Ivor, the Count's Nephew.....Ivor Novello
Octavia, the Count's Sister..Mme. Montbazon
Monsieur Chenal.....Marcel Numa
Louis ..... Charles Vanel

Adapted from Jean Richepin's Novel, "Miarka, the Child of the Bear."
Scenario by the Author.
Directed by Louis Mercanton.
Length, 5,601 Feet.

The Story

Romany Kate and Miarka are gypsies. Miarka, the granddaughter, is an orphan. Since her birth they have lived on the bounty of Count de la Roque, who is interested in gypsy lore. His adopted nephew, Ivor, returns from college and loves Miarka. So does Luke, the gamekeeper. The cards have foretold to Kate that the chief of all gypsies will come, and will marry Miarka, and she watches Miarka.

The count has stolen Kate's gypsy writings. Luke knows where they are hidden. He gives Kate the key and she steals her own papers at night. Luke then steals money and fires the chateau. The blame falls on Kate and she is arrested. Luke attempts to abduct Miarka, who is alone with her trained bear, but the bear kills him. Before his death he clears Kate.

Kate and Miarka make the pilgrimage to the gypsy shrine near the sea. The count and Ivor follow. The count tells Kate that Ivor was left at his door as a baby with the request that he, friend of the gypsies, educate him. Kate reads the papers found with the baby and declares Ivor the long lost Chief. Kate, with Ivor and Miarka, goes to the shrine. There she dies. Marriage of Ivor and Miarka.

Exploitation Angles: Sell this on the many interest slants, using the author, the locales, the last appearance of Rejane and the vivid colorings of the story to make your prospects realize that this is a picture well out of the ordinary and more than usually interesting. Sell it big to get big returns.

"The Leech"

Pioneer Picture Anything But Enjoyable Entertainment—At Least Five Years Late.

Reviewed by Roger Ferri.

"The Leech" is apologetic in that it is not entertainment. To begin with this picture has every semblance of propaganda, having probably been made shortly after the armistice was signed for the purpose of bringing home to the returned soldiers the value of vocational training, which the Government was at that time fostering.

Why this picture has been resurrected at such a critical time as the present is more than can be understood. In the first place, with the exception of Claire Whitney, who plays the leading feminine role, the cast is one of the most impossible this reviewer has seen trying to go through actions cloaked as entertainment. Fact is, this picture has nothing whatsoever to recommend its exhibition for profit.

The story, whoever wrote it, must have been doing a Rip Van Winkle, for the simple reason that the gag of hiding a gruesome and uninteresting yarn behind a dream is as old as the footlights. The continuity is amateurish and the lighting poor. The photography was acceptable. The direction is passable.

The Cast

Teddy .....Roy Howard
Bill .....Alex Hall
Dorothy .....Claire Whitney
Ruth .....Katherine Leon
Joe Turner .....Ren Gennard

Story and Scenario Not Credited.
Direction by Herbert Hancock.
Length, Five Reels.

The Story

Two brothers enlist in the world war. One is wounded, but on his return to America takes up vocational training while the other takes the stand that, injured slightly in the war, the world owes him a living. The latter is loved by a splendid and charming girl, who concentrates all efforts on showing him the error of his way. The wayward youngster gets into difficulties, but when disclosures are made it is realized that it was all a dream. The lad awakens to the folly of his way and is happily reconciled to the girl of his heart.

"Spooks"

While there are many good scenes in this Mermaid Comedy directed by Jack White and Robert Kerr and presented by Educational, the best are those in a wax museum. To gain enough money for his sweetheart's diamond ring, Lige Conley, the featured player, undertakes to spend a night among the wax figures, a prize of $100 having been offered the man daring enough to do it. Thieves enter and begin removing the figures and the whole museum assumes a ghostly atmosphere. Prominent among the laugh-gainers in these scenes is a negro, who typifies the superstition accredited some members of his race. Generally, the comedy is well done. It's two reels of slapstick. A few of the "gags" are new and all are well enough done to score with the average audience.—S. S.

"Free Air"

Hodkinson Release Based On Sinclair Lewis' Novel Is Wealthy In Exploitation Possibilities.

Reviewed by Mary Kelly.

Because it is a very good picture, and because it affords exceptional chances for exploitation, "Free Air" offers double security to the buyer. It is healthy entertainment, charmingly free for the most part from the stereotyped and is remarkably faithful to its first author, Sinclair Lewis. One of the important selling advantages is its relation to "Main Street," of which it is the fore-runner both in point of publication and material. The same type of characters and locale which were the subject of this overwhelmingly popular novel are depicted here, much less exhaustively to be sure, but with equal fervor.

In this case Schoenstrom, Minnesota, takes the place of Gopher Prairie. The sun-hardened farmer who holds up the Eastern tourists by turning the road into a wet ditch so that they get stuck and pay gladly for being rescued, is so drawn that he reflects the force and spirit of the author to a marked degree. He supplies the grim comedy touch of the picture. Much of the action, as in the story, takes place in the roadster, and the automobile angle is perhaps the most important of all. Anyone who loves motoring will find familiar thrills.

During the later scenes, especially, the feature assumes the guise of a lovely scenic. Some of the "shots" of the Rocky Mountains are sufficient of themselves to hold the interest, without the progress of the drama. There are effective melodramatic episodes and these are well-timed, and finely directed. The sub-titles are an added mark of distinction.

The cast is one of those rare impersonal units that upon analysis displays considerable individual talent but no star. Marjorie Seaman is a charming type and a charming actress. Tom Douglas, who plays opposite, is startlingly like Charles Ray, physically and spiritually, which should assure his popularity.

The Cast

Milt Daggett.....Tom Douglas
Claire Boltwood.....Marjorie Seaman
Henry B. Boltwood.....George Pauncefort
Jeffrey Saxton.....Henry Sell
Minne Rauskekle.....Dorothy Allen
The Tramp.....Ben Hendricks, Jr.

Adapted from the Novel by Sinclair Lewis.
Scenario Not Credited.
Directed by Myron M. Stearns.
Length, 5,600 Feet.

The Story

Claire Boltwood and her father, who is in need of a vacation, leave New York and motor across the continent, leaving Claire's sweetheart, Goeffrey Saxton, behind. In a little Minnesota town they stop at Milt Daggett's garage, and Milt falls in love with Claire. He decides to follow her to Glacier Park and is the means of saving her from a number of unfortunate experiences, including a hold-up and a malicious attack by a tramp. Boltwood wires Goeffrey to meet them in the Park, which he does. Goeffrey proves yellow in leaving Claire to the unscrupulous designs of the tramp who has reappeared. Milt is the means of saving her once more and she rewards him by marrying him.

Program and Exploitation Catchlines:

An Atmospheric Picturization of Sinclair Lewis's Popular Automobile Story That First Ran in the Saturday Evening Post—Plenty of Adventure and Thrills—Concerning a Charming Heroine and a Garage Boy Who Worshipped Her.

Exploitation Angles: The title can be hooked to every auto agency and service station in your territory, and you can build on this with a special appeal to motorists. Most of the general public will recall this story and figure it will make a good picture, so tell them about it with a little extra effort.

Newest Reviews and Comments

"Hills of Missing Men"

Playgoers' Picture Will Be a Hit Wherever They Like Adventure and Fast Action.

Reviewed by Fritz Tidden

"Hills of Missing Men" is a rough-riding, hard fighting, fast and furious Western melodrama that has that most estimable quality of being different. It is picturized Adventure, with a capital "A," and there has been an air of mystery injected that tightens the grip upon the spectator. All in all, it is an above average Western that will meet with success where the audiences like red-blooded stuff and rapid action. And just where is there a place that they don't?

The story, by John B. Clymer, presented many opportunities to the scenario writer and the director, who happens to be the star. Both of them have grasped the chances, with the result that the proceedings are exceedingly dramatic. The staging has been done so efficiently that the picture may be held up as an example of the highest class Western work. Also it is quite spectacular.

The cast, headed by J. P. McGowan, aids in no little measure in putting over the story. The star, whose personality registers immediately, gives a performance that exactly fits his role. And Helen Holmes, far-famed for her daring work some years ago, who returns to the screen in this picture, plays effectively a stuntless part. Charles Brindley is excellent as the bad man.

The Cast

The Dragon .....J. P. McGowan
Crando .....Jean Perry
Li Fung .....James Wang
Bandini .....Charles Brindley
Buck Allis .....Andrew Waldron
Hilma Allis .....Florence Gilbert
Amy Allis .....Helen Holmes

Adapted From Story by John B. Clymer.
Directed by J. P. McGowan.
Length, Five Reels.

The Story

Crando lived like a feudal monarch in a walled castle hidden away in the hills of the border. In his half-mad brain he really believed himself destined to be an emperor. He wanted to conquer lower California. But, to the annoyance of Li Fung, his prime minister, and Bandini, a bandit from across the border, he delayed action, and they feared failure. Crando hesitated because he loved the "Woman of the Yellow Hair." She was Hilma Allis, who hated Crando as much as her sister, Amy, loved him.

Hilma took compassion on the Dragon, a bandit leader fleeing the Rangers, and helped him escape. After Crando and Bandini offered rich rewards if he would join their raid, they learned that he was a Government spy. He was doomed to become another "missing man" in those hills. He accepted and smoked Crando's proffered cigarette, innocent that it was poisonous. Hilma found him, unconscious, and revived him.

He was really Captain Brandt of the U. S. Army. He had already jailed the real Dragon. He sent for cavalry troops hiding in the hills awaiting his command, and a terrific battle ensued between the soldiers and Bandini's and Crando's desperadoes. The troops stormed Crando's castle. Within Brandt found Crando lying dead at the foot of his throne. Realizing he had lost, he smoked one of his poisoned cigarettes. Around his throat twined the yellow coils of Hilma's hair. She had been forcibly taken there by Li Fung. Brandt took her in his arms, and in his eyes she read love and understanding.

Exploitation Angles: Play to the lovers of melodrama with a melodramatic appeal stressing the idea of the man who would be a king. This should be worth a splash

"The Bearcat"

Hoot Gibson Is Star of Entertaining Western Picture Distributed by Universal.

Reviewed by C. S. Sewell.

While not differing materially in theme from the usual run of "Westerns," Hoot Gibson's latest feature for Universal, "The Bearcat," provides him with a vehicle that holds the interest well and provides good entertainment for the average theatregoer. It is a wholesome picture with the villainy but lightly treated and the star is cast as a very likeable chap. Another likeable character is the sheriff who sees good in the star who believes himself to be a "bad man" and helps him over the rough spots.

Hoot Gibson is cast as "The Singing Kid," who continually bursts into song, and there is an inclination to overdo this feature. Charles French is the sheriff. Lillian Rich is congenially cast as the girl. These three sustain the bulk of the story.

Ed Sedgwick deserves credit for the manner in which he has directed this picture, bringing out the big points in the story. The subordinate characters are all well handled and the photography is good.

The Cast

The Singing Kid.....Hoot Gibson
Alys May.....Lillian Rich
Sheriff Bill.....Charles French
Doc Henderson.....Joe Harris
John P. May.....A. Hollinsworth
Peter May.....Harold Goodwin
Archer Aitken.....Wm. Buckley
Mary Lang.....Fontaine LaRue

Story by F. R. Buckley.
Scenario by George Hively.
Photographed by Charles Kaufman.
Directed by Ed Sedgwick.
Length, 4,550 Feet.

The Story

The Singing Kid crosses from Mexico into the U. S. singing bloodthirsty verses. He has an encounter with the sheriff and they become friends. Saving a girl's life in a runaway, he accepts a job on her father's ranch. He falls in love with the girl but has as a rival a polished Easterner. His rival is mixed up in an affair with a woman in a neighboring town and her accomplice is killed. Both the Kid and his rival are suspected. The Kid takes the blame, but by a daring stroke he succeeds in saving the other chap though he is himself wounded. The whole affair is brought to light and the Easterner finds it best to depart, leaving the field to the Singing Kid.

Program and Exploitation Catchlines:

Hoot Gibson, Popular Western Star, in an Entertaining Story of the Great West.

There's Punch and Action, and Good Human Interest in This Snappy Story of the West, Starring Popular Hoot Gibson.

You Will Like "The Singing Kid" and the Quaint and Clever Sheriff in This Peppy Picture of the West.

"The Masked Avenger"

Lester Cuneo and Mrs. Wallace Reid in Western Exploitation Feature.

Reviewed by C. Walter McCarty.

Based on a story about the activities of a band of masked night riders, "The Masked Avenger," featuring Lester Cuneo as the star, is a Western picture of more than ordinary merit so far as interest and entertainment is concerned. There are thrills aplenty and just enough cheer and pathos intermingled to strike a proper chord for those who like Western stories.

Cuneo is supported by an able cast, including Mrs. Wallace Reid, formerly Dorothy Davenport, and her son Billy. He plays the role of Austin Patterson, known as "Pat of Paradise" because of his ownership of Paradise ranch, near Fairview, a neighborhood which has been the scene of numerous raids by a band of mysterious masked riders.

How, after a series of thrilling escapes from death, he proves his innocence and captures the really guilty ones, constitutes an interesting denouement. The picture is replete with thrilling situations and daring feats and has just enough variety to carry it out of conventional channels.

The Cast

Austin Patterson.....Lester Cuneo
Valerie Putnam.....Mrs. Wallace Reid
The School Boy.....Little Billy Reid
Bruno Douglas.....Claude Payton
Sheriff Dan Dustin.....William Donovan
Ebenezer Jones.....Phil Gastrock
"Aunt Phoebe" Dyer.....Tempe Pigott
"Lariat Bill" Williams.....Bert Mattox
Quong Lee.....Ah Wing

Story and Scenario by Leo Meehan and Henry McCarty.
Directed by Frank Fanning.
Length, 5 Reels.

The Story

"Pat of Paradise" owns a ranch in a neighborhood which has been continually raided by a band of mysterious masked riders. The ranch owners of the district hold a series of conferences in an effort to get rid of the thieves. Patterson ignores the plans of his neighbors until the masked riders appropriate some of his own cattle. Then he determines to be avenged and discover the identity of the thieves. Masking, he haunts his ranch at night and finally discovers the robbers, but neighbors, seeing him, think he is one of them. He proves his innocence in a thrilling wind-up.

Program and Exploitation Catchlines:

Lester Cuneo in a Romantic Role, Assisted by Mrs. Wallace Reid, Who Returns to the Screen in a Part That Will Be Sure to Please—a Story of Ranch-Raiding and Daring Rescues.

Exploitation Angles: Whoop up Dorothy Davenport's return to the screen and the fact that she is Wallace Reid's wife. You can get more out of her than the star this trip.

The Supply and Equipment Dealer Looks for Direct Results—
He Gets Them in
MOVING PICTURE World
The oldest and newest trade paper in the field.
Look at Page 582 and See What Mr. Miehling of the Ott Sales Company is Getting from his Campaign.
Leading the field in Circulation Leading the field in results

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (Kendall Prod.). 7 Reels.
Jungle Adventures (Martin Johnson).
Belle of Alaska (Chester Bennett Prod.)
Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax). 6 Reels.
Sisters (International).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels.
Man's Law and God's (Finis Fox Prod.) Six Reels.

ARROW

Features

God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3. (C-399. Mar. 25).
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).

Serials

The Blue Fox (Anna Little). R-539.
Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Woman Wake Up (Florence Vidor). (R-401. Mar. 25).
Don't Doubt Your Wife (Leah Baird). (R-405. Mar. 25).
Lady Godiva.

HAROLD LLOYD COMEDIES

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

'Twas Ever Thus (R-862. Feb. 25).
Oh, Promise Me. (R-406. Mar. 25).
'Tis the Bull . (R-551. April 1.)
A Rambling Romeo.
Hokus Pocus.

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).

Mermaid Comedies

Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

The Crater of Mt. Katmai.
Could Columbus Discover an American.
How to Get Thin. (R-403. Mar. 25).

Sketchografs

Seeing Greenwich Village.
What's the Limit?

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)

Toonerville Comedies

The Skipper's Last Resort (Two Reels).
The Skipper's Policy.

Wilderness Tales

Missing Men.

World Wanderings

Let's Go—to the South Seas (One Reel).
People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

December

White Oak (Wm. S. Hart). R-1077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17.)
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21.)

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.), 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart). (R-550. April 1.)
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.)
Beauty's Worth (Marion Davies—Cosmopolitan).
The Mistress of the World (Chapter 4), 3,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
The Cradle (Ethel Clayton). (R-404. Mar. 25).
The Green Temptation (Betty Compson). (R-548. April 1.)

BURTON HOLMES
(One Reel Each)

Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

Too Much Wife (Wanda Hawley). 4,227 Ft. R-317. Jan. 21. C-75. Mar. 4.
Nancy from Nowhere (Bebe Daniels). R-665. Feb. 11. C-7448. Feb. 18.
Tillie (Mary Miles Minter). R-755, Feb. 18; C-170, March 11.
A Virginia Courtship. R-551. Feb. 4. C-656. Feb. 11.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps (Prizma).

MONTE BANKS COMEDIES

Fresh Air. R-811.
Cleaned and Dry. R-219.

JOE ROCK COMEDIES

Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

Nobody's Baby.
From Soup to Nuts.
Beware of Blondes.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

The Kid (Charles Chaplin—Six Reels). R; Vol. 43, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 156, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-531. Dec. 3.
Tol'able David (Richard Barthelmess). R-539. Dec. 3. (C-849. Dec. 17.)
Stranger Than Fction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17.)
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-31. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.)
The Barnstormer (Charles Ray). (R-551. April 1.)
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199, March 11).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. Mar. 25).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21.)

ALLAN DWAN PRODUCTIONS
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford —Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM
Pilgrims of the Night. R-331; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 82,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-379; C-947.
Monte Cristo (Eight Reels.) (R-548. April 1.)

WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.
A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)

PEARL WHITE
Any Wife. (R-753. Feb.18.)
Broadway Peacock. 4,380 Ft. (R-863. Feb. 25.)

TOM MIX
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)

DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-581. Dec. 3.
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)

WILLIAM RUSSELL
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).

SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)

TWENTIETH CENTURY BRAND
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Gleam O'Dawn. R-206. Jan. 14. C-546. Feb. 4.
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.)

CLYDE COOK
(Two Reels Each)
The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
Fool Days (R-980. Dec. 24).
Straight from the Farm.
The Studio Rube (R-199, March 11).

MUTT AND JEFF CARTOONS
(One Reel Each)
Too Much Sap.
The Phony Focus.
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
Hold the Line. R-553. Feb. 4.
Please Be Careful (R-662. Feb. 11).
School Days (R-663. Feb. 11).
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

SEASON 1921-1922
Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10.)
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24.)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-310; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,503 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine M. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11.
Man With Two Mothers. (R-549. April 1.)
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)

SPORT REVIEW
Stamina.
In the Pink.
Drawing Cards.

W.W. HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11.)

WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

IRVIN V. WILLAT PRODUCTIONS
The Face of the World. R-538; C-639.
Fifty Candles (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS
The Other Woman (Six Reels). R; Vol. 48, P-627; C-R, P-705.

ROCKETT FILM CORPORASION
The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).
The Young Painter (R-198, March 11).

DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17.)

METRO

(Six Reels Each)
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1130. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing. (R-554. April 1.)
Hate (Alice Lake).
The Five Dollar Baby (Viola Dana).

NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.

S-L PRODUCTIONS
The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.

Note—Refer to page 665 for explanation of reference marks

CURRENT FILM RELEASE DATES

Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PROLUCTIONS

Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.
Fascination (Mae Murray).

WM. DESMOND PROD.

Fightin' Mad (Six Reels).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of March 25

No. 10 of White Eagle (The Cave of Peril).
Pardon Me (Snub Pollard) One-Reel Comedy.
The Tiger and the Donkey (2.3 Reel—Cartoon Fable).
On the Jump (Lloyd—One-Reel Reissue).
Sylvia of the Secret Service (Three-Reel—Playlet—Reissue).
Mysterious Tracks (One-Reel—Bob and Bill).

Week of March 12

No. 11 of White Eagle (Danger Rails).
Little Mary Sunshine (Pathe Playlet—Reissue—Three Reels).
The Bow Wods (Pollard—One-Reel Comedy.) (R-549. April 1.)
The Spendthrift (2.3 Reel—Cartoon Fable). (R-406. Mar. 25).
On the Fire (Lloyd Reissue—One Reel).

Week of March 19

No. 12 of White Eagle (Win or Lose).
High Tide (One-Reel Roack Comedy). (A-406. Mar. 25).
The Farmer and the Ostrich (2/3 Reel—Cartoon Fable). (R-406. Mar. 25).
Hey There (One-Reel Lloyd Reissue).
Loaded Dice (Three-Reel Playlet—Reissue). (R-404. Mar. 25).

Week of March 26

No. 13 of White Eagle (The Clash of the Clans).
Hot Off the Press (Pollard, One-Reel Comedy). (R-402. Mar. 25).
Hit Him Again (Lloyd Reissue).
Isle of Zorda (French Film). Nine Reels. (R-300. Mar. 18.)
The Angel Factory (Three-Reel Playlet—Reissue). (R-406. Mar. 25).

Releases for Week of April 2

No. 14 of White Eagle (The Pivoted Rock).
The Anvil Chorus (Pollard One-Reel Comedy).
The Lion and the Mouse (2/3 Reel Cartoon Fable).
The Mark of Cain (Irene Castle—Three-Reel Reissue.) (R-553. April 1.)
Beat It (Lloyd One-Reel Reissue.) R-552. April 1.)
The Ballad of Fisher's Boarding House (One-Reel Drama). (R-554. April 1.)
The Opossum (One-Reel Bob and Bill Series).

Releases for Week of April 9

No. 15 of the White Feather (The Golden Pool).
No. 1 of Go Get 'Em Hutch (Chained to the Anchor).
Jump Your Job (Pollard—One-Reel Comedy).
The Rich Cat and the Poor Cat (2/3 Reel Cartoon Fable).
Next Aisle Over (Lloyd—One-Reel Reissue).
Shadows and Sunshine (Three-Reel Playlet Reissue—Baby Marie Osborne).

PIONEER FILM CORP.

Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield). R-C!!
The Greater Profit (Edith Storey). R-115; C-695.

R-C-PICTURES

The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses (R-944; C-1023).
The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? (R-541; C-49).
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).
The Prophet's Paradise. (R-297. Mar. 18.)

OWEN MOORE STAR SERIES

The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-163).

CONWAY TEARLE STAR SERIES

The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).

SPECIAL PRODUCTIONS

Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS

The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).

JEWEL COMEDIES

Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Across the Deadline (Frank Mayo). R-204, Jan. 14.
Don't Get Personal (Marie Prevost). R-206, Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-431, Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4 C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753. Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost) 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).
The Bear Cat (Hoot Gibson).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.)

WESTERN DRAMAS
(Two Reels Each)

Trickery (Dorothy Woods).
The Trail of the Wolf (Laura LaPlante).
The Girl of the West (Laura LaPlante).
The Call of Courage (Laura LaPlante).
The White Messenger.

CENTURY COMEDIES
(Two Reels Each)

Upper and Lower (Lee Moran).
A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).
Mutts (Brownie).
Two of a Kind (Harry Sweet).
The Rubberneck.

STAR COMEDIES
(One Reel Each)

The Bottle Baby.
A Movie Mix-up.
His Inheritance Taxi.
Beware.
A Gold Insect.
The Minute Man.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland (R; Vol. 49, P-629; C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Single Track.
Island Wives. (R-551. April 1.)

EARLE WILLIAMS

Bring Him In (R-1074; C-289).
It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).

ANTONIO MORENO PRODUCTIONS

Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN

Steelheart (R-450; C-529).
No Defense (R-425, Jan. 28; C-546, Feb. 4).

Note—Refer to page 665 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

Moongold (Will Bradley). 3,175 Ft.
Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series
The Fire Bride—Mar. 15. (R-404. Mar. 25).
The Madness of Love.
Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers.
The Love Nest.
Don't Blame Your Children.
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-208. Jan. 14.

ARTCLASS PICTURES
After Six Days. (R-553. April 1.)

ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson). (R-755. Feb. 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18; C-170, March 11).

AYWON FILM CORP.
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams). (R-550. April 1.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-486. Jan. 28).
Living Lies. R-322. Jan. 21.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Heedless Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.

EAST COAST PRODUCTIONS
Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)

DI LORENZO, INC.
Blaze Away (Big Boy William). (R-406. Mar. 25).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). R-1128. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feb. 18.

HOWELL SALES CO.
Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON
Give Me My Son (R-83, March 4; C-170, March 11).
In Self Defense.
When Knights Were Bold.

J. W. FILM CORP.
Road to Arcady. R-1129. Dec. 31.
Should a Wife Work? R-665. Feb. 11.

GEORGE KLEINE
In the Fog. R-116. Jan. 7.

L. & H. ENTERPRISES
Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

McGOVERN AND EGLER
(Shorty Hamilton—Two-Reelers)
Pep.
Let-Er-Go Gallagher.
Pony Boy.
Grit.

PACIFIC FILM COMPANY
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO
Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid. (R-404. Mar. 25).
Irving Cummings Series (Two Reels).
Welcome to Our City (Maolyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Power of the Borgias.
False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack.
Judgment.

RUSSELL CLARK
The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

SECOND NATIONAL
David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.

SWEDISH BIOGRAPH
Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TRUART FILM CORP.
Jungle Belles of Borneo.
An Arctic Hike on the Great Aletsch Glacier.
A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)

SACRED FILMS, INC.
Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1128. Dec. 31.
A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.
Cardigan (R-85, March 5; C-170, March 11).

HENRY BALLMAR
Once Upon a Time. R-207. Jan. 14.

M. J. BURNSIDE
Yankee Doodle, Jr. (R-299. Mar. 18.)

D. W. GRIFFITH
Orphans of the Storm. R-1125. Dec. 31. C-812. Jan. 21.

KINETO COMPANY OF AMERICA
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats.
(Released Through State Rights Exchanges).
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-49; C-649.
January—His Nibs (Chic Sale). R-947; C-1022.

WARREN A. NEWCOMBE
The Enchanted City (One Reel). R-753. Feb. 18.

PRIZMA
Magic Gems.
Away Dull Care.
Seeing the Unseen.
Nippon.

Note—Refer to page 665 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Wants Advice

E. F. Cory, Motion Picture Projectionist, Katanning, West Australia, seeks advice as follows:

"Brother Richardson: I seek your advice as to correct matching of projector optical system. Have Third Edition of Handbook and the lens charts, but find that I am unable to apply the charts correctly because of inability to move the lamphouse back far enough.

I have a 1916 Simplex, with Type S lamphouse. Projection lens Dallmer XII. Projection F-4-inch 10 C. M. Lens diameter 1 3/8 inches. Working distance 2 7/16 inches. Condenser 6.5—7.5 plano convex. Distance aperture to front condenser 18 inches, which is as much as I can get.

Have tried 6.5—6.5 plano convex, also meniscus bi-convex, but still get a rotten spot. Projection distance is 60 feet. Have 3-blade Extralite shutter.

Use 55 amperes D. C. at 60 volts, and 22 mm upper and 18 mm lower carbons. Am unable to get crater nearer than 3 inches from face of collector lens.

Kindly advise as to condenser, carbons, correct distance condenser to aperture and as to projection lens diameter.

Does Not Understand Chart

Apparently you do not understand the lens chart, or have applied it wrongly. Looking at 55 amperes D. C. on the chart we find that you should have a 6.5 plano convex collector lens and a 7.5 plano convex converging lens, with about 16 1/4 inches from center of condenser combination (point central between the two lenses) to aperture.

I am unable to see where or how you could have thus misunderstood the charts. They seem to be plain enough. At 18 inches face of converging lens to aperture you certainly would get a "rotten spot," because you would be on the "back focus."

As to the projection lens diameter, you have but to lay out your optical system on paper to determine the exact diameter necessary, though if the working distance (back focus) is as short as 2 7/16 inches you may see by the lens charts that the lens is at least nearly large enough to admit the entire beam.

To lay the system out on paper proceed as follows: First tack a sheet of ordinary wrapping paper on a soft top table in which you can stick pins. At one edge of the paper stick two pins into the paper and table exactly the distance apart equal to the free diameter of your condenser opening. Next, at a distance from these pins equal to the distance from face of converging lens to aperture when center of condenser is set 16¼ inches from aperture, stick two more pins spaced apart a distance exactly equal to the width of the projector aperture.

Caution: Before doing this draw a straight line across center of paper, to represent optical axis of system, and place the condenser opening and the aperture opening pins on either side of the line, and equi-distant therefrom.

Loop a Fine Thread

Now you have but to loop a fine thread over each of the condenser opening pins and stretch them past the aperture opening pins to determine what the result will be, since the threads represent the outer edge of the light beam between aperture and lens.

If it is more than 1⅜ inches between the threads at a point 2 7/16 inches from the aperture, then there is loss of light, the effect being that you are not using the entire diameter of your condenser. By working backward, setting two pins to represent the projection lens opening and stretching the threads from them past the aperture opening pins, you can see exactly how much of your condenser is not sending light into the lens.

There, I guess that ought to make the matter reasonably clear. Would advise you to send the equivalent of six dollars U. S. money to the Moving Picture World for the new handbook, which will be ready for shipment to you by the time your order arrives.

All these matters are very thoroughly explained in the new book, which will be pretty close to 1,000 pages in size. It may be we cannot send it to Australia for six dollars, but I think we can. If not, then it will be sent C. O. D. for balance. As to carbons, I refer you to article published below, "Carbon Size."

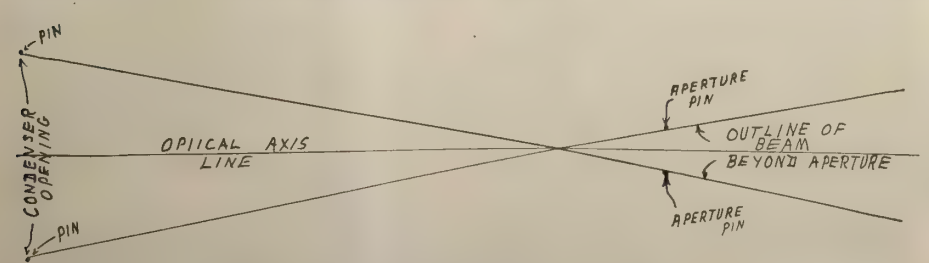


DIAGRAM OF OPTICAL SYSTEM
As laid out with aid of pins and some thread

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Carbon Size

J. L. Heightoll, Mastorville, Indiana, writes:

Dear Mr. Richardson: Will you tell me what size carbons and what carbon combination I should use for 45 and 65 amperes D. C. Also do you consider the Columbia carbon as the best there is? I suppose you will think me rather simple when I ask you to explain exactly what is meant by "voltage of the arc," or "arc voltage." I don't seem to be able to get the idea.

Arc voltage, or voltage of the arc, is the pressure necessary to force current across the gap between the carbon tips. You will of course understand that an air cap of ¼ to ½ inch offers pretty high resistance. Well, the "arc voltage" is the pressure necessary to overcome it, and cause current to flow.

I would advise you to get a handbook at once—no, not at once, for that cannot be done, but as soon as the new book is out. I take it you have never had a handbook, or you would understand such elemental matters as this.

I cannot undertake to advise you as to which is the best carbon, but the Columbia is a very high-grade projection carbon. It certainly is among the best we have.

Impossible to Be Exact

It is impossible to tell you exactly what carbon you need for best service at any amperage. The carbon companies issue tables, but they are and can be only approximately accurate. For instance, the National Carbon Company advises the use of a 5/8 inch upper, cored of course, and a 7/18 inch Silver Tip for any amperage between 25 and 50.

Basicly this is bad advice, but, to an extent, it is necessary advice, because of the fact that we have not nearly enough carbon sizes, and too little knowledge and careful attention to detail on the part of projectionists, to secure efficient results even if we had the right carbon diameters.

The following is the only correct procedure: Having definitely decided what amperage you propose using, select the upper carbon (as nearly as available sizes will allow) which will begin to "pencil" or "needle" (burn to a long, slim point) at five amperes in excess of your normal amperage.

Carbon company tables are all very well, as far as they go, but the foregoing is the ONLY correct way to select positive carbon size.

Realize the Difficulty

Of course I realize the difficulty under which carbon companies work in matters of this sort. Even if they did give us cored carbon diameters which advance by thirty-seconds of an inch, there is not, at this time, one projectionist in ten who would take the trouble to make an intelligent test, as our foregoing instruction, and determine exactly what diameter upper he should have, although it has been clearly demonstrated that a carbon burns at greatest efficiency when just at the penciling point—when loaded to capacity.

Five amperes below penciling point has been selected as the nearest practical approach to highest efficiency. According to the National Carbon Company tables you should have ¾ upper and 11/32 Silvertip lower for 65 amperes, and that is probably as close to efficiency

as limitations in carbon sizes will allow, though you should nevertheless get the 5/8 and try it out.

If it needles, as it most likely will, then it is overloaded and will not do. Between the two sizes (5/8 and 3/4) there should be three sizes, viz.: 21/32, 22/32 and 23/32 inch.

I suppose the carbon companies will bite me for suggesting a greater number of carbon sizes, but facts are facts, and it was one of their own engineers (Mr. Benkleman) who himself proved that carbons work most efficiently at or near the point of saturation—at full load.

Sloppy Work

Lewis W. Cook, Projectionist, Sterling Theatre, Ansonia, Conn., writes:

I wish you would get out your very largest sledge hammer and land its head on the solid ivory dome of some projectionists up in this territory who make splices without scraping off the emulsion. It is the one great trouble up this way now.

Last night I had to stop the show three times because of splices giving way. Examination showed the trouble to be due to the emulsion not having been scraped off.

As to this, Brother Cook, it is possible that the trouble is due to just pure laziness, or it may be due to using cement which is supposed to make a good splice without removing the emulsion. In the latter case we cannot entirely excuse the projectionist, because he should have tested the strength of the patches he was making with the new cement before sending them out to raise merry h——l with his brother projectionist's work.

Be warned—that cement does not exist which will make a perfect splice without the emulsion first being scraped off the over-lap. It is not in the nature of things. The perfect patch is made by the cement actually more or less welding the celluloid stock of the two ends together, and this is of course impossible unless the celluloid of the two ends make actual contact.

As to the man who deliberately makes a splice without scraping off the emulsion because he is too shiftless and lazy to do it, why of what use to bang his head with a sledge hammer? It would merely damage the hammer.

Interesting

Lester Hilton, Bangor, Maine, tells me that he was asked the following question by a certain examining board when he applied for a license in another state:

Assuming the main house cutout fuses of an Edison 3-wire system to be 60 ampere capacity, and the lamp circuit fuses to be 40 ampere capacity, and that nothing is connected between the two sets of fuses, why will the 60 ampere fuses blow when anything goes wrong, and the 40 ampere fuses remain intact?

I added the "and the 4 ampere fuses remain intact" myself, merely to make the question complete, that evidently being what was meant.

If a heavy ground occurred on the outside wire between the two sets of fuses the 60 ampere fuses would blow, if there was sufficient overload caused to do it.

The 40 ampere fuses would not be affected at all. If, however, the trouble occurred on the lamp side of the 40 ampere fuses, then I see no reason why the 40 would not blow and the 60 remain intact.

Maybe I'm overlooking some element, but if so the joke is on me. I've written the chief of the examining board in question, asking him to elucidate.

Friend Hilton presents the following:

Here's Another

Can a lens gauge be used for accurately determining the focal length of condensers and projection lenses? If so, why would not such a gauge be an excellent addition to the tool kit of every projectionist?

Also here is a suggestion for projectionists handling a General Electric A. C. to D. C. Compensarc: A very useful indicator may be installed by removing the wooden knob from the field rheostat and placing an arrow-shaped piece of thin metal on the back of it, replacing the knob, of course. Knob may be removed by taking out screw in its side. This suggestion would be invaluable in case the meter play out.

As to the last, I am not quite sure I "get you," but believe you mean the ammeter. Presumably you mean that the indicator may be used to set the rheostat for any desired amperage without consulting the ammeter. If so, to that extent I do not agree with you. Consult your ammeter always.

A Convenience

The indicator might, nevertheless, be a decided convenience, because the projectionist could instantly swing the arrow to the point which under normal conditions provides the required amperage, merely glancing at the ammeter for confirmation. But to depend upon the indicator without ammeter confirmation might not work out very accurately, for, as we all know, line voltage is seldom a fixed quantity—note by Adam site.

As to the gauge, if you could examine the department files several years back you would find several such gauges described, illustrated and recommended, but for measuring simple lenses ONLY. Aside from a rather negligible possible error due to variation of refractive index, a gauge is absolutely accurate for use on single lenses.

It is of no value on compound lenses, and projection lenses are compound lenses. This is because of the fact that whereas the focal length of a plano convex lens is entirely dependent upon curvature of surface, qualified by the fact that refractive index may alter the result very slightly, the focal length of a compound lens is dependent upon the curvature of several surfaces and the refractive index of two very different kinds of glass.

Gauge for condenser lenses—yes; for projection lens—no.

A Joke

I saw, recently, in a trade paper that the president of local union No. 306, appeared at a hearing in Albany and spoke in favor of a license bill for projectionists which is now before the Albany politicians. "Said it would result in theatres being made 100 percent safe, and the danger of fires would be averted," is a sentence quoted from the president's remarks.

Really this chap sometimes provides a good laugh. Wonder if the Wise Ones up there knew just how much (or how little) the president of that august body, Local Union 306, knows about projection and its details.

Had the Solomon of 306 said the proposed law would, if properly enforced, tend to give the public better value for its money, and to reduce the element of eyestrain, thus lessening the danger to the eyesight of this and future generations, he would have been talking sound sense. Possibly, however, he does not understand such things very well—possibly.

Well, anyhow it is amusing to witness the present head of Local 306 posing before the politicians at Albany as an authority on matters pertaining to projection.

In Case of Fire

H. R. Eckhard, Brooklyn, New York, suggests the placing of a sprinkler head over each projector, the same connecting directly with a pressure water main, through a suitable quick-opening valve located near the projection room door. The idea is that as he leaves the room the projectionist can open the valve and flood the projector on which is the burning film.

Might not be a bad idea, though there is always the danger of the valve being opened accidentally, and thus having everlasting hallelujah raised with at least a reel of film, with a shower bath presented to the projectionist free of all cost.

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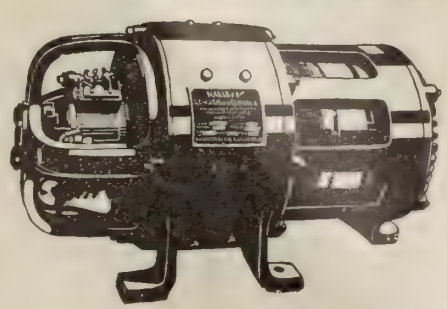

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25 to 60 per cent. and the second year 100 per cent. Let us tell you more about this proposition. Send us today, (a) A. C. amperes used, (b) size and make of carbons, (c) length of throw, (d) size of picture, (e) kind of screen, (f) angle of throw.

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Here's Where $4,796,500 More Will Be Expended on New Picture Houses

IT will be recalled that, in our issue of March 4, we published a list of thirty new picture theatres then being planned or under process of construction and that, although but fifteen of the thirty reports were accompanied by information regarding the individual amounts appropriated for their erection, the sums that were reported amounted to $5,985,000, which, added to amounts already reported by us since the first of February, made a grand total of $20,201,000.

In our issue of March 11, we reported thirteen new houses under way, in our issue of March 18, twelve, and in the March 25 issue, sixteen, increasing the amount of the appropriation, by $2,385,000 and making a grand total of $22,586,000.

Below will be found itemized reports, covering eighty-four additional picture theatres now being planned or under construction. The sums appropriated for their erection, which accompany but forty-one of these reports, add up to $4,796,500, making a grand total of picture theatre expenditures of $27,382,500 reported by us since our issue of February 1.

This Week's List

In the following list, one house calls for $500,000, one will have $400,000 spent upon it, one will cost $350,000, one $275,000 and there are four houses at $200,000 each.

One house will cost $175,000, one will cost $140,000 and three will cost $150,000 each.

At an expenditure of $125,000 each, four picture theatres will be erected, three more at $100,000 each and one at $80,000.

Three houses will cost $75,000 each, there is one at $70,000, one at $60,000, one at $55,000, two at $50,000 each.

One house will cost $45,000, two will cost $35,000 each, while three will have $30,000 each expended upon them.

Below the $30,000 mark there is one at $29,000, one at $25,000, two at $20,000, one at $15,000, two at $10,000 and one at $6,000.

How Distributed

The geographical distribution of the new houses will be as follows: Alabama, one; Arkansas, four; California, eleven; Connecticut, two; Florida, one; Illinois, four; Indiana, four; Iowa, three; Louisiana, one; Maine, one; Massachusetts, five; Michigan, three; Minnesota, two; Mississippi, one; Nevada, one; New Jersey, one; New York, eight; North Carolina, three; Ohio, ten; Oklahoma, one; Pennsylvania, eight; South Dakota, one; Tennessee, one; Texas, three; Virginia, one; West Virginia, one; Wisconsin, one, and Ontario, one.

Picture Theatres Projected

BIRMINGHAM, ALA. — Smallcan-Bryce Construction Company has contract to remodel old Majestic Theatre and build an addition for Louis Pizitz, to cost $29,000.

LITTLE ROCK, ARK.—W. H. Lamberson has contract to erect moving picture theatre for H. S. Riff, 101 East Washington avenue, to cost $15,000.

LITTLE ROCK, ARK.—Chamber of Commerce is backing project for erection of an auditorium, with seating capacity of 5,000.

LITTLE ROCK, ARK.—New theatre has opened at 118 Main street.

NASHVILLE, ARK.—A. B. Cupp has contract to erect brick and stone-trim moving picture theatre at West Hempstead and Main streets for E. E. Hughes and associates. Will install typhoon air cooling system.

HAYWOOD, CAL.—Ground has been broken for handsome new theatre, store and office building on Castro street on site of old opera house, to cost $100,000. Address C. W. Heyer.

HUNTINGTON BEACH, CALIF.—Masonic Lodge, No. 380, will erect lodge building, including moving picture theatre on ground floor, to cost $55,000.

IRVINGTON, CAL.—F. A. Leal plans to erect modern theatre and apartment house.

LONG BEACH, CAL.—Charles Woodford, 740 East 15th street, will erect an artistic garden theatre, with seating capacity of 1,000 in rear 1557 Atlantic avenue, to cost $6,000.

LOS ANGELES, CALIF.—Los Angeles Theatres, Inc., will shortly open Hoffman's Regent and Hoffman's Temple Theatres, under the management of Hoffman Brothers, Dr. Alfred Graham and C. E. Adams, Jr.

PALO ALTO, CAL.—Ellis J. Arkush, owner of Garden Theatre, Burlingame; Sequoia Theatre, Redwood City Stanford and Varsity Theatres, this city, plans to erect new up-to-date moving picture theatre, with seating capacity of 1,200. Structure, including site and furnishings, will represent an investment of $140,000. It will be equipped with stage large enough to accommodate road shows.

RICHMOND, CAL.—Turner & Dahnken hope to have their new Richmond T. & D. Theatre completed and opened by April 15. Building represents an investment of $175,000.

SAN DIEGO, CAL.—Company headed by A. H. Sawyer will erect plant at Grossmont for the S. L. Studios, to cost $500,000.

TRACY, CALIF.—John Droge will erect moving picture theatre on Central avenue, with seating capacity of 1,000, to cost $100,000.

WATTS, CAL.—New Yeager Theatre opened on February 10. Main floor has seating capacity of 500, while the loges will accommodate fifty more. A suction ventilation system provides a complete change of air every three minutes. House is illuminated by an indirect lighting system and heated by a series of large gas radiators. A handsome pipe organ supplies the music. Two Power's B machines handle the projection end.

WOODLAND, CAL.—New Granada Theatre, one of the finest in the Sacramento valley, with seating capacity of 800, costing $100,000, will open shortly. W. Stuart Webster is owner.

HARTFORD, CONN.—Antonio De Lorenzo, who operates Liberty (moving picture) Theatre, plans to erect new moving picture house to replace Crown Theatre, which was destroyed by fire.

WEST HAVEN, CONN.—United Theatre Corporation, 167 Campbell avenue, has plans by Della-Valle-Vece, 865 Chapel street, New Haven, for one and two-story brick theatre and store building, 82 by 150 feet, to be erected at Blohn street and Campbell avenue, to cost $50,000.

ST. PETERSBURG, FLA.—Business interests on Ninth street, N., are back of project to erect new, big theatre on Ninth street, N., between Fifth and Ninth avenues, with seating capacity of 1,800. Announcement states that new theatre will not be connected with Lynch syndicate, which is said to control all theatres in the city.

CHICAGO, ILL.—Robert Pottinger has plans by Arthur H. Knox for theatre, store and office building to be erected at Elston and Keystone avenues, to cost $200,000.

KEOKUK, IA.—Baker Lodge Theatre Company has plans by Owen & Dayson, 202 Reliance Building, Kansas City, Mo., for one-story stucco and hollow-tile moving-picture theatre, 45 by 140 feet, to be erected on Main street, near Sixth, with seating capacity of 1,700, to cost $35,000.

SIOUX CITY, IA.—New theatre is under construction for H. Goldstein and Samuel Agronoff, to cost $20,000.

SIOUX CITY, IA.—J. C. Morrison, 3919 Fifth avenue, will erect theatre and apartment building on South St. Aubin street.

HAWTHORNE, ILL.—M. L. and Chester Lopatka have opened new Hawthorne Theatre. House has seating capacity of 800.

PITTSFIELD, ILL.—Elks, Knights of Pythias and other organizations are interested in project to erect up-to-date theatre. Address secretary, Pythian Lodge.

PRINCETON, ILL.—W. O. Stevens has plans by R. Levine & Company, 217 Chamber of Commerce Building, Chicago, for two-story brick and terra-cotta theatre, store and office building, 75 by 125 feet, to be erected at Marion and Main streets, to cost $75,000. Theatre will have seating capacity of 1,100.

ARTHUR (R. F. D. FROM WINSLOW), IND.—Mrs. Anna Ross will erect moving picture house.

CROWN POINT, IND.—N. Coleman, 3251 St. Lawrence avenue, Chicago, is preparing plans for tuberculosis sanitarium, including moving picture theatre, with seating capacity of 700, to cost $400,000. Address James Black, Board of County Commissioners.

FORT WAYNE, IND.—Consolidated Realty & Hotel Company, 332 South Michigan avenue, Chicago, has plans by J. E. O. Pridmore, Chicago, for large theatre to be erected on East Wayne street.

INDIANAPOLIS, IND.—An open air theatre will be erected in Garfield Park, with seating capacity of 2,000.

NEW ORLEANS, LA.—Princess Theatre,

which was badly damaged by fire last October, has been rebuilt and opened. House has seating capacity of 500.

OGUNQUIT, ME.—Mrs. E. L. Libby, of Wells, will erect moving picture house.

BOSTON, MASS.—William London, 65 Audubon road, has plans by George N. Jacobs, 9 Hamilton place, for one-story brick moving picture theatre, 100 by 60 feet, to be erected on Blue Hill avenue, near Charlotte street.

EASTHAMPTON, MASS.—F. H. Roberts, owner of Majestic Theatre which was recently destroyed by fire, will erect new up-to-date moving picture house on site, with seating capacity of 1,000.

WEBSTER, MASS.—Steinberg Theatre Company is erecting moving picture theatre, with seating capacity of 1,400, to cost $125,000. House to be completed and opened about September 1.

WEYMOUTH, MASS.—Rialto is name of new theatre to be erected by Louis F. Bates.

WEYMOUTH, MASS.—Chester H. Rogers has plans by Hamilton & Hixon, 3 Park street, Boston, for one-story brick moving picture theatre, dance hall and store building, 83 by 54 and 51 by 68 feet, to be erected on Commercial street.

DETROIT, MICH.—Abe Silberstein, 261 California avenue, Highland Park, has contract to erect theatre and store building for Mooney Schreiber, 924 Hancock avenue, to cost $75,000.

LANSING, MICH.—Company has been organized by Dr. F. W. Shunway, S. D. Butterworth and others to erect new theatre at Allegan street and Capitol avenue.

ST. JOSEPH, MICH.—W. S. Baster and Harry Brown, 393 Washington avenue, contemplate erecting two-story brick and concrete moving picture theatre, 88 by 132 feet, with seating capacity of 1,200, to cost $35,000.

MISSOULA, MONT.—Flathead Producers Corporation, which is making pictures at its studio in Columbia Falls, Wash., has purchased site within a mile of city for erection of a large up-to-date studio.

ST. PAUL, MINN.—J. A. Frismuth, 913 Mound street, has plans by Carl H. Bustow, 422 North Victoria street, for one-story brick and stone-trim moving picture theatre, 52 by 110 feet, to be erected on Hastings street, to cost $20,000.

ST. PAUL, MINN.—William S. Sauer has plans by William H. Stevens, North St. Paul, for moving picture theatre, to cost $10,000.

PASCAGOULA, MISS.—New Nelson Theatre, which replaces the Warfield, destroyed by fire, will open March 24.

SCOTTS BLUFF, NEB.—W. E. Calhoun has leased from the Graham estate porperty on East 16th street, which he is converting into an up-to-date home for the Star Theatre. Improvements consist of lowering the floor at the north side of the building, while the south side will be raised so as to provide an unobstructed view of the screen from any part of the house. A modern ventilating system will also be installed. The furnishings will all be of the latest design. The seating capacity will be something over 500.

EAST ORANGE, N. J.—East Orange Amusement Company, 828 Broad street, Newark, has plans by Hyman Rosensohn, 188 Market street, Newark, for one and two-story brick and limestone moving picture theatre, store and office building to be erected at Main and Grove streets, to cost $150,000.

GLENS FALLS, N. Y.—Cohoes Amusement Company, Cohoes, N. Y., has plans by Wetmore & Crandall, Insurance Building, for one-story brick semi-fireproof moving picture theatre, 50 by 140 feet, to be erected on Main street, to cost $45,000.

HUDSON FALLS, N. Y.—Cohoes Amusement Company will erect new theatre, to cost about $70,000. Address Louis A. Buettner, president.

INWOOD, L. I., N. Y.—Facoponle Brothers, Lawrence, L. I., have plans by Eric C. Holmbren, 373 Fulton street, Brooklyn, for one-story brick and terra-cotta moving picture theatre, 50 by 110 feet, to be erected on Bayview avenue, to cost $50,000.

LYNBROOK, L. I., N. Y.—Lynbrook Theatre Corporation has plans by H. G. Wiseman, 25 West 43d street, New York, for moving picture, vaudeville theatre and store building.

MALONE, N. Y.—Arcade building is being converted into theatre. Will open under management of Michael Boumansouir.

ONEONTA, N. Y.—Smalley-Maxey Theatre Corporation recently organized with $200,000 capital by Thomas J. Maxey, president; William C. Smalley, vice-president; James J. Byard, Jr., secretary and treasurer, have broke ground at Ford avenue and Main street for new theatre, with seating capacity of 1,000. To be completed and opened about August 1.

PATCHOGUE, L. I., N. Y.—Donald W. Fairservis, Herman J. Schoenfield, Leonard Cohen, will erect large moving picture and vaudeville theatre, with seating capacity of 2,000, to cost $125,000.

ROCKAWAY BEACH, L. I., N. Y.—Work on new Park Theatre for Jacob Goldberg is well advanced. Expected to be completed and opened in May.

ASHBORO, N. C.—Francis White, of High Point, will erect moving picture house.

ASHEVILLE, N. C.—T. E. Davis, 20½ Spruce street, is preparing plans for moving picture house for colored people, to cost $30,000. Address Alfred Wilson, 56 Patton avenue.

ASHEVILLE, N. C.—New Park Theatre, operated by Ideal Amusement Company, will open shortly with vaudeville and pictures. House has seating capacity of 1,500. Floor space is laid out in "bowl shape," giving all patrons an unobstructed view of stage and screen.

CLEVELAND, O.—Archie Hornitz, 455 Leader-News building, plans to erect theatre and commercial building at Euclid avenue and Ivanhoe road.

CLEVELAND, O.—Jacques Bergh, care Croser, Bishop & Blythin, Guardian building, has purchased 93-acre tract in Chagrin Valley to develop moving picture studio.

DAYTON, O.—Robert Hirsch, 256 East Oak street, will commence work shortly on new theatre and store building, to cost $75,000.

DELPHOS, O.—F. H. Staup plans to erect new theatre.

DENNISON, O.—Dover Lodge, Knights of Pythias, will erect four-story building, including theatre, with seating capacity of 600, to cost $125,000.

KENTON, O.—Henry J. and Carl Pfeiffer will erect theatre, to cost $30,000.

LIMA, O.—H. A. Stolzenbach has an option on a site off Main street for erection of an up-to-date theatre, to cost $150,000. Lew Cunningham, manager of Faurot Opera House, is to be manager of proposed theatre.

MADISONVILLE, O.—Charles Weigel is head of company to erect theatre at 6001 Madison road, to cost $60,000.

NILES, O.—Vasconi Brothers, Sharon, Pa., have contract to erect two-story theatre and office building, 175 by 63 feet, for McKinley Theatre Company, to cost about $150,000.

ROCKY RIVER, O.—Mrs. N. T. Bishop, care Horning Realty Company, Guardian building, Cleveland, has purchased site at Detroit road and Blount street for erection of moving picture theatre.

TORONTO, O.—Company headed by Robert Clappe plans to erect theatre at Third and Main streets, to cost $200,000.

OKLAHOMA CITY, OKLA.—New Coliseum has opened. It is a three-story building, 160 by 250 feet, constructed of reinforced concrete, with seating capacity of 5,175. The heating system, costing $25,883, is capable of heating the building to 70 degrees in zero weather. Management plans to show special pictures, operas, musical, recitals, etc.

ERIE, PA.—Jacob Roth has purchased site at Eighth and State streets for erection of theatre, to cost $300,000.

OIL CITY, PA.—Columbia Amusement Company, of Erie, has purchased site, having a 75-foot frontage on Seneca street and extending back 150 feet to Elm street, for erection of large moving picture theatre.

PHILADELPHIA, PA.—Pierce Henson Company, Juniper and Pine streets, has contract to erect two-story theatre and store building at 6316-20 Woodland avenue for Marcus A. Ben, 6358 Woodland avenue, to cost $200,000.

PHILADELPHIA, PA.—Maxwell Amusement Company has plans by Ruben Beard, 2120 North Lambert street, for one-story brick and tile moving picture theatre, 288 by 227 feet, at 52d and Poplar streets, to cost $350,000.

PITTSBURGH, PA.—Marks Browar, 819 Federal street, has plans by Edward Crump, Jr., 5423 Kentucky avenue, for two-story marble and tile theatre and store building, 60 by 240 feet, to be erected on Federal street, to cost $200,000.

PITTSBURGH, PA.—The downtown district will soon have another new handsome moving picture theatre. It will be located at 335-37 Fifth avenue. State Theatre is the name decided upon for this new link in the Rowland and Clark chain of houses. A large marquis extends over the entrance. The structure is nine stores in heighth. Upper floors will be used as offices. Rowland and Clark will occupy several floors for their executive offices.

SHARON, PA.—New Columbia Theatre is rapidly nearing completion. It will have seating capacity of 2,200 and represent an investment of $275,000. A Tellers-Kent organ is being installed.

TAMAQUA, PA.—Moving picture and vaudeville theatre will be erected here.

DE SMET, S. D.—Del Vacciho, 1538 Eighth street, has plans by Hugill & Blatherwick, 367 Boyce-Greely Building, Sioux Falls, for theatre, to cost $10,000.

JOHNSON CITY, TENN.—Liberty (moving picture) Theatre, formerly located on Spring street, has moved into its new quarters on Main street, until recently occupied as a furniture store.

CORPUS CHRISTI, TEXAS.—H. H. Elliott will erect theatre.

HOUSTON, TEXAS—City will erect theatre and concert pavilion in Harman Park, to cost $46,500. Address the mayor.

MEXIA, TEXAS.—New theatre will be erected on Commerce street.

KENBRIDGE, VA.—Thelma Theatre, owned by Wilkinson & Stephens, has opened with first-class picture program.

FAIRMONT, W. VA.—Harry B. Clark and Russell Linn plan to erect moving picture theatre on Main street, with seating capacity of 800.

FOND DU LAC, WIS.—Christopher Schoeder & Sons, 85 Michigan avenue, Milwaukee, are interested in proposed theatre, with seating capacity of 1,200, to be erected on South Main street near Division, to cost $125,000.

SHEBOYGAN, WIS.—Ernest Hoefer, proprietor of Rex Theatre, 710 North Eighth street, has plans by W. C. Weeks, 720 Ontario avenue, for new theatre, to cost $80,000.

Book

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1780 Broadway New York

Pittsburgh's 730 Seat State Is One of Pennsylvania's Finest Small Theatres

ROWLAND AND CLARK'S State, on downtown Fifth avenue, Pittsburgh, was formally opened to the public at ten a. m., on the morning of February 20th.

The playhouse occupies the entire ground floor, and part of the second floor of what is known as the State Theatre Building, in which the Rowland and Clark executive offices will be located some time late in March. The building is nine stories high, and the exterior is finished in white concrete.

The lobby, constructed along French lines, has a highly ornamented ceiling, supported by cove-painted pilasters, daintily designed and standing on antique bases. Not an electric light bulb is visible to the naked eye.

From the lobby, entrance is gained to the foyer, which has richly ornamented walls of the Adam period. A large elliptical dome, with indirect lighting arrangements, adds to the dignity and charm of the interior. The foyer leads directly into the theatre proper, through a colonade hung with rich draperies on one side, while on the other entrance is by a carpeted stairway to the mezzanine floor.

Three Ceiling Domes

In the ceiling of the theatre are three ornamental domes lavish with ornamentation. Each has concealed lighting effects, which shed their rainbow hues upon colors of silver and gold. All the walls are finished in silk tapestry decorations of neutral colors to absorb the vari-colored lights thrown against them from hidden troughs, the full length of the auditorium. This permits of a change in color scheme in the auditorium, the same as in the lobby. But thirty seconds are required in which to brighten or darken the entire house.

The stage is circular in form. It is decorated with drawn curtains of silk velour.

Fountains of sparkling cool water are to be found in the foyer. The floors are of marble terraza and all aisles, stairways and retiring rooms are carpeted in colors in keeping with the decorations. The projection room is midway in the ceiling of the auditorium and the source of the picture is not discernible to the audience.

The State is equipped with a magnificent $15,000 pipe organ of four separate units placed at either side of the stage. Paul E. Fleeger is organist and Mr. Fawcett, his assistant.

House Seats 730 Patrons

The State is thirty feet wide by two hundred and forty feet long, and has a seating capacity of 730.

Charles E. Smith, formerly in charge of Rowland and Clark's Savoy, a few doors above the State, is now in charge of the latter, while Frank Currey, formerly assistant manager at the Liberty, is assistant to Mr. Smith.

The State boasts of the largest screen in the city of Pittsburgh, size 16x22 and installed by Hollis, Smith, Morton Company. Other equipment furnished by the H. S. M. Company for this house includes: Two Simplex projectors, type S; Peerless arc controls; Cinephor lens; Hertner transverter, double 75 with panel B; and three-unit ticket-selling machines.

Two U. T. E. Proctors Project at the Pert

THE Pert Theatre, which opened last October in Gillespie, Illinois, constitutes a notable addition to the interesting list of small picture theatres which we have, from time to time, illustrated and described in the MOVING PICTURE WORLD.

The Pert, of which John Peart and Son are the proprietors, is managed by Mrs. Frances Peart.

Seats 650

Although the house has a seating capacity of but six hundred and fifty, nothing was spared in the way of projection equipment, and the Pert's installation consists of two U-T-E-Proctor projectors and a Hallberg 75-75 motor generator.

Manageress Peart expresses herself as being much pleased with the projection results obtained.

The installation of the projection equipment was under the supervision of A. L. Stone, manager of the United Theatre Equipment Corporation, St. Louis branch.

PERT THEATRE, GILLESPIE, ILL.
In which two U-T-E-Proctor projectors and a Hallberg 75-75 motor generator furnish projection

UNIQUE ROBERT-MORTON INSTALLATION, ASTOR THEATRE, N. Y.
Console is shown in the lower left-hand box and swell box may be seen off-stage, behind parted curtains

The Robert Morton Organ Made a Hit at New York's Astor Theatre

WHEN S. L. Rothapfel of the Capitol Theatre, New York, was putting on the picture "Theodora" for its Broadway run at the Astor Theatre, Broadway and Forty-fifth street, he chose a Robert-Morgan organ to be used in connection with the orchestra for playing picture.

Inasmuch as there had been no provision made for organ installation in the Astor, it was rather difficult to find sufficient room, but the management was finally able to arrange it so that the Rorbert-Morton was installed on the stage, right behind the proscenium arch, the console being put in the lower left-hand box. The orchestra pit could not be used, because it was necessary to provide accommodations for a large orchestra.

The Robert-Morton remained in the theatre for the full run of the picture, which opened up on October 14, 1921, and ran until December 18, 1921.

Mr. Rothapfel was so pleased with the results of this installation that he expressed his gratification in the following letter, addressed to the New York manager of the American Photo Player Company:

New York, October 19, 1921.

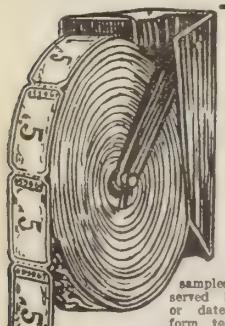
Mr. R. P. Matthews,
The American Photo Player Co.,
1600 Broadway,
New York, N. Y.

My Dear Mr. Matthews:

Perhaps you would like to know how the experiment of having your Robert-Morton Unit Organ, which you installed for me at the Astor Theatre for the presentation of "Theodora," is working out. It has, in fact, exceeded even our fondest expectations, and is a remarkable help in the rendition of the scoring, augmenting the orchestra of thirty pieces so that it appears to be at least twice its size. It has kept in splendid tune and its action is so fine that it would be difficult indeed to detect the slightest defect in its participation with the orchestra.

Altogether, I am more than pleased, and thought you would like to know so.

Sincerely yours,
S. L. Rothapfel.



SPECIAL ROLL TICKETS

You own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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$24 Buys this sixteen inch sweep ventilating fan. You can afford this improvement. We manufacture all kinds of fans. Consult us about your ventilation.

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To Build Fine New House

We are advised that the Stewart Theatre Company, of Shreveport, La., is preparing to erect a $100,000 picture theatre on its property at 723 Milan street.

Recent Organizations

SAN FRANCISCO, CALIF.—De Recat Amusement Corporation has been organized with $500,000 capital.

WILMINGTON, DEL.—Liberty Theatre Company, Inc., has been organized with $1,000,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Chelsea Pictures Corporation has been organized with $500,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Affiliated Theatres Corporation has been organized with $2,000,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Blue Ridge Motion Picture Company has been organized with $500,000 capital to produce and exhibit moving pictures.

EUSTES, FLA.—Mattock Wheeler Building Company has been organized with $60,000 capital to erect theatre, with seating capacity of 500.

CHICAGO, ILL.—Lubliner & Trintz Corporation has been organized with $875,000 capital by Emil Stern, Joseph Trintz, Harry M. Lubliner.

INDIANAPOLIS, IND.—Capitol Amusement Company has been organized with $35,000 capital by Edward E. Gates, Harold Sutherland, Parker Haynes to operate theatres, moving picture houses, etc.

SOUTH BEND, IND.—R. B. Corporation has been organized with $25,000 capital by Ezra Rhodes, Maud Rhodes, Earl E. Reeder to manufacture supplies for moving picture theatres, amusement enterprises, etc.

KENDRICK, IDAHO—Kendrick Theatre Company has been organized with $5,000 capital by J. Long, E. W. Lutz, A. Wilmot, Barney Oldfield, Ralph Knepper. Company will shortly erect theatre.

BELFAST, ME.—Dreamland Theatre Company has been organized with $10,000 capital.

FAIRHAVEN, MASS.—Iris Film Corporation has been organized with $125,000 capital.

WILMINGTON, N. C.—Independent Film Production Company has been organized with $100,000 capital.

OIL CITY, PA.—Liberty Theatre Corporation has been organized with $150,000 capital.

ARLINGTON, VA.—Associated Theatres Company has been organized with $10,000 capital by E. F. Garryer, A. H. Anderson.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166 Moving Picture by States per M..	$5.00
1219 Film Exchanges, for List.....	7.50
196 Manufacturers and Studios.....	3.50
419 Machine and Supply Dealers.....	4.00
3674 Legitimate Theatres U. S. & Can..	25.00
819 Vaudeville Theatres	7.50

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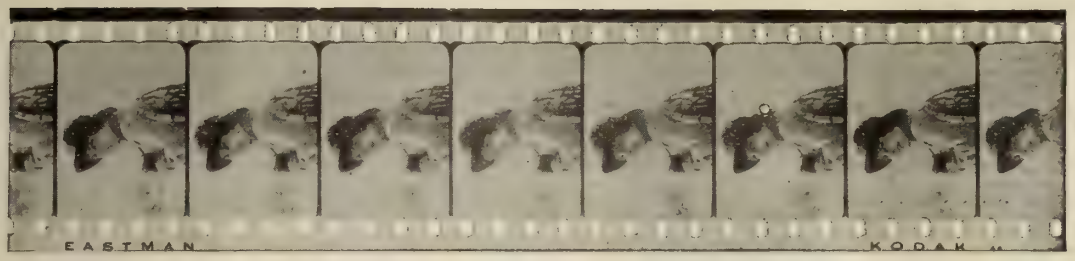

Bears the words "EASTMAN" "KODAK" —in *black* letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

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OPERATOR, 15 years' experience, wants position. Reference: "Birth of a Nation," "Intolerance," "Way Down East." Wire or write Barney Ludesher, 615 South High Street, Galena, Ill.

PROJECTIONIST wishes steady position at once. Am fully capable of handling any make of equipment; know how to repair and keep the machine in first-class running condition, 6 years' experience. Also electrical experience. Best of references. Am married. Kindly state wages, etc. Address C. Walters, 408 5th Street, North Grand Forks, N. Dak.

PROJECTIONIST, fourteen years' experience, wants position in theatre where expert knowledge is required. Reference. F. C. Shivers, Lexington, Neb.

AT LIBERTY—A-I orchestra leader of many years' experience; competent, reliable. Expert picture scoring, staging prologues, original ideas; extensive library. Only exclusive theatre considered. Address A. C. F., Moving Picture World, New York City.

PROJECTIONIST—Five years' experience, wants position where high class projection is wanted. Good references. Box 258, Moving Picture World, New York City.

FIRST CLASS manager, now employed, desires change. Many years in motion picture business. Sober and reliable. Will accept any responsible position, assistant manager, supervisor, superintendent, floor manager, etc., in picture, theatrical, or combination house. Not afraid of work or long hours; go anywhere. Highest credentials. L. A. Mgr., care Moving Picture World, New York City.

EXPERIENCED MUSICAL conductor (violinist and arranger) having his own pianist, expert organist, is open for engagement. Extensive repertoire for concert and pictures. Expert cueing. Free to go anywhere; thoroughly competent Lacoste, 28 West 63d Street, N. Y. C.

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WANTED—Sign painter for motion picture theatre. Must be rapid and steady. P. Magaro, 410 Market Street, Harrisburg, Pa.

WANTED—First class organist, experience in motion picture work. Kimball organ. Six-day town; reply stating particulars. Oscar Ginns, Fifth & Market streets, Wilmington, Del.

THEATRES FOR SALE OR RENT

WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

EQUIPMENT FOR SALE

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Westinghouse motor generator set. Special for movie theatre. Particulars write Paul Jenner, Elwood, Indiana.

FOR SALE—Stage scenery and vaudeville curtains; practically new. Apply Box 63, Rosthern, Sask., Canada.

THEATRE CHAIRS, upholstered and veneered, new and used; other theatre equipment immediate delivery. Picture Theatre Supply Company, 79 West 45th Street, New York City.

TYPHOON COOLING SYSTEM
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NEW UNIVERSAL Liberty camera, complete with carrying cases and trunk never used. Best cash offer for quick sale. J. A. Rehkopf, Daytona, Florida.

BASS offers wonder values in motion picture cameras and apparatus. SPECIALS 400 ft. De Franne F; 3.5 lens, complete with tripod, $165; 400 ft. Williamson with F:3.5 lens, three magazines, $125. 400 ft. Liberty War Model Universal, F:3.5 lens, three magazines, slightly used, $225. Dozens of other bargains. Write or wire your order. Eastman negative film, $9 per roll of 200 ft. Bass Camera Company, Cine Department, 109 No. Dearborn Street, Chicago, Illinois.

FILMS FOR SALE OR RENT

FOR SALE—"The Square Shooter," featuring Harry Carey (5); "Prodigal Wife" (6); "Lady Windermere's Fan" (5); "Her Greatest Performance" (5); "The Lyons Mail" (5); "Adventures Jimmy Dale" (32); "Secret Kingdom" (32); "Scarlet Runner" (24) and large selection other "serials," "features," "comedies." Guaranty Picture Company, 126 West 46th Street, New York. Cable address: "Gapicto," N. Y.

FOR SALE—Five reel features, two reel westerns and comedies and single reel comedies. Posters on all. Central Film Company, 729 Seventh Avenue, New York.

MISCELLANEOUS

WANTED—Negatives, educational and magazine subjects. Would like negatives already developed and one print. Animated Films, Box 55, Westlake, La.

New Houses for Monroe

Kistler and Bolton, for six years exhibitors in Monroe, N. Y., are building a two-story theatre structure on Lake Street. On the upper floor will be a ballroom and banquet hall. The theatre proper, which will seat 478 patrons, will have a stage for vaudeville and road shows.

It will be open three nights a week at first, but later may run every day. The present temporary quarters are at Firemen's Hall.

Changes in Management

FORT SMITH, ARK.—Thomas Logan has sold Nu Sho (moving picture) Theatre to C. C. Morris, of Wister.

CHICAGO, ILL.—Harry O. Rabe and James F. Sutter have purchased Englewood National Theatre at 6217 South Halsted street.

CHICAGO, ILL.—Paul Braude has purchased Panama Theatre from Moe Safir. House has seating capacity of 800.

NEWMAN, ILL.—John Beckner has purchased Illinois Theatre.

SOUTH BEND, IND.—Ezra Rhodes, formerly owner of Jefferson Theatre at Goshen, has leased Blackstone Theatre for a period of ten years at a yearly rental of $126,000 for the first five years and $132,000 annually for the second five years. Mr. Rhodes took over the management on February 20.

ANAMOSA, IA.—Mrs. Richard Stanaway has sold Crystal Theatre to Frank Hart.

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Official Organ of the Italian Cinematograph Union
Published on the
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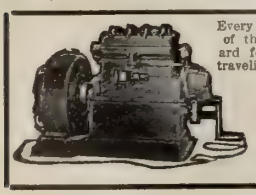
Attractive Guarantee
E. S. RINALDY 226 West 41st Street NEW YORK CITY


Every continent knows the dependability and superiority of this Universal 4 kw. plant—the recognized standard for motion picture work, either permanent or traveling. Also for circuses, carnivals, etc.
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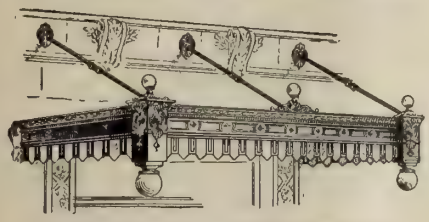

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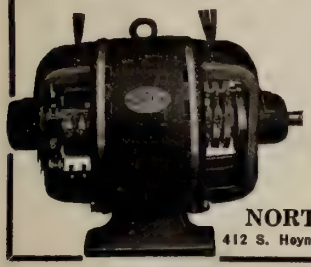

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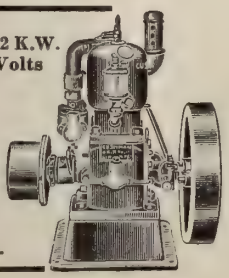

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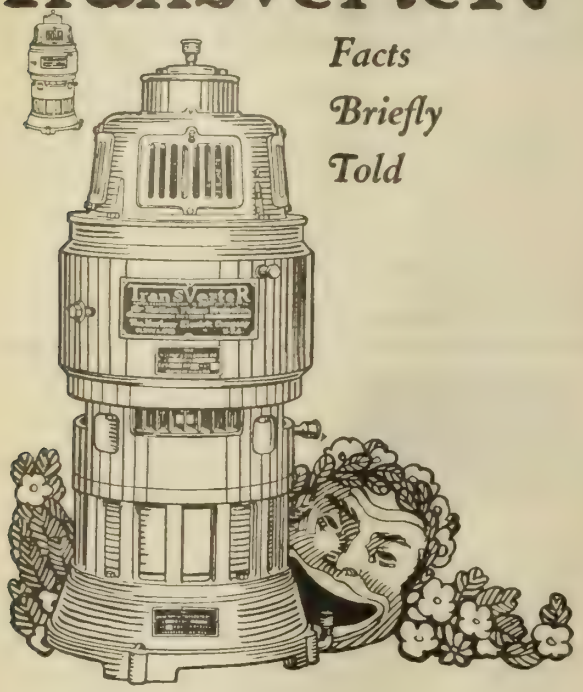
Facts Briefly Told



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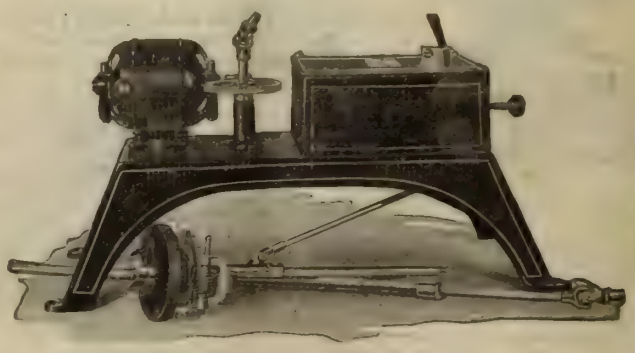

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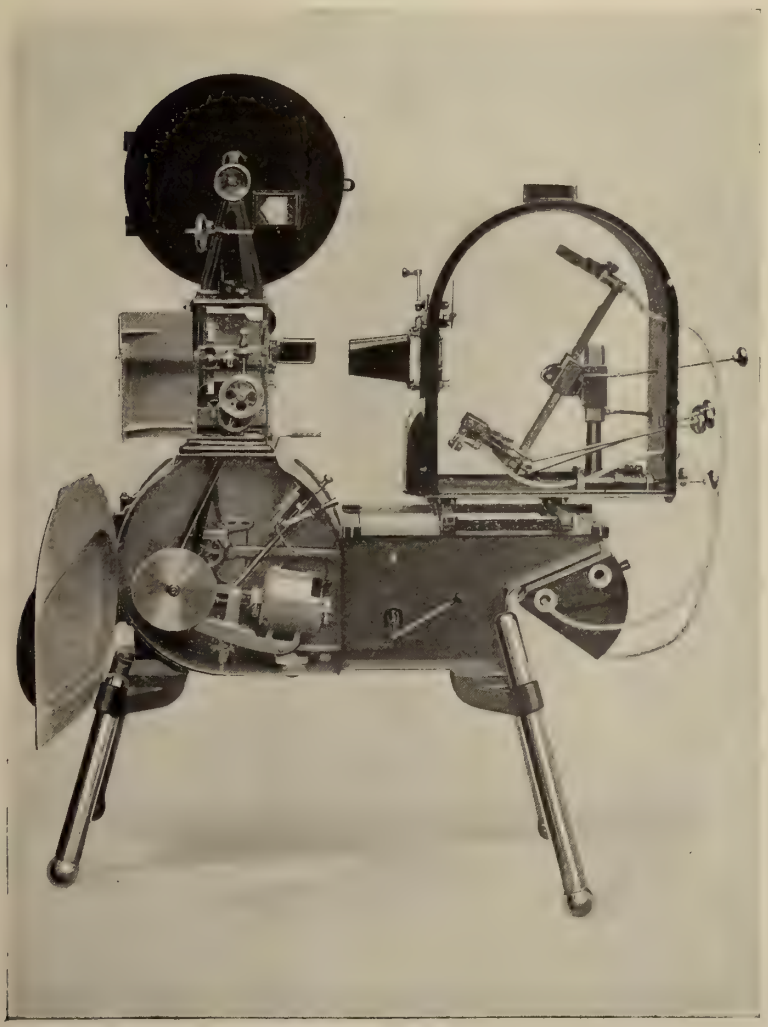

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ALDINE THEATRE

One of Philadelphia's Representative Motion Picture Houses

"The Aldine Has a Wonderful Projection Room"

The Moving Picture World said in an elaborate article published December, 1921

Four Months Later The Aldine Installed Power's

The Moving Picture World states in its issue of April 1, 1922

"The Motion Picture Equipment Corporation reports the following installation: Aldine Theatre, Philadelphia, three 6-B, Type E, Power's Projectors, and full booth equipment."

POWER'S PROJECTORS

installed in the Aldine, have demonstrated in a practical way the general superiority of POWER'S, and, of course, greatly improved the projection.

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INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

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MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

The Most Sensational Love Drama Ever Screened

Jesse L. Lasky presents

GLORIA SWANSON

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with RODOLPH VALENTINO

A Paramount Picture

THE biggest box-office attraction in many months. A combination of star, author, director and leading man that will break all records everywhere.

A Sam Wood Production
Scenario by Jack Cunningham

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 55. No. 7 APRIL 15, 1922 Price 25 Cents

As necessary to the well balanced program as salt is to meat –

Pathé Review

A film magazine of a new and better kind

IN celebration of the Third Anniversary of Pathe Review *special features* of the highest interest have been added.

For instance, here are the contents of just two of the early numbers, appearing in April:

No. 150

Winter Reflections; superb photographic masterpieces showing the beauty of snowy landscapes.

The First Flash of Life; a marvelous camera study which shows the actual start of life in a fish egg.

Pathecolor; a beautiful dream city in Northern Africa, in natural colors.

"They Say;" a camera caricature, revealing something absolutely new in motion pictures; very funny.

Ivory Hunters; exciting and very unusual scenes disclosing the pursuit and actual taking of a giant bull elephant in Africa.

No. 151

Fair, Frail Palaces; a hauntingly beautiful scenic.

The Original Bonehead; the recreation of a creature that walked the earth forty million years ago.

The Sky Jumpers; the Slow Motion camera catches the ski jumpers in the air.

Salmon of Alaska; the camera shows how the creeks are jammed with them; catches them as they jump the falls.

Pathecolor: Florida homes; no wonder Florida is popular!

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You're Right, Mr. Harris, and Thousands of Exhibitors Know It!

PALACE THEATRE
High Class Motion Pictures

CENTURY THEATRE
Big Pictures and Road Shows

BROADWAY THEATRE
HOPEWELL, VA.
High Class Motion Pictures

OFFICE OF W. F. HARRIS
PHONE 2055

Petersburg, Va., March 29, 1922.

Mr. S.R. Kent, General Manager
Famous Players-Lasky Corp..
485 Fifth Avenue,
New York, N.Y.

My dear Mr. Kent:

I want to commend the good judgement of Famous Players-Lasky in offering exhibitors the re-issues of "The Miracle Man," "Male and Female," "Old Wives for New," "Don't Change Your Husband," "On With The Dance," "Dr. Jekyll and Mr. Hyde" and "Behold My Wife!"

These productions were top-notch box office attractions upon their initial release and they still have wonderful drawing power. We have played all of the attractions mentioned above and are glad to have an opportunity of playing them again for the results, I am sure, will be satisfactory

Cecil B. De Mille found his stride when he made "Old Wives for New," "Don't Change Your Husband" and "Male and Female." Although his later productions have attracted more attention, they do not contain any more vital theme or greater dramatic strength than this trio of winners. The crowds that witnessed these pictures will come again and enjoy them as much as the newer ones.

George Loane Tucker's "The Miracle Man" smashed my box office record and hundreds of exhibitors who played this one will agree it is bound to draw as a revival. "Dr. Jekyll and Mr. Hyde" and "Behold My Wife!" have permanent places among the old-ever-new classics that combine humor and pathos with a distinctive characterization. The public repeats many times on such stories in book form and on the stage and exhibitors will find that they will repeat on the screen.

Paramount has more classics that will stand reissue.

Yours very truly.

W. F. Harris

WFh/ds

And here are some current Paramount Classics

BETTY COMPSON in "The Green Temptation"

ETHEL CLAYTON in "The Cradle"

"IS MATRIMONY A FAILURE?" with an all-star cast

"THE GOOD PROVIDER" Created by Cosmopolitan

DOROTHY DALTON in "The Crimson Challenge"

GLORIA SWANSON in Elinor Glyn's "Beyond the Rocks"

JACK HOLT AND BEBE DANIELS in "North of the Rio Grande"

GEORGE FITZMAURICE'S "The Man From Home" with James Kirkwood

AGNES AYRES in "The Ordeal"

THOMAS MEIGHAN in "The Bachelor Daddy"

WALLACE REID in "Across the Continent"

"OVER THE BORDER" with Betty Compson and Tom Moore

GEORGE MELFORD'S "The Woman Who Walked Alone" with Dorothy Dalton

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

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You will do a bigger business if you play—*The*

Exploitation Ideas for this Special Day!

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SUNDAY, MAY 14th
A DAY EVERY SON AND DAUGHTER WILL ENJOY OBSERVING
Make All HER Days Happy Ones
The vacuum cleaner will save mother many a sigh
BROWN AND FOSTER
It's time to think of Mother's comfort with a Maytall Gift
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MAYTALL EVERYTHING FOR THE HOME
Send Her Your Photo as Your Mother's Day Gift
MOTHER CAN FIND WHAT SHE WANTS IN THIS GREAT STORE
Juneway's New Store
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Barrett
PHOTOGRAPHER
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Flowers for her on her day of days
Jackson the Florist
FOR MOTHER'S DAY WEEK
The Supreme tribute to the One We Love Best
The Old Nest
RUPERT HUGHES
GOLDWYN THEATRE SUNDAY
On Mother's Day think of old age that comes to all of us.
Now is the time to start
YOUR OWN HOME NEST
Madison Realty Company
There's Nothing better as a gift on MOTHER'S DAY than a Good Book
HAPGOOD & BROS.
MOTHER'S DAY will be a happy one for every one who gets a phonograph.
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She'll love china and tableware, also
Mother Likes Candy Too
On Her Day Send Her the Best
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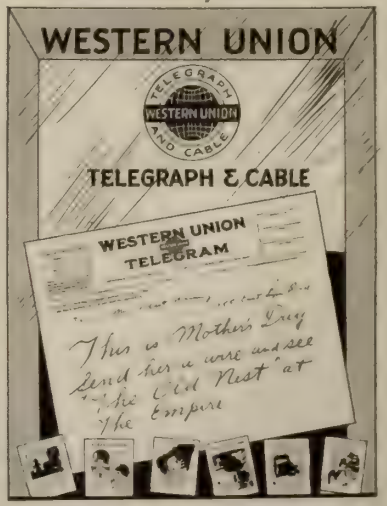
Your newspaper will solicit Cooperative Mother's Day Ads

Florist Shops Sell Mother's Day Flowers



Western Union Knows the Value of This

First-run theatres! Play a return engagement! The occasion warrants it!

RUPERT HUGHES'
heart-gripping story of home

Old Nest

The Sensational Success of the Season—the one picture that has never disappointed an exhibitor or a patron!

A Goldwyn Picture

EXPOSED!!

SAWING A LADY IN HALF

John E. Coutts mystified millions of people by sawing a lady in half with a giant saw in full view of the audience in America's leading vaudeville theatres

HOW IS IT DONE?

This sensational film expose solves the great mystery of the year in a great Box Office knockout packed with thrills and novelty

ALEXANDER FILM Corp., BEN AMSTERDAM and J. CONE GRABBED IT QUICK

Alexander Film Corp. bought Greater New York and Northern Jersey. Ben Amsterdam bought Eastern Pennsylvania & Southern Jersey. J. Cone bought California, Arizona & Nevada.

Tons of newspaper and word of mouth publicity have paved the way for you!

Dont write — Wire, phone or come to New York yourself

Weiss Brothers' Clarion Photoplays, Inc.
1540 Broadway, New York. Bryant 3271

IF THE SAW SLIPS! GOOD BYE!!

How To Grow Thin

is a One-Reel Educational Special. It offers exceptional opportunities for exploitation.

It's one of Educational's Nationally Advertised Short Subjects

It is a picture that is bound to attract an unusual amount of attention, because it combines humor and information.

It actually tells how to reduce by a simple home method.

Ask our nearest branch for a press-sheet.

It's one of Educational's Nationally Advertised Short Subjects

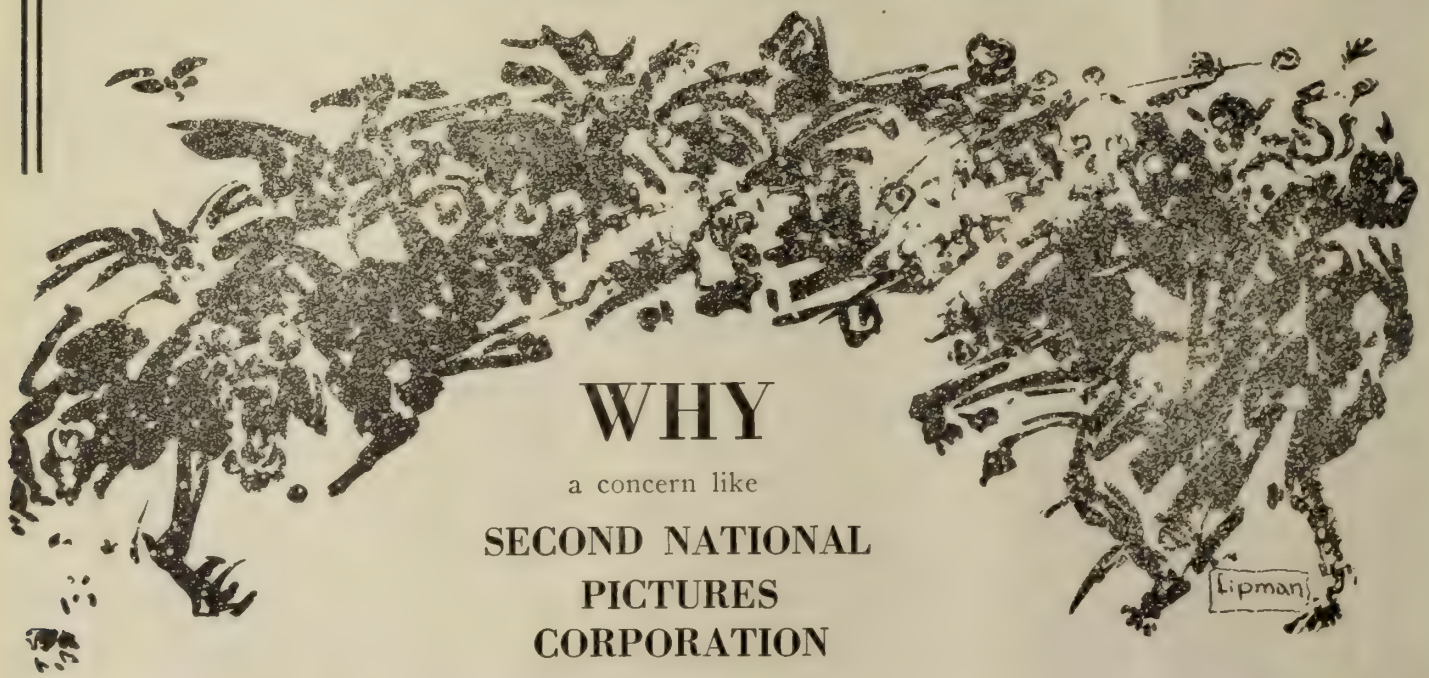
EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

CONFUSION

worse confounded, in the past, has prevailed in the great and growing industry of employing

SHADOWS

on a lighted white screen for the entertainment of countless millions of human beings. That is



WHY

a concern like

SECOND NATIONAL PICTURES CORPORATION

was necessary to provide the best possible motion pictures under fair and favorable conditions to distributors.

The manner in which the first three releases are being booked in all parts of the country proves that the Second National idea is right.

RELEASES:

"The Night Riders" "Her Story"
"David and Jonathan"

Second National Pictures Corp.

140 West 42nd Street **New York City**

Why Your Public Should See "Fair Lady"

"Fair Lady" is a smashing good melodrama, one of the best all-round melodramatic romances that has been screened for a long time. It is full of love, mystery, adventure and intrigue.

A beautiful woman foregoes her vow of vengeance as love wells up in her soul and devotes all her energies to righting the wrong she has done to the final choice of her heart.

There is an all-star cast without a flaw and that contains such well known screen stars as Betty Blythe, Gladys Hulette, Thurston Hall, Robert Elliott, Macey Harlam and Effingham Pinto.

Every woman in your theatre territory always wants to see beautiful clothes and handsome costumes when properly worn. Every woman will see this in nearly every scene in "Fair Lady."

This melodrama is full of action and thrills from the very start to the final climax when the most stirring punch is delivered.

This picture is thorough and absorbing—a finished photoplay. It is sure to be popular wherever shown. It has in it all the elements for a first class emotional spasm and never fails to stir the pulses of the audience.

Every man, woman and child who likes stirring melodrama, well played, with thrills and action aplenty, will find what they want in "Fair Lady."

How to Get Your Public to See "Fair Lady"

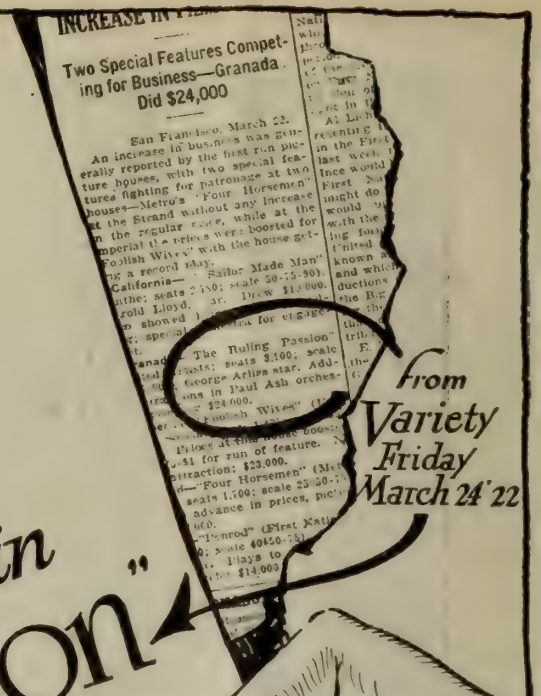
Play up the name of Rex Beach, the photoplay being adapted from his popular novel, "The Net." His name is a big drawing card anywhere. Tie-up with bookstores on Rex Beach books. Concentrate on the title, "Fair Lady," which lends itself to all sorts of attention-attracting exploitation and gives a chance for co-operative tie-ups and window displays with almost every type of business house and merchant in any city. Go strong on the fact that this is a high class, romantic melodrama, with a stirring love story, full of action. Make much of the mystery element in the picture. Run a teaser campaign, based on the title of the film, and copy for which will be found in the exploitation folder. Start a newspaper contest. See the exploitation folder for this also. Use plenty of paper. The posters are unusually strong, and exactly suited to "Fair Lady."

Variety says
in San Francisco
Week of March 13th

"Four Horsemen"
drew $17000

"Foolish Wives"
drew $23000

George Arliss in "The Ruling Passon"
drew $24000


INCREASE IN

Two Special Features Competing for Business—Granada Did $24,000

San Francisco, March 22.

An increase in business was generally reported by the first run picture houses, with two special features fighting for patronage at two houses—Metro's "Four Horsemen" at the Strand without any increase in the regular rates, while at the Imperial the prices were boosted for "Foolish Wives" with the house getting a record May.

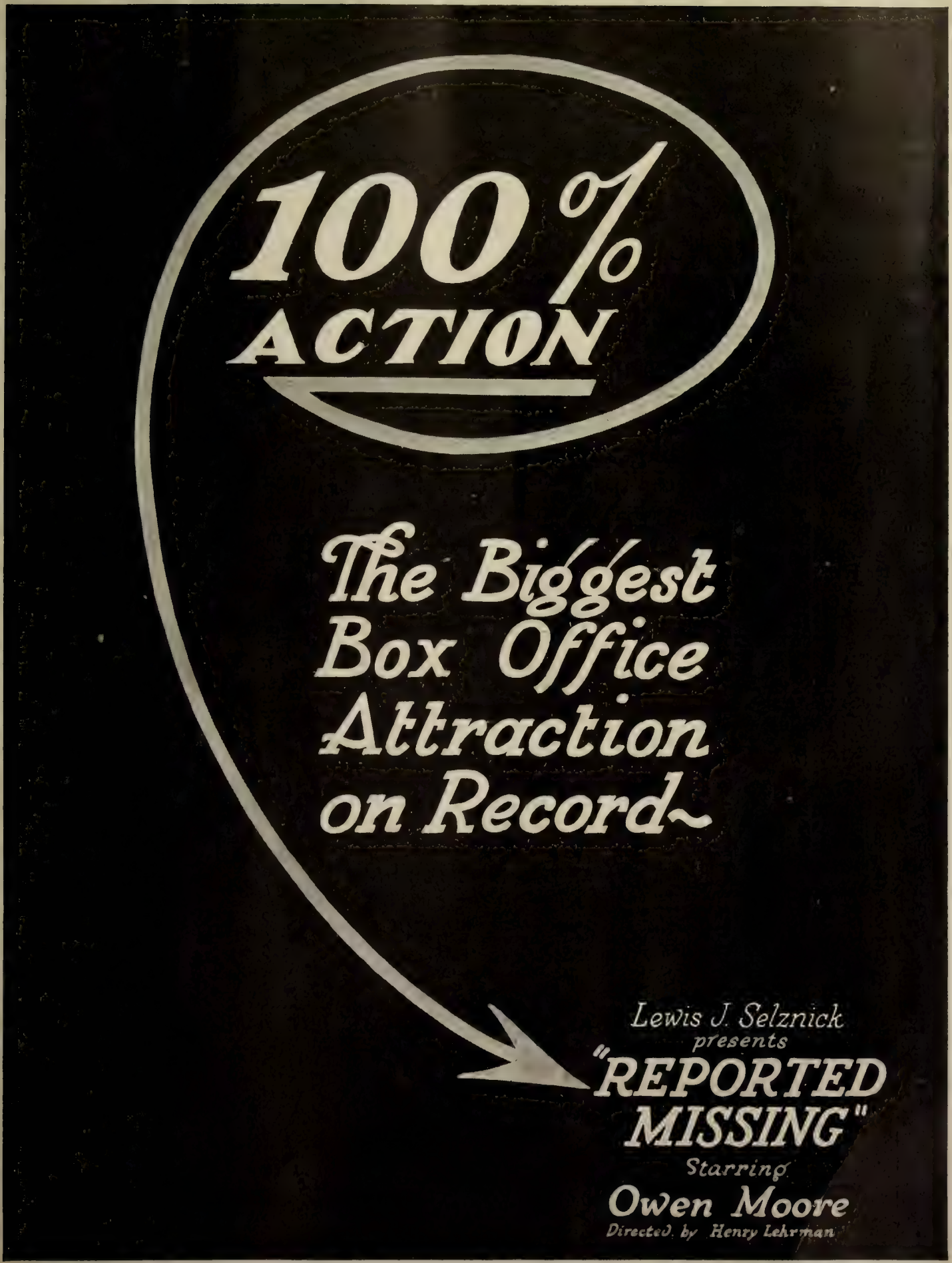
California— "Sailor Made Man" ...ithe; seats 2,700; scale 50-75-90). ...rold Lloyd, ... Draw $11,000. ...n showed ... ...ea for engage... ...t. ...; special ... ...nage... The Ruling Passion" ...; seats; seats $1,100; scale ... ...George Arliss star. Add... ...ns in Paul Ash orches... ...$24,000. ...Foolish Wives" (... ...Plaza at the ... ...$1 for run of feature. ...traction; $23,000. ...—"Four Horsemen" (Met... ...seats 1,700; scale 25-50-... ...advance in prices, pre... ...000. ...Tenrod" (First Nat... ...; scale 40-50-75). ... Plays to ... $14,000.

from Variety Friday March 24 '22

Against two of the most heavily advertised and exploited pictures in the history of the industry, George Arliss *in* "The Ruling Passion" out-drew and out-sold them. Another evidence that the public likes the *DISTINCTIVE IDEA.*

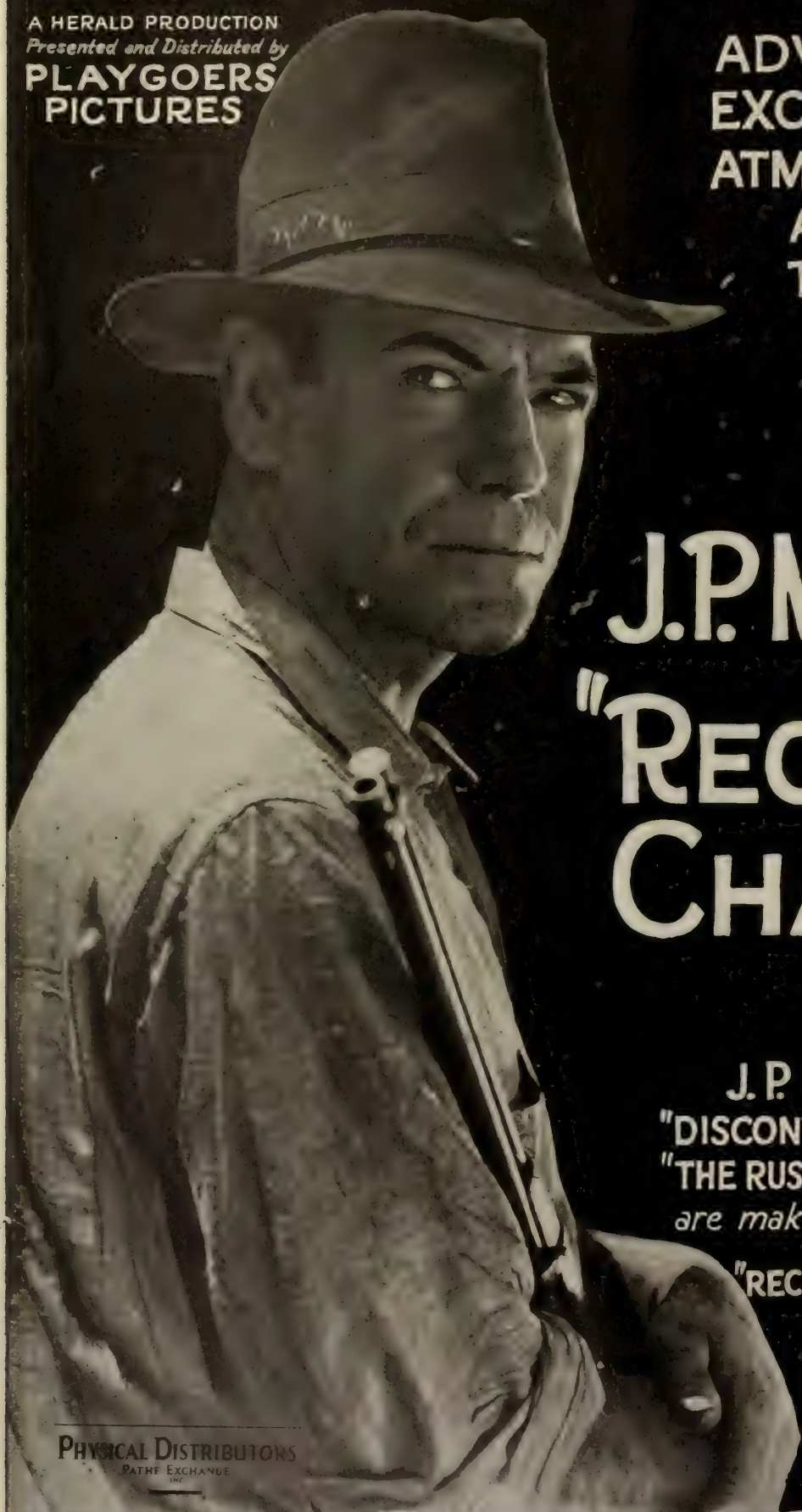
George Arliss in "the Ruling Passion" may be secured thru United Artists Corp.

Distinctive Productions Inc.
366 MADISON AVENUE · NEW YORK


100% ACTION
The Biggest Box Office Attraction on Record~
Lewis J. Selznick
presents
"REPORTED MISSING"
Starring
Owen Moore
Directed by Henry Lehrman

A HERALD PRODUCTION
Presented and Distributed by
PLAYGOERS PICTURES

ADVENTURE!
EXCITEMENT!
ATMOSPHERE!
ACTION!
THRILLS!



J.P. McGOWAN
IN
"RECKLESS CHANCES"

J. P. McGOWAN *in*
"DISCONTENTED WIVES" *and*
"THE RUSE *of the* RATTLER"
are making Public Demand
for
"RECKLESS CHANCES"

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Foreign Representative
SIDNEY GARRETT

MR. AND MRS.
CARTER DE HAVEN
IN
"MARRY THE POOR GIRL"
A DELICIOUS DELIGHTFUL COMEDY!
Oliver Morosco's Stage Hit by Owen Davis
Personally Supervised by Carter DeHaven
Adapted by Rex Taylor Directed by Lloyd Ingraham
Presented and Distributed by
ASSOCIATED EXHIBITORS, Inc
Arthur S. Kane President
PHYSICAL DISTRIBUTORS
Foreign Representative
SIDNEY GARRETT

Another ORG

The Pee

TRADE MARK

For Moderate

F. O. B. FACTORY

$39

Two Manual and Pedal Pipe Organ Detached Console _ Stop Keys, Elliptical Form _ Beautiful Tonal Effects including Vox Humana _ Average Organist can secure remarkable results _

The American Photo

New York
1600 Broadway.

Chicago
64 E. Jackson Blvd.

San Francisco
109 Golden Gate Ave.

AN Sensation

rless

REGISTERED

Size Theatres

75. INSTALLED FREE

The Peerless Organ is built simply and strong and easily adapted to any location _ Price reduction includes terms _ Will accept Trade-in of your present instrument

ACT NOW!

Player Co.

Los Angeles
835 So. Olive St.

Denver
1732 Welton St.

TEAR OFF AND MAIL

Please Send Particulars of your Peerless Organ—

NAME _____

CITY _____

JAMES OLIVER CURWOOD'S MAN FROM HELL'S RIVER

STATE RIGHTS

RIN-TIN—The Dog Hero

of this snow spectacle will inspire you with his heroism. Curwood, renowned for his Dog Heroes and northern stories, will astonish you with his virility in this snow picture. Photographed in Yosemite Valley in winter—unrivaled scenery. Fights—Chases—Scenery—Story—Author—Dog Hero—All Star Cast—all make this a sensation. Personally directed by Irving Cummings and starring himself and Eva Novak and Wallace Beery and Rin-Tin and others.

Distributed by WESTERN PICTURES EXPLOITATION CO.

New York, 576 Fifth Avenue, Irving Lesser **Los Angeles, 5528 Santa Monica Blvd., Mike Rosenberg**

Also 2 representatives in the Field. Central and South **WIRE NEW YORK FOR APPOINTMENTS**

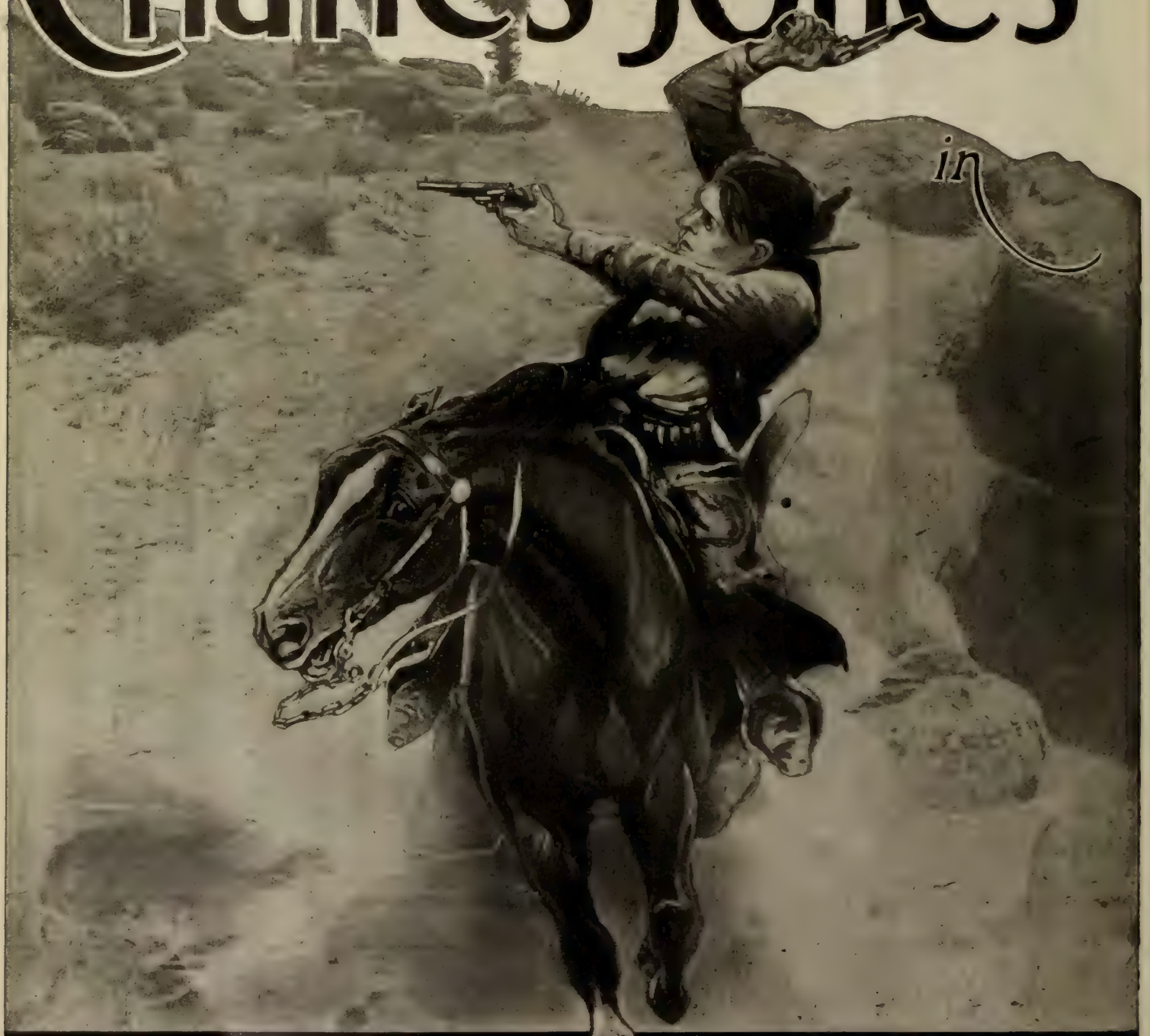
WILLIAM FOX
PRESENTS—
JOHN GILBERT
IN ARABIAN LOVE
BY JULES FURTHMAN
DIRECTED BY JEROME STORM
When Youth Calls and Hot Blood Surges amid the Sand-Swept Stretches of the Desert.
HE Spurned Life, but Raced with Death for Love.
SHE Set the Trap, but Fate Baited it with her own Heart.
And the ARAB Spun his Web to Catch them Both.

William Fox

presents

Charles Jones

in



Iron Men – Golden Girlhood – Brazen Cattle Barons –
Dash and Thrills and a Vivid story that swings with the gallop of Horses on the open Plains

ANOTHER CERTAIN WINNER

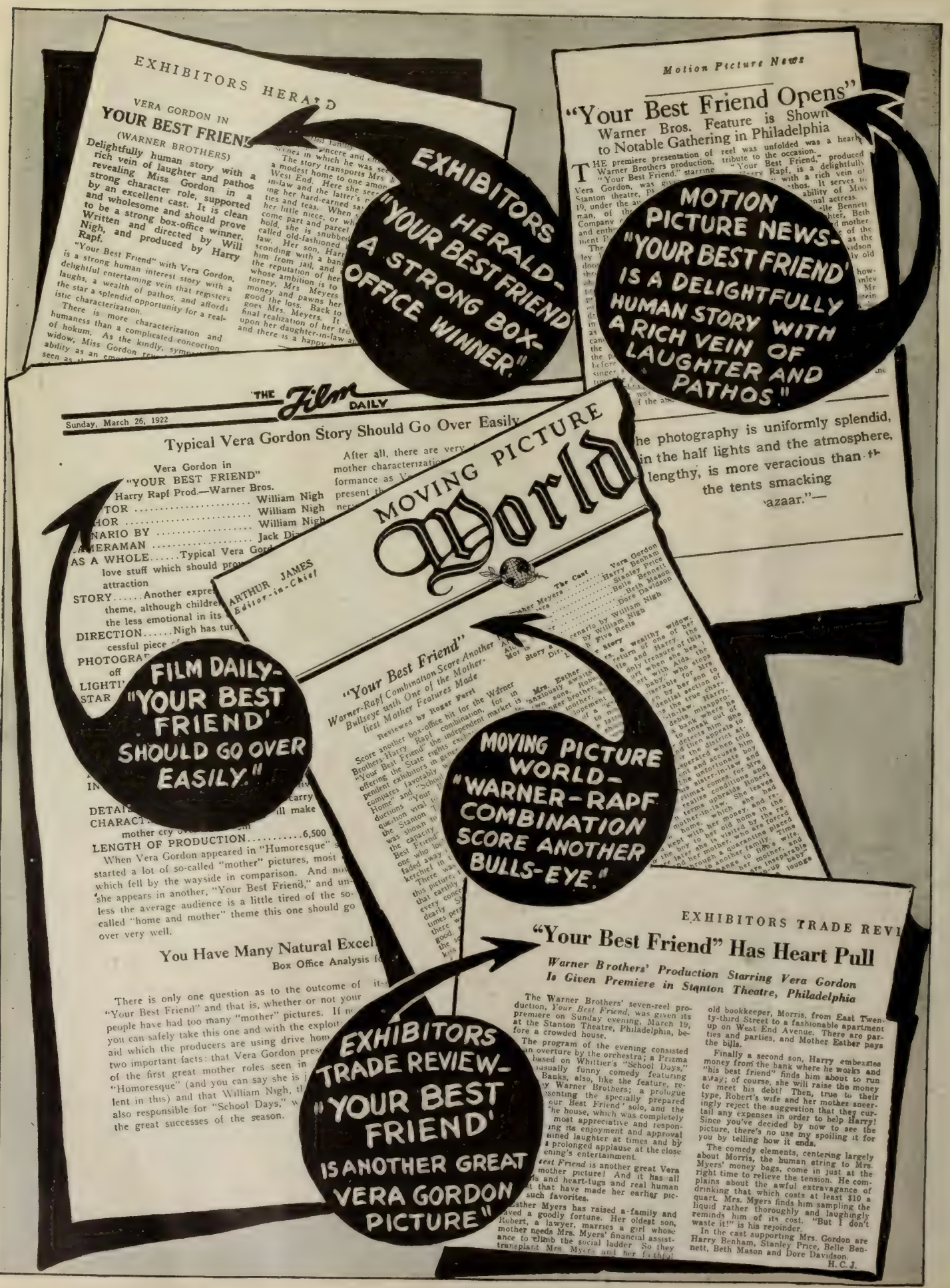
WESTERN SPEED

Story by William Patterson White

Directed by
Wm Wallace *and* Scott Dunlap

A live-wire romance woven with humor and adventure in the land where Homesteaders are hated and Cattle-Barons rule remorselessly.

A PERFECT PICTURE SUCCESS


EXHIBITORS HERALD
VERA GORDON IN
YOUR BEST FRIEN
(WARNER BROTHERS)
Delightfully human story with a rich vein of laughter and pathos revealing Miss Gordon in a strong character role, supported by an excellent cast. It is clean to be a strong box-office winner. and wholesome and should prove Written and directed by Will Nigh, and produced by Harry Rapf.
"Your Best Friend" with Vera Gordon, is a strong human interest story with a delightful entertaining vein that registers laughs, a wealth of pathos, and affords the star a splendid opportunity for a realistic characterization.
There is more characterization and humaness than a complicated concoction of hokum. As the kindly, sympo widow, Miss Gordon re ability as an emo seen as
EXHIBITORS HERALD- "YOUR BEST FRIEND' A STRONG BOX-OFFICE WINNER."
Motion Picture News
"Your Best Friend Opens"
Warner Bros. Feature is Shown to Notable Gathering in Philadelphia
THE premiere presentation of reel was unfolded was a hearty Warner Brothers production, tribute to the occasion. "Your Best Friend," starring Vera Gordon, was Stanton theatre, Pl 19, under the au man, of the Company and enth tient P The ley doo the as cam the Pa lafer ginger was if the am
MOTION PICTURE NEWS- "YOUR BEST FRIEND' IS A DELIGHTFULLY HUMAN STORY WITH A RICH VEIN OF LAUGHTER AND PATHOS."
he photography is uniformly splendid, in the half lights and the atmosphere, lengthy, is more veracious than the tents smacking azaar."—
THE Film DAILY
Sunday, March 26, 1922
Typical Vera Gordon Story Should Go Over Easily
Vera Gordon in
"YOUR BEST FRIEND"
Harry Rapf Prod.—Warner Bros.
TOR ..... William Nigh
HOR ..... William Nigh
NARIO BY ..... Jack Di
AMERAMAN .....
AS A WHOLE.....Typical Vera Gord love stuff which should pro attraction
STORY.....Another expres theme, although childre the less emotional in its
DIRECTION.....Nigh has tur cessful piece
PHOTOGRA off
LIGHTI STAR
DETAI CHARACT
mother cry
LENGTH OF PRODUCTION.....6,500
When Vera Gordon appeared in "Humoresque" started a lot of so-called "mother" pictures, most which fell by the wayside in comparison. And no she appears in another, "Your Best Friend," and un less the average audience is a little tired of the so-called "home and mother" theme this one should go over very well.
After all, there are very mother characterizati formance as present th nega
You Have Many Natural Excel
Box Office Analysis f
There is only one question as to the outcome of its "Your Best Friend" and that is, whether or not your people have had too many "mother" pictures. If n you can safely take this one and with the exploit aid which the producers are using drive hom two important facts: that Vera Gordon pres of the first great mother roles seen in "Homoresque" (and you can say she is lent in this) and that William Nigh, th also responsible for "School Days," w the great successes of the season.
FILM DAILY- "YOUR BEST FRIEND' SHOULD GO OVER EASILY."
MOVING PICTURE World
ARTHUR JAMES Editor-in-Chief
"Your Best Friend"
Warner-Rapf Combination Score Another Bullseye with One of the Mother-liest Mother Features Made
Reviewed by Roger Ferri
Score another box-office hit for the Warner Brothers-Harry Rapf combination, for in "Your Best Friend" the combination is offering the State rights independent market is pending exhibitors favorably i compares favorably with "School Home" and "Your P ductions vital t question the Stanton T was shown the capacity Best Friend" one who lov faded away kerchief in There was this picture that earthly every conce dearly S times per there w good, the s was
The Cast
Mrs. Esther Myers ..... Vera Gordon
Robert ..... Harry Benham
Morris ..... Stanley Price
Ida ..... Belle Bennett
Mrs. Myers ..... Dore Davidson
Story and Continuity by William Nigh
Scenario by William Nigh
Directed by Five Reels
The Story
Mrs. Esther Myers, a wealthy widow, is the mother of one of her two sons, Robert and Harry, the latter the only treasure of this world. Harry, who sees Ida, a beautiful girl with a baby, who stops in front of his mother's home to speak to her son. Harry, who is miserable for Mrs. Myers, is the dividing section of the true character. Harry, in spite of his mother's pleadings, disappears from home, and then appeals to the district attorney to help him. Robert is infuriated when told of the affair and accuses him of being the unfortunate boy who has caused his sister-in-law Mrs. Myers, much grief. The climax comes for Mrs. Myers when the bank where she keeps her money, which she had entrusted to the care of her son-in-law, Robert, is found to be short. Robert realizes conditions and terms upbraids Robert for his mother-in-law

HERE ARE THE REASONS

WHY THE PRESS UNANIMOUSLY ACCLAIMS

"YOUR BEST FRIEND"

PRODUCED BY HARRY RAPF

DIRECTED BY WILL NIGH

featuring

VERA GORDON

AS ONE OF THE SEASON'S GREATEST BOX-OFFICE ATTRACTIONS

A Star of unquestioned ability and popularity.
A title with unlimited exploitation possibilities.
A production elaborately and beautifully staged.
A theme as broad as humanity itself.

Distributed by **WARNER BROS.** New York, N.Y.

1600 BROADWAY,

American Releasing Corp.
presents

SISTERS

From the novel by **Kathleen Norris**
Directed by **Albert Capellani**

featuring
SEENA OWEN ~ GLADYS LESLIE ~ MATT MOORE

This is an unusual message to exhibitors about a motion picture.

"Sisters" is the best edited and titled picture released in America in the past two years.

It is the most sincere and genuine picture of the 1922 season. It is clear, direct—an honest picture with a tremendous dramatic situation that all the critics comment upon.

The reviews on the opposite page are not "doctored" to feed to exhibitors—they represent the *public appraisal* of "Sisters," now having its extended run at the Cameo, New York, and simultaneous presentation in the nation's best and biggest first run theatres in all the larger cities.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
15 W. 44th St. N.Y.C. ~ Phones: Vanderbilt 7078-9

An International Film

Playing Against Big Opposition, "Sisters" is Hailed as "The Best Show in New York"

NEW YORK GLOBE: "Sisters" is one of the most interesting problem films we have seen. Done with admirable restraint by a capable and well-selected cast and directed with skill by Capellani. Seena Owen proves herself one of the exceptional actresses of the screen.

EVENING JOURNAL: One of the strongest productions of the past two years. This picture bids fair to remain on Broadway at the Cameo many weeks and it deserves to do so. In a season of public approval for sincere plays and sincere pictures "Sisters" will be a hit.

EVENING TELEGRAM: One of the best pictures seen on Broadway in a long time and everybody at the Cameo yesterday liked it.

NEW YORK AMERICAN (Alan Dale): The simplicity and sincerity of "Sisters" gives it its hold upon all who see it. Admirably acted with beauty and dignity. A useful, entertaining as well as ornamental picture that "says things" and has a peculiar flavor.

NEW YORK TIMES: "Sisters," the International photoplay at the Cameo, has moments of genuine pictorial and dramatic strength and is to be especially commended for its sincerity. It is possible for a photoplay to be interesting and have a moral at the same time, and "Sisters" goes far towards acquiring this double value. The picture is generally excellent and the direction of Capellani results in many of the best things in the story.

NEW YORK TRIBUNE: Every time we see Seena Owen we like her better. Mighty few actresses on the screen can compare with her. In "Sisters" she makes you believe in the unloved wife. The picture is beautifully done without the slightest attempt at sensationalism. The titles of the story are perfect and Capellani's direction splendid.

NEW YORK EVENING POST: There is much material to make "Sisters" an interesting picture and it is capably handled by Capellani, the director. The characters are played sincerely; the picture is not sensational in its thematic development and it entertains excellently.

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

15 W. 44th St. N.Y.C.—Phones: Vanderbilt 7078-9

Service Co. Production

The Cabaret Girl kept saying to her small town sweetheart: "Ben, why don't you get out of the cradle and become a Man?"

And Benjamin Franklin Reed finally did tear loose from his mother's apron-strings.

With taut muscles and clenched fists he did "bust out" of the cradle—man-fashion—and showed the stuff that was in him.

We have told you before that this production is as fine as "23½ Hours Leave." We tell you now that it is a drama with suspense and punches that come thump! thump!! thump!!! Just like that.

It is a romance. It has action. It has thrill. It has a kick to it and a lot of wholesome comedy and good, clean, honest laughs put in by an author and a director with brains and an honest sense of humor.

It will do your theatre good to play

Frank Tuttle — Fred Waller Jr.
Production
Starring

GLENN HUNTER
in
The Cradle Buster

Supported by Lovely
Marguerite Courtot

Theatres add to their reputation and managers are credited with good judgment for selecting attractions like this.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

15 W. 44th St. N.Y.C. - Phones: Vanderbilt 7078-9

A MAGNIFICENT SPECTACLE

Maurice Tourneur

Announces the completion of his supreme achievement

"LORNA DOONE"

A magnificent picturization of the story which has thrilled millions—

A tremendous dramatization of one of the world's greatest novels—

Elaborately produced by a master with a cast which includes Madge Bellamy, Frank Keenan, John Bowers and other noted players.

Eight months in production!

FOR RELEASE IN EARLY AUTUMN

Distributing Arrangements to Be Announced

Produced at the Studios of
THOMAS H. INCE

For A Roaring Spring Opening Smash!

R-C Pictures Presents

Queen O' The Turf

Sweet Baby What A Wallop

Here she is. Right on the minute! With race tracks opening up throughout the nation teeming millions are waiting to wave their hats and pay homage to King Horse! The most timely attraction on the market. Nail it NOW while racing fever grips the country.

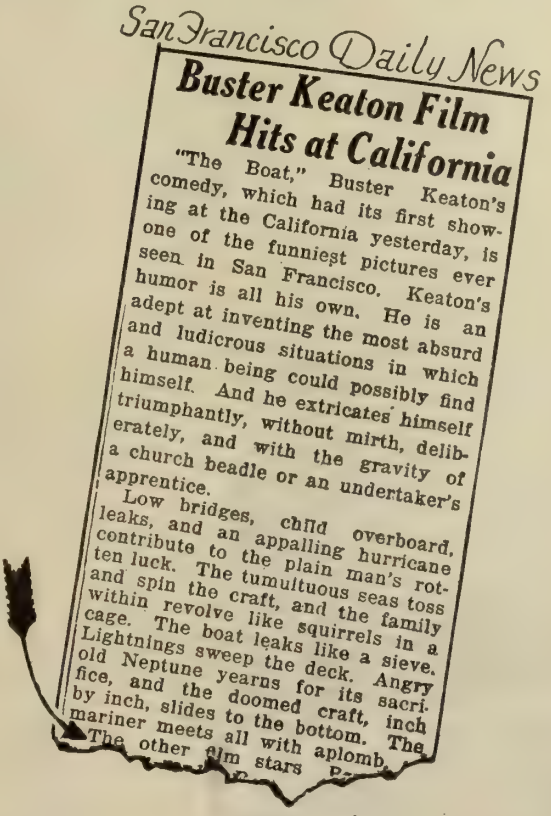
A rip-roaring SHOW that almost exploits itself. All the MONEY PULL of a circus—all the mad hurrah of jammed grandstands and packed betting rings as the straining horses flash under the wire in a nerve-wracking finish—Roaring melodrama and a big love story—Posters and accessories with a SMASH that spells S. R. O.

By Special Arrangement with LOU ROGERS
Book Now Thru Your Nearest R-C Exchange

Keaton Romps Home while the feature also ran

The San Francisco Daily News gives practically the entire review to a Buster Keaton 2-reel comedy—just mentioning the so-called feature. Other papers throughout the country are doing the same.

Mr. Exhibitor—What does this mean to you? It means that Buster Keaton comedies are in fact the **Feature** over the long reel subject. It means his comedies are the drawing cards—the money makers.



San Francisco Daily News

Buster Keaton Film Hits at California

"The Boat," Buster Keaton's comedy, which had its first showing at the California yesterday, is one of the funniest pictures ever seen in San Francisco. Keaton's humor is all his own. He is an adept at inventing the most absurd and ludicrous situations in which a human being could possibly find himself. And he extricates himself triumphantly, without mirth, deliberately, and with the gravity of a church beadle or an undertaker's apprentice.

Low bridges, child overboard, leaks, and an appalling hurricane contribute to the plain man's rotten luck. The tumultuous seas toss and spin the craft, and the family within revolve like squirrels in a cage. The boat leaks like a sieve. Lightnings sweep the deck. Angry old Neptune yearns for its sacrifice, and the doomed craft, inch by inch, slides to the bottom. The mariner meets all with aplomb. The other film stars [illegible]

Joseph M. Schenck presents

BUSTER KEATON

in

"THE BOAT" **"THE PALEFACE"**
"THE COPS" **"THE PLAYHOUSE"**

Written and Directed by Buster Keaton and Eddie Cline

A First National Attraction
Released on the Open Market

Every Show Is a Good Show When Keaton Heads the Bill

FIRST NATIONAL PICTURES

"An Unusual Picture and Different from Anything Ever Done Before"

Los Angeles Record

Los Angeles newspapers unanimous in praise of picture which jammed them in and delighted crowds at the Kinema Theatre. Read their comments:

FULL OF ACTION

"It will have a vogue as a picture. There is lots of action and spectacular flares. Filled with beauty and romance."

Los Angeles Times.

UNUSUAL PICTURE

"An unusual picture of melodramatic action. There is melody and dramatic thrills. Not quite like anything ever done before."

Los Angeles Record.

STIRS THE HEART

"A praiseworthy picture that delighted audiences at the Kinema. Popular entertainment that should leave everyone better for having seen it. Expertly acted."

Los Angeles Express.

ABSORBING DRAMA

"A stirring drama played by artists in an absorbing way. Lewis S. Stone's finished artistry is something to be remembered. Hurricane action with three love affairs that are portrayed with great skill. 'The Rosary' is a new step in silver screen progress. You will enjoy it to the fullest."

Los Angeles Herald.

SPLENDID—DELIGHTFUL

"The action whirls along at terrific rate. Splendidly comprehensive. Cast of skilled players. A delight—melodrama with artistic garnishments."

Los Angeles Examiner.

Selig Rork presents

The

ROSARY

Original story by BERNARD McCONVILLE, inspired by the theme of the play by Edward E. Rose; Directed by Jerome Storm. Photographed by Edward Linden; Technical Director, Gabe Pollock

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

A Picture in a Class by Itself!

Exhibitors Herald

Read This Review!

"The magnificent snow stuff of this picture puts it in a class by itself. Never have prettier outdoor scenes been photographed. The story contains melodrama and thrills with a novel twist. There are also amusing situations intermingled with the tragic notes. Your audiences will be fascinated by the long stretches of woodland covered with deep snow, the half frozen streams and the natural sunsets that offer an unusual background for the drama. Teddy Gerard enacts the title role with a freshness that is captivating. There is an excellent cast in every respect.'—*Exhibitors Herald.*

"Hands up!" cried the cave girl as she whirled on the half-breed, pistol in hand.

Inspiration Pictures, Inc., presents a picture taken from the stage success of Guy Bollon and George Middleton, with Teddie Gerard, Charles Middleton and Boris Karloff.

The

CAVE GIRL

A First National Attraction

Here I Am Again!

With a brand new one that'll knock 'em all a twister.

Yours for fast and furious fun.—*Ben.*

Mack Sennett

presents

Ben Turpin

in his latest 2-reel comedy

"Step Forward"

And don't forget his others made for distribution through Associated First National Pictures, Inc.,—"Love and Doughnuts" and "Bright Eyes."

SENNETT-TURPIN

2 reelers

USURP THE FEATURE

Released on the Open Market
Available To All Exhibitors

FIRST NATIONAL PICTURES

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

APRIL 15
1 9 2 2

Tear Off the Mask

THOUGHTFUL men have analyzed the possibilities of moving pictures and they have expressed the opinion that the screen is more than a medium for entertainment and for education. They describe it as a new opportunity, and the greatest opportunity in the history of civilization to influence and to better the human family.

These thoughtful men speak truly. Their conclusions are unassailable. But it is not enough to point a possibility or to recognize an opportunity. If a discovery is to be useful it must be practical and therefore we make bold to suggest something that builds in a measure upon the recommendation of Mr. Arthur Brisbane to Mr. Will H. Hays when he urged that his mission and his greatest work for our industry and for the general public would be the freeing of both screen and people from the shackles of censorship. The suggestion goes farther than Mr. Brisbane's recommendation. In brief it is this:

Lay plans now to make war on the greatest evil that exists in America today. Enlist the best brains in America. Prepare to demonstrate the screen's power for good and drive the facts home convincingly to the minds and hearts of the American people.

What is the greatest of all evils in our national life?

There is one that leads the list and which in a way is the father of many evils, or it might be likened to a monster with many heads or many tentacles, each deriving nourishment from one poisonous and horrible body.

Our giant national evil is

—*HYPOCRISY*—

American political life is so bound up in the tentacles of hypocrisy that the real will of the people is set at naught. If we were not a complacent nation our country would today be drenched by the blood of civil wars.

American business life is so interwoven with pretense and sham that trickery is considered smart and bunk is set up and worshipped as truth.

American social life is so enfolded in hypocrisy that to vivisect it would be a most serious operation.

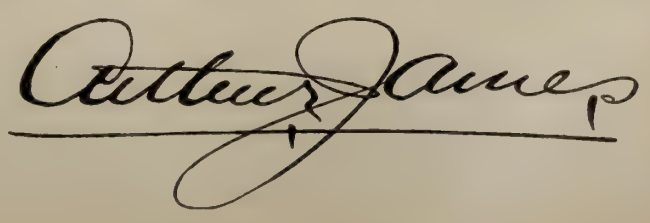
Our pulpits discuss the subject occasionally and yet conspicuous pulpiteers are conspicuous disciples of the monster of hypocrisy.

Sham, pretense and plain misrepresentation are used as weapons by organized and well financed minorities to impose their will upon our statute books and the lawmakers steeped in the poison of hypocrisy pass laws they know in their hearts are not desired and will not be enforced. Yet the public conscience can be awakened first by making hypocrisy unfashionable, and then by going farther and making it disreputable.

This suggestion is presented to the industry in the belief that no work is too great, no aim too high for its lofty purposes, and if money is needed, money can be had in millions for the work. Other causes of far less consequence have found purses open and coffers ready for the dipping hands.

To save this Nation from its hypocrisy Means the saving of this Nation

It means the making of this land a finer, sweeter place in which to dwell, for ourselves, our children and our children's children.



High Spots in the Week's News

WHAT will admission prices be next season? Are lower admissions the real remedy for poor business? Or is the quality of the entertainment, and not the price charged, the important factor in pleasing the public? There are two groups of exhibitor opinion. Which one are you in? Ben Davis, Associated First National franchise holder, Colonial Theatre, Norwich, N. Y., gives his views in this issue.

* * *

"They never had any taste," says Howard J. Smith, president of the Western New York exhibitors, in a Buffalo address that placed the responsibility for the wave of censorship laws solely upon the shoulders of the producers. "They do not believe in the golden rule. They do not care what they do or what they put out so long as they make money.

"What happens when a good picture is shown?" he continues. "The people do not go to see it."

So then nobody is much good, yes?

* * *

The rumor of some sort of a merger between First National and Goldwyn continues. Undoubtedly if it goes through it will be a releasing agreement, with First National specifying what pictures Goldwyn shall produce. The latest impetus to the rumor is the news that F. J. Godsol, Goldwyn president, attended a First National meeting in Indianapolis last week, at which Robert Lieber, First National president, was present. The annual First National meeting is scheduled for April 20 at West Baden, Ind.

* * *

The Senate Finance Committee has declined to reverse its decision on the rate for raw stock film. It is ½ cent a foot.

* * *

The United States Supreme Court on April 10 will be asked to review the cases of the Fox Film Company against Frederick M. Knowles, "William" O. McWatters, Harry Meyers and Joseph S. Klein, and Frederick M. Knowles, Joseph Klein, Joseph Morris, Louis Baret, Corse Payton, the Corse Payton Stock Company and John Kaiser, involving copyright privileges on the Will Carleton poems, "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse."

* * *

In five cities the existing exchange managers' associations have been reorganized and renamed, the Hoy Reporting Service installed and functioning with arbitration boards composed of equal representation of exhibitors and exchanges. These cities are Detroit, Cleveland, Pittsburgh, Philadelphia and Washington, D. C. The reorganization has no effect on the officers of the associations.

* * *

The rental tax, repealed on January 1, last, does not apply on contracts for the year 1922 entered into previous to the end of last year, where a deposit was made but the film was not exhibited or the balance paid until after the tax had been taken off.

* * *

It used to be a popular form of publicity for a press agent to announce the forthcoming retirement of his star. Then he gained space later with a "follow-up" that the star wouldn't retire, after all. A reputable star like William S. Hart isn't to be accused of any such "trick" work, but the old custom makes him a sufferer, for newspapers have said "Bill" is to retire, and "Bill," thanks be, won't.

* * *

Film pirates have made such a dent in the foreign business of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith that the "Big Four" have established a Tokio office, to cover the entire Orient, sooner than was originally planned.

* * *

"The British cinemas have had a rough season this past year, a large percentage of them losing rather than making money," reports A. George Smith, managing director of Goldwyn, Ltd., in England. "Two important factors contributing to this condition have been the high prices paid for theatres and the careless selection of programs. In this latter respect, however, it is gratifying to be able to report that blind-booking, so long a curse of the trade, is practically dead. There still prevails a considerable amount of block-booking, however, because of the pinch of hard times."

* * *

We wonder if it will be "Check your boat, sir?" instead of "Check your hat?" at the Lambert Theatre, Welland, Ontario. Its enterprising manager has just built a landing wharf so that patrons can come by launch as well as motor car.

* * *

"It occurs to me that just as Mrs. Snow of Ohio has talked the censorship there into disrepute, some of this man Levinson's sayings are good anti-censorship material," writes a New York woman to Moving Picture World. She incloses a newspaper clipping quoting "Jumping Joe" as telling how he changed a picture around so that immature minds wouldn't see a man eloping with her husband's cousin.

The censor said: "We had this picture changed so that the wife was pictured as single, with the cousin and former husband posing as lovers, making the elopement and marriage a pure story of legitimate love, instead of wife-stealing."

Sweet cookie!

An Interesting Experiment

MOVING PICTURE WORLD is advised that a new exhibitor-producer plan is to be presented to the Annual Convention of the Motion Picture Theatre Owners of America in Washington next month if not before, as a move to combat present rental prices. Our information includes the following rough outline which we present as we received it:

A $4,000,000 fund of which exhibitors are to be asked to subscribe $1,500,000 in amounts of not less than $500 nor more than $5,000.

Five producing units in one studio group, four of which will produce pictures at a cost of $25,000 each, the fifth to be made up of players selected from the other four groups for the purpose of providing four large special productions each year at the same cost as the regular features.

A selling arrangement whereby prices will be on a seating capacity basis and permitting each investor to subtract ten per cent. from his rental prices until his investment shall have been paid back and thereafter until he has earned one hundred per cent. additional upon it.

An alternative plan is the encouragement of independent producers to make low cost pictures to be marketed through the Hodkinson organization in conjunction with the exhibitors' officials. Those who discussed the plan in the trade were of one mind on this essential:

"If the pictures are good pictures the plan has a fine chance because of the low cost prices and the possibility of an assorted market. If the pictures are not up to the standard of modern box office requirements the plan has no bright future."

Fox to Ask U. S. Supreme Court Review of Cases Involving Copyright Privilege

THE United States Supreme Court on April 10 will be asked to review the cases of the Fox Film Company against Frederi.k M. Knowles, "William" O. McWatters, Harry Meyers and Joseph S. Klein, and Frederick M. Knowles, Joseph Klein, Joseph Morris, Louis Baret, Corse Payton, the Corse Payton Stock Company and John Keiser, involving copyright privileges.

The two cases are similar, involving the right of the Fox Film Company to the copyrights of the two poems, "Over the Hill to the Poor House" and "Over the Hill From the Poor House," written by Will Carleton. The petitions for certiorari will be presented to the Supreme Court by William J. Hughes, Washington counsel for the Fox Film Company, whose handling of copyright cases has made his name familiar to the industry. It was Mr. Hughes who was successful in securing a review of the "Peg O' My Heart" case, and he also conducted the Jewel Carmen case before the Supreme Court and several other suits involving similar issues.

The two poems involved in the cases of the Fox Film Country were assigned, together with the right to secure copyrights thereon, to Harper & Brother, publishers, who on February 21, 1873, duly copyrighted the same. In 1901, within one year of the expiration of the copyrights assigned to Harper & Brother, Carleton, as author, applied for and obtained a renewal which expired February 21, 1915. Mr. Carleton died in 1912, leaving neither widow nor children surviving him, and leaving a will naming Norman E. Goodrich as executor and sole legatee, and in 1915, Goodrich, as executor of the will, filed an application for the renewal of the Carleton copyrights, which would expire in 1929. Goodrich died in 1915, leaving all his property to his wife.

By Mrs. Goodrich

On October 26, 1920, Mrs. Goodrich purported to assign to the Fox Film Corporation the sole dramatic copyrights of the two poems with the exclusive right to dramatize them for production throughout the world. These poems were capable of being dramatized and lent themselves to the making of a practical and effective stage drama based on their plot and theme. The respondents in the two cases, it is alleged, in violation and infringement of the film company's dramatic copyrights, gave public performances of a play entitled "Over the Hill to the Poor House" on and after November 1, 1920, which play was based, in whole or in part, on the theme, plot and action of the two poems.

The District Court for the Southern District of New York dismissed the bill of complaint filed by the Fox Film Company, holding that Goodrich had had no right to apply for a further renewal of copyright from the date of the expiration of the author's copyright, because the author had died in 1912 and not within one year prior to February 21, 1915. The court held that the widow, children and next-of-kin of the author would have the right to obtain renewal of the copyright, regardless of the time of death of the author prior to the expiration thereof, but held that an executor would not be entitled to apply for such renewal nor would the legatees under the will be entitled to the benefits of such renewal unless the author's death had occurred within one year prior to the expiration of the copyright.

Decision Affects Many

"The question is one of great importance to the motion picture industry," Mr. Hughes points out in his petition for writs of certiorari, "which is now using dramatic compositions in which the copyright protection is similar to that in this case. Producers hesitate to invest the large sums of money necessary to produce such pictures when there is uncertainty as to copyright protection.

"The question, of course, is of importance also to authors and dramatists, or their widows, or children, or executors and legatees, or next of kin, in the numerous cases where the author had not lived to within one year of the expiration of his copyright."

It is held by the petitioner that the language of the copyright statute specifically grants to the executor precedence over next of kin and the right to apply for removal of the copyright in the absence of widow or children, and exception is taken to the decision of the lower court in that these cases are not similar to that of Silverman versus the Sunrise Pictures Corporation, on which the lower court's ruling was based. The petition also opposes as unsound and not in accordance with the legislative intent the proposition, as handed down by the court, that "the right or duty of an executor to make an application for the renewal of a copyright exists only when the power or privilege of obtaining renewal was existing in the testator-author at the moment of decease."

Mr. Hughes is working on the case in affiliation with Saul E. Rogers, of New York, attorney for the Fox Film Company.

Architect of Knickerbocker and Three Others Held by Federal Grand Jury; Sign New York Bill

REGINALD W. GEARE, the architect of the Knickerbocker Theatre, the roof of which collapsed on January 28 killing ninety-eight persons and injuring more than 100; Julian R. Dowman, assistant building inspector; Donald M. Wallace, general foreman for Frank L. Wagner, the contractor for the building, and John Howard Ford, of the Union Iron Works, whose company furnished the steel for the roof, have been indicted by the federal grand jury on a joint charge of manslaughter as a result of the inquiry which has just been completed by that body.

The grand jury ignored charges against Frank L. Wagner, the contractor; John L. McDonaldson, subcontractor for the erection of the structural steel, and Thomas Costigan and Morris Hacker, employes of the building inspectors' office, who had been held by the coroner's jury.

The indictment charges each of the men held with having been negligent in the performance of duties in planning and constructing the theatre, with a result that, due to such neglect, the roof slab fell upon the audience. While the grand jury does not attempt to point to any particular cause for the collapse of the roof, the charge is made that the five men were guilty of neglect in designing, constructing and supervising the building.

As a direct outcome of the collapse of the Knickerbocker Theatre, a bill was signed this week by Governor Miller of New York, as a means of preventing a recurrence of such catastrophes. The bill had previously been introduced by Assemblyman Joseph A. McGinnies. Under its provisions there will exist a state standard building code in connection with the construction of picture theatres and other places used for public gatherings.

The state industrial board is given authority to adopt building standards which will supersede any special laws or local ordinances which may be inconsistent. The industrial commission is also given the power of enforcing the law except in cities maintaining a department or office charged with the enforcement of its building laws. In places where there is no such authority, the state police will look after the enforcement. The law carries an appropriation of $10,000.

Hoy Plan Extended to Five More Places; Ten Now Functioning As Board of Trade

THE first practical step in the direction of nationalizing the exchange managers' boards of trade and the Hoy Reporting Service was taken last week. In five cities existing managers' associations were re-organized and re-named, the Hoy Reporting Service was installed and is now functioning with arbitration boards composed of equal representation of exhibitors and exchanges. These cities are Detroit, Cleveland, Pittsburgh, Philadelphia and Washington, D. C.

The inclusion of these cities in the Hoy Service plan brings the total of exchanges now functioning as film boards of trade with the credit rating system of the Hoy Service up to ten in number. The other exchange centers are New York, Albany, Buffalo, New Haven and Boston.

Three of the recent additions to the nationalization plan are in Zone No. 1—Pittsburgh, Philadelphia, Washington. The Hoy Service in these territories is being cleared through the New York office of the Hoy Reporting Service at 719 Seventh avenue.

Detroit and Cleveland are in Zone No. 2, which embraces the exchange centers that ultimately will be served by the Hoy Reporting Service from its Chicago headquarters. The latter, however, has not yet been opened and the Film Boards of Trade of Detroit and Cleveland are being temporarily served by the Hoy Service from its New York headquarters.

In Detroit, the old exchange managers' association was known as the Board of Motion Picture Exchange Managers, of which J. C. Fishman of the Standard Film Service was president. The managers have re-organized and the new association is now known as the Film Board of Trade of Detroit. This re-organization, however, has made no change in the officers of the association.

The Cleveland managers' association was formerly known as the Board of Motion Picture Exchange Managers, of which Charles W. Perry of Select Pictures Corporation was president. It is now known as the Film Board of Trade of Cleveland. Mr. Perry is president of the new organization.

In Pittsburgh, the exchange managers' association was known as the Pittsburgh Film Club, the president of which was Nat Barach of the Goldwyn Distributing Corporation. Mr. Barach retains the presidency of the new organization, known as the Film Board of Trade of Pittsburgh.

The organization in Philadelphia was formerly the Philadelphia Exchange Managers' Association; Felix Mendlesohn of Goldwyn Distributing Corporation, its president. Mr. Mendelsohn retains the presidency of the newly organized Film Board of Trade of Philadelphia.

The Washington Exchange Managers' Association is now known as the Film Board of Trade of Washington. J. H. Beaver of Educational Film Exchanges, Inc., president of the former organization, is presiding head of the new organization.

Stephen T. King Dies Suddenly in New York

Stephen T. King, theatrical manager, died this week in the New York Hospital after a brief illness, aged 57. He was born in Goldhills, Nevada, and educated at Cornell. After a brief period of stock broking he entered the theatrical business. He managed "Wang" in 1892, directed several of the Hoyt shows, and was associated in the production of "The Highwayman," "Black Sheep," "Colorado" and "Sky Farm," the last with Joseph R. Grismer, who was killed by a trolley car several weeks ago.

From that time on he has been constantly identified with Ernest Shipman, first as general manager of Mr. Shipman's numerous theatrical attractions and of late years his close confidant and assistant in production and exploitation. He leaves a widow, Helen Douglas King.

The funeral service took place on Wednesday, April 5, at the Campbell Funeral Church.

Ten Year Contract Signed Between Selznick and Select on Distribution

SELZNICK PICTURES CORPORATION has just signed a ten-year contract with Select Pictures Corporation for the distribution of their product through Select exchanges. The new contract was executed last week, President Myron Selznick appearing for the producing company and Lewis J. Selznick, president of Select, signing for the distributing concern.

The new contract was made necessary by the recent reorganization of what have for a long time been known to the trade as the Selznick interests through which Select Pictures Corporation and Selznick Pictures Corporation were absolutely divorced from each other in a business way.

The designation of the Selznick producing company as merely one independent unit, moreover, is in line with Select's recent announcement that it was in the market to distribute really worth while photoplay attractions made by any producer who cared to avail himself of the kind of high class service which the Select organization has been giving ever since its organization some years ago.

Rental Tax Does Not Apply on Contracts for 1922 Entered Into During Last Year

THE rental tax, repealed on January 1, last, does not apply on contracts for the year 1922 entered into previous to the end of last year, where a deposit was made but the film was not exhibited or the balance paid until after the tax had ben taken off.

When Congress repealed the film tax no provision was made for dealing with advance contracts made while the tax was in force but which would not be consummated until after January 1. The practice of making contracts in the fall for the succeeding year brought up the question regarding contracts made last October for 1922, it being asserted that collectors in many districts were attempting to collect for all contracts so placed. The N. A. M. P. I. put the matter up to Jack Connelly, its Washington representative, who in turn took the case up with A. C. Holden, deputy commissioner of internal revenue.

Mr. Connelly called Mr. Holden's attention to the fact that while these contracts were made in 1921 and a deposit of approximately 10 per cent. of the rental was received, the films were not exhibited or the balance of the rental paid until this year. As a result of Mr. Connelly's efforts the bureau ruled that the tax imposed under Section 906 of the revenue act of 1918 does not apply in a transaction of this nature. It is held, however, that if practically the full rental was paid at the time of entering into the contract, and the contract was made prior to January 1, last, the tax would attach. In such instances, however, if the contract was not fulfilled and the rental charge was refunded, the taxpayer would be entitled to a refund of the tax thereon.

Nationalization of Indiana Indorsers' Plan Is Discussed

The nationalization of the Indiana plan of photoplay indorsement was discussed at the annual meeting of the Indiana Indorsers of Photoplays at the Claypool Hotel, Indianapolis, on April 5. Mrs. David Ross, president of the Indiana Indorsers, and of the National Indorsers of Photoplays, presided at the meeting.

It was the intention of the N. A. M. P. I. to have a representative in attendance, but in the absence of anyone available for this purpose, a congratulatory telegram was sent on behalf of the producers and distributors. It promised co-operation.

ELAINE HAMMERSTEIN

Selznick Star

Whose Name Carries an Ever-Increasing Appeal

ALICE CALHOUN
in
"THE ANGEL OF
CROOKED STREET"
A Vitagraph Picture

ANITA STEWART
in
"ROSE O' THE SEA"
A First National
Picture

SHIRLEY MASON
in
"THE RAGGED HEIRESS"
A Fox Picture

ETHEL CLAYTON
in
"THE CRADLE"
By Eugene Brieux
A Paramount Picture

"YELLOW MEN and GOLD"

A Goldwyn Picture

From Gouverneur Morris' Story

Directed by Irvin V. Willat

ELAINE HAMMERSTEIN
in
"RECKLESS YOUTH"
A Selznick Picture

KATHERINE MACDONALD
in
"THE INFIDEL"
A First National Picture

What About Admission Prices Next Year? Figure It Out For Yourself, Exhibitor

By BEN DAVIS
First National Franchise Holder, Norwich, N. Y.

THE problem about admission prices for next season is causing many exhibitors throughout the country very grave concern. Many have aired their views in the trade papers, on convention floors and in the presence of their families. Prognosticators, the optimistic type, hold out hopes for a so-called high admission price; the pessimists—they do give one the "glooms."

At no time have their arguments, pro and con, struck in the writer a responsive chord; much has been said about the depression in the exhibition field, the "shopping" public and the downward tendency of admission prices to conform with the downward trend of prices for all commodities. From these arguments comes this natural deduction: to get more business in the theatre, one must reduce the price of admission. Here we have general arguments and a general conclusion. Good logic, what? No, it's all wrong, to the writer's notion of thinking. Let us go into this in a manner altogether different from the accustomed practice.

Conditions: We must admit that the business depression is awful; that this summer will see many theatres dark, perhaps never to open again as picture theatres. We also must concede that the prices on all commodities are going down, and further agree that the public does "shop" for its entertainment. Given all these conditions the writer still insists on wanting to know what bearings, if any, have they on the scale of admissions?

One step further: Admission price is a specific problem for each individual theatre in spite of the fact that the conditions are general. It is at this point when the apparent logical deductions of the prognosticators become fallacies. Is the writer "kicking the hat sky high?" Sure!

Next move! Since admission price is specific and therefore a question for each theatre owner to decide, the question arises as to method or methods to determine whether to raise or lower or keep the same scale of admissions, and this should determine what you, Mr. Exhibitor, will do next season.

Modus operandi: This is how an exhibitor had to decide this question for himself. His theatre is located in a "type" town of 8,000 and has an opposition house in the town. His theatre is a modern house with full stage and equipment, seating close to 1,200. The opposition is a picture house seating 900 and over. This "type" town is one of the many throughout the country known as the "backbone" of the industry—and it is this "backbone" which is showing strong symptoms of "business meningitis" and "raising the dust" about next season's scale of prices.

When the exhibitor took over this dried-up lemon, the "town tombstone," to put it over the top—and this was just four months ago—he found that the scale of prices was as follows: matinee, children 10, adults 15 cents. Night, children 10 cents, adults, balcony 15 cents, orchestra 20 cents, including tax. Cheap enough! And should have packed them in with the best pictures in the market! This exhibitor was formerly an exploitation man whose business it was to put pictures over for other exhibitors. He went at it to increase attendance; pack the house—knock 'em dead. Well he did not and still does not! For three months he watched the records of his attendance, checked his opposition and in this way found out what the total attendance was for the town—this for three months.

The show: Bearing in mind that the exhibitor advertised extensively, using newspapers, billboards, ballyhooing, mailing list, and presented the pick of the cream of the picture product, and having a theatre which is most inviting and comfortable, it was up to him to find out why he was "losing his shirt."

Merchandising seats: This exhibitor found that after three months he played to an average of 3,800 people a week, giving twenty performances, as against a 24,000 seating capacity for the week for twenty performances. He learned that 21,200 seats in his theatre meant nothing, that he can count on approximately 4,000 admissions a week at an average price of 12 cents a seat. Lose his shirt! You bet! What did this exhibitor prove to himself? That the 4,000 admissions must cover expenses, and up went the price to 10-20-30 last half (including tax). He he has cut down his losses and has not cut down his attendance. His next boost will help him break even and weather the storm. What about his opposition? He is still showing 'em at 20 cents, including tax.

This exhibitor is applying business principles to his showmanship—not hysteria—and he is going to put his house over. Every exhibitor should know the fundamentals of merchandising and apply them to his seating capacity. If your film prices are right, the advertising up to snuff, giving the best shows, and you are getting maximum attendance; and losing money, the answer is raise your scale of admissions—not next season, but now! It's a heroic measure, but why wait for a long drawn out death attended with pain and suffering? Make it a case of kill or cure. Be sure you are right—then go to it to win.

Canada Knows

Ottawa Film Productions, Limited
Ottawa, Canada

March 21, 1922.

Mr. Arthur James, Editor,
Moving Picture World,
516 Fifth Avenue,
New York City, N. Y.

My Dear Mr. James:

At a meeting of the Ottawa Film Productions, Limited, held this date at the office of the company in Ottawa, Canada, it was decided by unanimous vote to ascertain if your publication, The Moving Picture World, would act as our representative trade paper to the motion picture industry in connection with Ottawa Film activities for the future.

We are arranging to produce Ralph Connor's "The Man from Glengarry" and "Glengarry School Days" as our first undertakings and would like to advise the various markets, exchanges and exhibitors through your columns, from time to time, of our progress and future intentions.

It is our pleasure to advise that a vote of thanks was tendered you for the very excellent editorials and other assistance which you have so generously accorded us in the past regarding the picture situation generally in Canada.

Best wishes,

Very truly yours,

OTTAWA FILM PRODUCTIONS, Ltd.,
By E. L. Girroir, K. C.,
President.
Hector K. Carruthers,
Secretary-Treasurer.

EL-SAS

No Retrenchment for Whitman Bennett, for "Cheap" Pictures Are Not Wanted

WHITMAN BENNETT, the producer, whose studios in Yonkers, N. Y., have been running continuously through all of the so-called "bad times," says that instead of retrenching he intends to keep on expanding and producing pictures of high production quality, regardless of the growing tendency to sacrifice quality in the effort to make cheaper pictures.

"Cheap pictures will not solve the commercial problems that now confront the exhibitor," says Mr. Bennett. "It is my honest opinion, as an old experienced showman, that 'cheap' pictures—that is, pictures that are obviously shabby in dressing, weak in story and lacking in dramatic talent—will add to the exhibitors' problems, if they do not actually ruin the business of the exhibitor that resorts to them in an effort to increase his profits.

"It is true that exhibitors must have pictures at fair rentals, but fair rentals does not mean cheap rentals. Only cheap merchandise can be sold cheaply—merchandise of merit always commands a fair price because it can always be resold to the public with the minimum of effort and the assurance of giving satisfaction. One satisfied customer is worth a hundred dissatisfied ones to any merchant, and after all is said, exhibitors are merchants and the satisfaction of their patrons is their chief asset.

Pay to See Film

"However marvelous the ornate dressing of the modern picture theatre may be, the public does not pay admissions for the privilege of admiring structural embellishments, and while it is quite true that exhibitors are really in the business of selling seats, the public will not continue to buy seats no matter how comfortable they may be, unless worth-while pictures are projected on the screen.

"For many years I stood in that observation room of the amusement business, the box office, and studied the inclinations, the desires and the demands of the public, and I learned that human beings never grow up—they grow older in years but they retain the same basic inclinations for amusement throughout the cycle. They want excitement that satisfies the nervous energy of youth and stimulates the sluggish systems of the old. They want a love element that is in sympathy with the flowering present of the youngsters, and that rekindles the thrill of by-gone romances of the older folks. They want beauty in scene, persons and lighting. Beauty ever has been a world-old and lifelong attraction. And all these elements combined make the type of play known as melodrama.

"Therefore, I am specializing in the production of melodramatic subjects, because the public demand for them is greater, more consistent and more persistent than for any other type of play. But modern melodrama demands the most careful treatment—it must be convincingly done and artistically dressed to secure the highest degree of realism, and when this is accomplished a picture is produced that makes the nearest possible approach to a 100 per cent. attraction."

Gillespie with Hodkinson

Harold A. Gillespie, formerly manager for A. H. Fisher Features, Inc., has been engaged as office manager of the W. W. Hodkinson Exchange in Washington. Mr. Gillespie will work in association with Branch Sales Manager Sam Galanty.

Billy Sunday Refutes Lies About Industry

Billy Sunday, the evangelist, is conducting a series of revival meetings at Charleston, W. Va. In the course of a sermon a few days ago he took occasion to defend the moving picture industry in refutation to the many slanderous remarks and newspaper articles which have been forced upon the public of late.

"I know many of the screen stars," he said, "and I consider them not any worse than artists engaged in other lines of business; in fact, I would say the degree of morality among the film actors is higher than the average."

"Big Four" Office in Tokio to Supply All Orient; Pirating Hastened Action

HAVING firmly intrenched their business in Europe, Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith have now decided to invade the Orient to establish an organization for the distribution of their pictures in the Far East.

With this end in view the personnel of the Oriental office sailed last week from San Francisco for Tokio. In the party were George Mooser, who will be Far-Eastern director for United Artists; Seymour Hilliard Pierson, general manager of the Tokio office, and Howard A. Boyle, sales manager for the Far East.

"General headquarters for the new organization will be at Tokio," said Mr. Mooser, "and from here distribution of films made by America's four greatest stars will be handled for all of Asia."

United Artists Corporation already has established offices in London, Paris, Marseilles, Nice, Rome, Stockholm and several other centers on the continent. South American distribution is now being developed and offices have been opened in Sydney and several other Australian cities.

"One of the reasons for establishing the office in Japan at this time," said Douglas Fairbanks, "is to put a stop to the pirating of our films. Both Miss Pickford and I have lost a fortune in pictures that have been stolen here and sold in the Orient."

Seymour Pierson, before being engaged as general manager of the Tokio office, was a New York newspaper man.

Mrs. Hosmer Hears Censor Body Defects

On Wednesday, March 29, a party of Rochester, N. Y., exhibitors tendered a luncheon at the Hotel Rochester to Mrs. Deloss G. Eldredge, who has long been active in matters of public entertainment in Rochester and who is admittedly a friend of better pictures. Mrs. Eldredge had as her guest at the luncheon Mrs. Eli T. Hosmer, member of the New York State Motion Picture Commission, who was in Rochester as a delegate to the convention of Republican women of the state.

During the luncheon Mrs. Hosmer invited questions regarding the processes of the commission and the exhibitors questioned her freely. They told her that they were making the best of censorship as a bad thing and pointed out the defects of the machinery of the commission. Mrs. Hosmer admitted that she had received valuable suggestions as to future operation of the board, among which was one that the commission should issue a catalogue of pictures together with their license numbers for the information and protection of exhibitors, and that provision should be made so that an exhibitor in the absence of a license number on a film might avail himself of temporary emergency measures.

The luncheon was not given officially by the Rochester Motion Picture Exhibitors' League.

Correcting an Error

Moving Picture World printed in its issue of April 1 that Henry Kolker and his staff had been sent to Italy to produce for L. V. Luporini, of Luporini Brothers.

This error we are glad to correct at the request of Mr. Luporini, who states that the facts are that the Kolker contingent was contracted for by Shipman and Luporini Brothers for account and to produce for the "Societa Anonima Ultra" of Rome, of which Shipman and Luporini Brothers are the exclusive representatives for the entire world.

Over 1,000 Attend Second Annual Ball of Paramount Club at Commodore Hotel

BROADWAY, with all its brilliancy, jollification and remarkable people, moved four blocks east Friday night, March 31, to the spaciously luxurious ballroom of the Commodore Hotel, New York, where at least 1,000 Paramounters, their friends and boosters gathered to fittingly bring to a close the tenth anniversary of the Paramount organization. Incidentally, the occasion, which was the outstanding social feature of the observance, was the second annual ball and supper of the enthusiastic Paramount Club, constituted of employes of Famous Players-Lasky Corporation and subsidiary corporations.

That the affair was the most successful of its kind was testified to by each of the 1,000 or more folk who danced, pranced, jazzed and in other ways jollied through the seven hours of merriment, blazed with an entertainment that could not have been given at any theatre without the expenditure of hundreds of thousands of dollars. Every Broadway star of every importance was there to honor Adolph Zukor, the guest of honor of the evening, and the wonderful army of employes who made possible the organization of such a splendid institution as Paramount.

There was not a single dull moment to the evening. In a word, it was a night of nights—one of those nights that is not easily forgotten. Swayed and tempted by the syncopated melodies of J. Cos and his jazzy orchestra, the crowd did not break up until the wee morning hours of April Fool Day. But in this instance Hizzoner April Fool had to hide for the reason that the day was ushered in with a streak of sunshine that promised to make the next ten years of the Paramount organization even greater than the first ten.

A speech, one of those fatherly speeches that rang with sincerity, gratitude for those who had so loyally aided him in building his organization, was made by Adolph Zukor. It was a speech that bespoke the appreciation that he had in his heart; a speech that inspired, a speech, brief though it was, endeared the speaker to the many hundreds who had met him for the first time. And at its close he was given an ovation that bespoke the loyalty of his organization. He was followed by Mrs. Adolph Zukor, who was presented with a beautiful basket of assorted flowers.

To Matilda Kass, who first entered the employ of Mr. Zukor when he started business virtually ten years ago in the Times building, was presented a wrist watch.

It was about midnight when that kingpin of press agents, Nils Granlund of the Loew organization marched into the ballroom with an army of stars, who represented the very cream of the entertainment world. With the assistance of Harry Rose, who served as master of ceremonies, Mr. Granlund, than whom there is no better and more congenial promoter of jollification, introduced the stars, one by one, and as each was presented to the crowd he or she did a specialty that won the admiration of all who listened and looked on.

Among those who entertained were Harry Rose, Alex Carr, Fay Marbe, Broadway's shapeliest and clever ad lib dancer; the Brox Sisters of Irving Berlin's "Music Box;" Sissle & Blake, lyricist and composer of the innumerable popular songs sung in "Shuffle Along," Jim Barton, comic de luxe from "The Rose of Stamboul," Miriam Battista, Frisco, the originator of jazz dancing; Frank Farnum, the latest edition of the syncopated terpsichorean art; Texas Guinan, Johnny "Torchy" Hines, Miriam Cooper, Raoul Walsh, Alma Reubens, Bernard Granville, and others equally as popular.

Following are the officers and board of the Paramount Club to whom no little credit is due for the success of the affair:

Honorary President, Adolph Zukor; President, Eugene J. Zukor; Vice President, Oscar A. Morgan; Treasurer, E. A. Brown; Secretary, Miss Belle Goldstein.

Board of Governors: R. W. Saunders, chairman; Gerald E. Akers, G. B. J. Frawley, Miss Sarah Lyons, Miss Agnes F. Mengel, H. C. Wylie, Paul R. Morgan.

Committee Chairmen: Membership, William Sussman; Athletic, William McIlvain; Educational and Welfare, Miss Sarah Lyons; Co-operative Buying, Miss Agnes F. Mengel; Finance, E. S. Miller; Publicity, Charles E. McCarthy; Thrift, R. C. Montgomery; Entertainment, E. A. Brown.

Beware This Epidemic!

Syracuse exhibitors have warned the young folk that no "snuggle pupping" will be allowed in theatres with the coming of Spring and love.

Buffalo exhibitors claim they have not been troubled with this disease for a long time.

They anticipate no trouble.

Houses are too well lighted these days to allow much love-making.

It's embarrassing under modern conditions!

Senate Committee Declines to Reverse Position on Rate for Raw Stock Film

THE Senate Finance Committee has declined to reverse itself on the rate of ½ cent a foot on raw stock film already agreed upon, despite efforts said to be advanced on behalf of the producing companies. There has been a great deal of activity in Washington surrounding the agitation for and against protection for the domestic manufacturers of raw stock film to be covered into the forthcoming tariff bill. These manufacturers have been seeking a rate of ¾ cent a foot, while the consumers have been seeking the free listing thereof. As a compromise, the latter suggested a rate of not to exceed ¼ cent a foot, but this was rejected by the committee and the ½ cent rate provided.

Senator Lodge, of Massachusetts, has been very active in securing the latter, and representatives of the film makers have been here in consultation with the members of the finance committee. Senator Lodge holds that inasmuch as the film men have received what they want in the matter of low rates of duty on finished pictures, they should not oppose protection for the raw stock men, who declare that they cannot exist in a free market in face of the competition of Europe.

The rates contained in the present Underwood law will be retained on all other classes of films, it is said, and the 15 per cent. rate on cameras has been ratified by the committee. The House provided a rate of 30 per cent. ad valorem, based on the American valuation plan, and efforts are being made to have the finance committee agree on from 30 to 45 per cent., foreign valuation plan, representatives of the camera manufacturers being made to have the finance committee agree on from 30 to 45 per cent., foreign valuation plan, representatives of the camera manufacturers being now present in Washington.

Music Situation in St. Louis Unsettled

St. Louis picture, vaudeville and dramatic theatres have received no word from the Musicians' Mutual Benefit Association in reply to the theatre managers' ultimatum that the muscians must accept a 30 per cent. reduction in wages after April 30 and permit drastic changes in the working agreement. The picture theatre contracts with the musicians expire April 30, but the legitimate houses have agreements extending to the end of their season, several weeks later.

The board of directors of the Musicians' Mutual Benefit Association held an all day session Saturday, but declined to say what action was taken. The meeting was strictly executive. The theatres have threatened to dispense with music unless the players accede to their demands.

Any information as to the present residence of Carl Davenport will be appreciated.

Last heard from in Oklahoma.

ROY WILLEFORD, Mgr.
RIALTO THEATRE, UNION, S. C.

Exhibitor Blames Producer and Yellow Journals for Bad Films; Calls Screen Censorship a Joke

THE blame for the present wave of censorship laws is placed on the producers by Howard J. Smith, president of the Western New York unit of the M. P. T. O. A., who in an address before the Equality Club in Buffalo declared that the men at the top of the industry have no taste.

"They never had any taste," said Mr. Smith. "They do not believe in the golden rule. They do not care what they do or what they put out so long as they make money. That is the reason why a wave of criticism of the film industry has swept the country. That is why censorship laws have been adopted in many states. Censorship, however, is not the remedy for the situation. Our New York State censorship is a joke. Out of a total of 500 pictures only four were censored.

"What the censorship does not get at is the point of view. There was recently exhibited in Buffalo a picture which was nothing but a collection of scandalous incidents skilfully put together. Other pictures of like sort have passed the censors. What is lacking and what is necessary before moving pictures can improve is to get men at the top who have taste.

"The exhibitors are thoroughly in favor of a real cleaning up in the industry. They are hammering all the time at the producers. But they themselves are in a different position. They are singers of other peoples' songs. They can only choose from what is offered them.

"The exhibitors want to live. They want to please their audiences and at the same time show good pictures. But what happens when a good picture is shown? The people do not go to see it. I know from my own experience of first class, clean pictures that lost a lot of money.

"If we can get people to come and see good pictures we can make the picture go. But I find that the people who are sharpest in their criticism are those who do not buy tickets to see the better kind of pictures. The lower classes, on the other hand, due to the influence of the yellow journals and other factors, demand sensational pictures.

"In Buffalo I hardly believe there is one theatre relying exclusively on motion pictures which is making money. Many of our theatres have begun to stress other things. Some show vaudeville acts, others have musical programs in order to attract business.

"There are 55,000 theatre seats in Buffalo at the present time. In order to make any profit the theatres must present two shows a day; in other words, attract 100,000 persons a day. You can imagine the problem they are up against."

Zeidman Gets Option

Bennie Zeidman, the well-known film producer, has just purchased an option on the screen rights to "The First Fifty Years," the play at the Princess Theatre, in which Clare Eames and Tom Powers play the only roles. It is understood that two popular movie stars will play in the celluloid version.

Schulberg to Produce at the Mayer Studios

Louis B. Mayer and B. P. Schulberg have combined their producing forces. The coalition will occupy the Louis B. Mayer Studios on Mission road, which hereafter will be known as the Mayer-Schulberg Studios, where the economic benefits that will accrue from the combination will permit of better and greater productions than have hitherto been possible.

Preferred Pictures will transfer its scenery, machinery, lights, and other studio paraphernalia from its present location at Georgia and Girard streets to its new home, and for the first time in many years the "lot" that first knew Griffith, and later was tenanted by Thos. H. Ince with Charles Ray, Enid Bennett and Dorothy Dalton will be deserted. Miss MacDonald's first picture was made at this historic studio three years ago, and she has never played on any other stages than the ones that have been trod by almost every well known star and supporting players of the acting profession —ever since the days of the old Biograph Company.

Statement of the Ownership, Management, Circulation, Etc., Required By the Act of Congress of August 24, 1912,

Of Moving Picture World, published weekly, at New York, N. Y., for April 1, 1922.
State of New York, } ss:
County of New York, }

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the publisher of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York; Editor, Arthur James, 516 Fifth avenue, New York; Managing Editor, John Archer, 516 Fifth avenue, New York; Advertising Manager, Wendell P. Milligan, 516 Fifth avenue, New York.

2. That the owners are: Chalmers Publishing Company, 516 Fifth avenue, New York; J. P. Chalmers, Sr., 516 Fifth avenue, New York; J. F. Chalmers, 516 Fifth avenue, New York; E. J. Chalmers, 516 Fifth avenue, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is—— (This information is required from daily publications only.)

ALFRED J. CHALMERS,
Publisher.

Sworn to and subscribed before me this 5th day of April, 1922.

GUSTAVE H. FAUSEL,
Commissioner of Deeds.
(My commission expires February 14, 1924.)

Godsol Attends First National Meeting; Lieber Silent on Goldwyn Merger Rumor

EIGHT of the eleven directors of Associated First National Pictures, Inc., were present at a called meeting of the organization at the Hotel Lincoln in Indianapolis two days last week, but only routine business was transacted, according to Robert Lieber, president. It was admitted, however, that F. J. Godsol, president of Goldwyn, was present.

A union of First National and the Goldwyn interests has been reported as a possibility for some time. Mr. Lieber said such a merger is possible "because anything is possible," and further than that refused to comment.

The directors who attended the meeting were H. O. Schwalbe, of Philadelphia, secretary-treasurer; Col. Fred Levy, of Louisville; Sam Katz, of Chicago; E. B. Johnson, of New York; J. B. Clark, of Pittsburgh; M. Mark, of New York; W. H. Gordon, of Boston. J. D. Williams, of New York, manager of First National, also was present.

Several exhibitors also attended the meeting. Among them were M. Finkelstein and J. H. Ruben, of Minneapolis; E. V. Richards, of New Orleans, and Spyrous Skouras, of St. Louis. The directors of First National will come to West Baden on April 20 for the regular annual meeting of the organization.

Pittsburgh Meeting Expected to Sound Keynote for Washington Convention

THE interest of organized exhibitors of this country next week will be focussed on the annual convention of the Motion Picture Theatre Owners of Western Pennsylvania at Hotel Fort Pitt in Pittsburgh April 10, 11 and 12. Considerable business of importance is scheduled to come up before the convention at which Sydney S. Cohen, Senator James J. Walker and other officials of the Motion Picture Theatre Owners of America will speak.

Particular significance is attached to what will be done at this convention. At these sessions, too, Mr. Cohen is expected to outline the program that will confront the national convention in Washington, D. C., next month, when it is expected that the exhibitor plan for national distribution direct to the theatre owner will be disclosed. Announcement, too, is expected to be made at the Pittsburgh convention of the receipt by the national organization of an offer by a national distributing organization, which has offered to turn over its organizaiton to the organized exhibitors.

The condition of depression existing in that territory dictates that a policy shall be adopted by the Western Pennsylvania exhibitors to safeguard their interests, which are seriously jeopardized, according to the official statement issued by the exhibitors this week, by the combination of advanced film rentals and decreased box office receipts.

At this convention, too, some sort of report is expected to be made by the national officers on the progress of their conference with national distributors to obtain a decrease in rentals. That an Exhibitors' Week will be declared and embodied in a resolution that will pass the convention also is certain.

The national officers also will attend the annual meeting of the Motion Picture Theatre Owners of West Virginia on Tuesday, April 11, in Parkersburg. F. C. Smoot, president of the West Virginia exhibitor organization, this week reported that a record attendance is expected to attend the convention.

The convention in Pittsburgh will be featured by a banquet in the English room of Hotel Fort Pitt on Monday night, April 10. An invitation to speak at this banquet has been extended to Will Hays, who is expected to be on hand.

The convention will open Monday morning at 10 o'clock with sessions held on Tuesday and Wednesday mornings and afternoons. On Monday night the delegates will be the guests of the Pittsburgh Theatrical Managers' Association, while on Tuesday night a movie ball will be held.

President Jerome Casper of Pittsburgh, has been unusually active during the past few weeks stirring up interest in the convention which promises to be the greatest in the history of Western Pennsylvania. The convention committee, too, has been unusually busy, having left no stone unturned in their preparations to make everything ready and comfortable for the delegates. The convention headquarters will be located at Hotel Fort Pitt.

The officers of the Motion Picture Theatre Owners of Western Pennsylvania are: President, Jerome Casper; Vice-president, John Newman; Treasurer, H. Goldberg; Secretary, F. J. Herrington; Counsel, Joseph C. Marcus; Board of Managers, D. A. Harris, chairman; P. B. Jones, H. B. Kester, C. M. McCloskey, Joseph Mercer, M. Rosenbloom, W. J. Bittner, C. E. Gable and Samuel De Fazio.

Landau Elected Head of Commerce Chamber

William Landau, the Sydney Cohen faction candidate who was substituted for John Manheimer, succeeded in ascending to the presidency of the Motion Picture Theatre Owners Chamber of Commerce at the annual election held at the Hotel Astor, March 28. Mr. Landau's election was by a vote of 70 to 64 and was marked by a bitter fight that hinted at an even aggressive battle at the national convention in Washington next month. Mr. Landau defeated William Brandt, who had been president of the M. P. T. O. C. C. since its inception.

Others Chosen

Charles Steiner was elected vice-president and J. Alton Bradbury second vice-president. Others elected follow: S. A. Moross, secretary; Hyman Rachmil, treasurer; executive committee, Joe Brecker and David Weinstock for Manhattan, Rudolph Samders and Samuel Sonin for Brooklyn, Charles Moses for Richmond, Bernard Edelhertz for the Bronx, Hy Gainsboro for Queens, and David Keizerstein for New Jersey; finance committee, Max Barr, Samuel Peyser and Samuel Sonin.

Offer Theatres for Religious Services

Joseph Erber, proprietor of Erber's Theatre, and Harry Redmon, owner of the Majestic Theatre, have informed Thomas J. Canavan, chairman of the Good Friday Observation Committee for the East St. Louis Council of Catholic Men, that they intend to close their theatres between noon and 3 p. m. on Good Friday. Erber offered the use of his theatre for any religious services the committee may wish to hold.

The Erber and Majestic Theatres are institutions in East St. Louis, similar to the water works or the street car system, participating in all community movements. The action has won much favorable comment from clergy of all denominations.

Wilson Given Watch

Eugene Wilson, manager of the Washington, D. C., Vitagraph exchange, is the proud exhibitor of a beautiful Gruen Verithin watch presented to him by the Vitagraph Company through Division Manager C. L. Kendall. Mr. Wilson is very modest regarding the work which won him this beautiful reward but inasmuch as the engraving on the back of the case states that it was presented "for superlative achievement" and there has been a contest running for some time between the various exchanges of the company it is readily apparent that Mr. Wilson has been piling up an enviable record in his home office.

"No Truth in Rumors That I Am to Retire," Says William S. Hart

In a statement issued this week at Hollywood, Cal., William S. Hart sets at rest the rumors concerning his retirement. He has not retired and probably will not do so for many years to come.

"I intend to resume work in the Summer," said Mr. Hart, "in order to have a picture for Fall release. I therefore will not be absent from the screen at all, for 'Travelin' On,' my Paramount picture recently released, will take me well into the Fall."

Mr. Hart suspended production work at his studio for an indefinite period several months ago for the reason that he was far ahead of his release schedule. Since then Paramount has released three of his productions, the last of them, "Travelin' On," having sent on its way through the first-run theatres in March.

Says Maine Exhibitors Are Violating the Laws

Laws governing moving picture shows are being grossly violated all over Maine by persons who indicate an utter disregard for the requirements laid down in the statutes for the safety of life and property, Insurance Commissioner G. Waldon Smith declared in a recent statement.

"Whether the blame should be directly chargeable to the persons thus conducting the entertainment or to the negligence or ignorance of municipal officers in failing to require that these shows be conducted according to legal requirements, is the question, said the commissioner.

J. I. Sims Takes Charge

J. H. Ziegler, who for the past six years has managed the Reliance and Bluebird Theatres of Orangeburg, S. C., has resigned and James Izlar Sims, president of the Orangeburg Amusement Company, the owners, will in the future be the active head of the concern.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TO Mr. Paul Brunet, upon the occasion of his fourth anniversary as a Pathe executive and upon his constructive, progressive and enlightened work as president of that important company, we extend our hearty congratulations. The spirit of vigor and the proper restlessness that calls out for achievement, together with sane and businesslike methods, are embodied in the personality of Mr. Brunet and they typify and express the real spirit of Pathe. We wish for him and his organization every measure of success, success that is deserved because it has come as the result of definite vision and hard work.

Walter Pritchard Eaton is not enthusiastic when he writes of moving pictures, but he is eloquent when he defends the same principles of freedom for the stage that are being defended by the screen. In the April 5 issue of The Freeman, Mr. Eaton says:

"A number of good people have of late expressed grave concern over the morals of Broadway. Pastors have thundered that the theatre was never in so vile a state; societies organized to make vice difficult, but which generally end by making virtue odious, have threatened a censorship; and there is, in general, a hullabaloo, which has to me, an old stager, a strangely familiar sound. Of course, if our stage is to be absolutely pure, there seems nothing for it but to dramatize Royal Baking Powder and the Rollo Books, and call it a day. But if we are willing to grant to the poor normal man his much craved portion of vulgarity, and can remain calm enough to look facts in the face, we have to admit that our theatre for the past three years, including the present season, has shown a higher average of interesting, significant plays, of a wider variety than ever before in its history; while there have been many occasions in the past when the vulgar or salacious dramas and exhibitions were proportionately far more in number. The morals of Broadway, even its manners, are at present rather better than normal."

Mr. Eaton then speaks of the economics of Broadway and the almost prohibitive costs of producing plays there. Verily the problems of the stage and the screen are identical except that the screen has more of them.

"Smilin' Through" Is a Triumph

IT is proper in these hours of darkness, just before the dawn of prosperity, which inevitably is bearing down upon us, to speak first of the box office value of a production. Will it make money? Will it make up for this or that loss sustained on pictures that failed to bring in the crowds?

It is our opinion that "Smilin' Through," with Norma Talmadge, will reach its big money pinnacle next Fall, and that in the meantime it will bring heavy cash returns if anything like enthusiastic showmanship is put behind it.

First National has released a big "start of the season" attraction in the Spring of the year. This is good business for the exhibitor, and the picture is so great in its appeal that it will certainly justify this confidence in its ability to continue in popular favor for many months to come.

Make 'em laugh or make 'em cry. This is the showman's alternative at any time that he does not feel justified in taking a chance. "Smilin' Through" makes 'em cry in a satisfying, comforting sort of way by a legitimate appeal to human sympathy. Its moral tone is perfect. Its example is superb and its effect on the public is the finest kind of argument against censorship or newspaper attack. Beautifully made, charmingly acted by a well chosen cast—Miss Talmadge at her most delightful best in a story that draws the sharp contrast between love and hate—this is the picture. And what a picture for the every-day folk and for those of exalted station, whose tear ducts have not dried up and whose throats still can experience the choke of genuine emotion. Sidney A. Franklin has brought Miss Talmadge out as no other director has done.

We recommend "Smilin' Through" as in all respects a safe, satisfying success, and we are willing to let our judgment be sustained by the box office results. Our only astonishment is that First National has made so little noise about it.

ARTHUR JAMES.

A. George Smith, Managing Director of Goldwyn, Ltd., Here on Visit, Speaks on Picture Conditions in England Generally

A. GEORGE SMITH, managing director of Goldwyn, Ltd., the English branch of Goldwyn Pictures Corporation, arrived in New York last week on the Mauretania and expects to remain here for about one week. This is Mr. Smith's first visit to America since he went to England just two years ago to establish the English distributing branch of the Goldwyn company, following the break with Oswald Stoll. Goldwyn exchanges are now being operated in eleven cities and there is a steady demand for Goldwyn productions.

Speaking of conditions in England, Mr. Smith said: "The subject at present uppermost in the film trade is, of course, the campaign to abolish the entertainment tax. The high percentage of tax is a serious handicap. Distributors and exhibitors are working together harmoniously for its repeal, and the chances of the tax being abolished are good. Failing that, we look for a substantial reduction.

Censorship in Abeyance

"For the moment there is little discussion on the censorship question, but it is apparently only in abeyance, the present disposition on the part of the government being to accept the trade's own censorship.

When questioned concerning German pictures in England, Mr. Smith replied: "The ban has now been officially removed by the C. E. A., though not until there were ample manifestations that the public was ready to consider the war over. Considering the interest aroused in the bigger product of Germany, there is no apparent reason why there should not be an early showing of these films.

"British pictures," he continued, "are steadily improving; the British picture producers having entered into a National Association to advance their interests with the exhibitors. All this tends to make competition so much keener."

In discussing trade conditions in general, Mr. Smith was frank to admit the difficulties that had to be met. Trade conditions have been worse in England than they have been in America," he declared, "but notwithstanding that, there is a commendable disposition toward enterprise, not only in the improvement of the present theatres, but toward the building of newer and greater buildings.

Had a Bad Season

"The British cinemas have had a rough season this past year, a large percentage of them losing, rather than making money. Two important factors contributing to this condition have been the high prices paid for theatres and the careless selection of programs. In this latter respect, however, it is gratifying to be able to report that blind-booking, so long a curse of the trade, is practically dead. There still prevails a considerable amount of block-booking, however, because the exhibitor, feeling the pinch of hard times, has fallen an easy victim to attractive offers in the matter of price made by various concerns that will insist on unloading a lot of material that is hardly worth putting on the screen.

"It is only fair to say, however, that the better class of houses have ruled against the cheaper American product. Their own experience goes to show that only those managers who have the courage to eliminate films that do not come up to a high standard do a profitable business.

Slow in Advertising

"England is still backward in the amount of advertising done by exhibitors. For one thing, advertising rates, as compared with those in America, are exceedingly high, and there has not been until lately ready sympathy on the part of newspaper editors to encourage the industry. Goldwyn's experience through getting into direct and personal contact with editors, however, leads us to believe that there is a rapidly growing realization that it will pay newspapers to co-operate with motion picture interests."

In conclusion, Mr. Smith said that the general trade outlook is at present very uncertain, although the British public is in an optimistic frame of mind. The determination to remove the ban from German pictures, for one thing, is inspired largely by a realization that the central European countries must be rehabilitated economically before England, which feels so acutely the loss of international trade, can return to a healthy, normal state.

Will They Check 'Em?

Something unique as far as a theatre is concerned is being planned for the Lambert Theatre in Welland, Ont.

It is a landing wharf at which patrons from Port Robinson and other points may tie up their boats, when coming to town to see the "movies."

Alderman Sam Lambert will start work on the wharf within a few weeks.

The idea is to allow patrons who come up the canal during the summer months in their boats to tie up right behind the theatre.

Park your boats, as it were!

Florida Woman Wins Scenario Contest Conducted by Goldwyn and Newspaper

FIRST prize in the Chicago Daily News—Goldwyn Pictures Corporation $30,000 scenario contest was won by Miss Winifred Kimball of Apalachiocola, Fla. The prize was $10,000. The title of the scenario is "Broken Chains." Ten other persons won ten second prizes of $1,000 each, and twenty others won twenty third prizes of $500 each.

Announcement of the winners in this great contest which closed last November were made in the Chicago Daily News' issue for Saturday, April 1. The majority of the prize winners were women and they were all amateurs. According to the News' announcement 27,000 scenarios were submitted by 20,000 entrants from every state in the union and from many foreign countries. Interest in the contest was world-wide.

A copy of the scenario has been sent to Culver City, Calif., where the staff of Goldwyn picture technicians will begin immediately to prepare the script for filming.

Miss Kimball is the daughter of Seth Newell Kimball, formerly of Chicago, where he was the contractor in charge of digging of the Illinois and Michigan canal. Prizes were won by twenty women (two of them collaborating on one scenario) and twelve by men. Much time was required in sifting out the winners because of the excellent quality of hundreds of the scenarios entered. Eugene Mullin, Goldwyn's scenario editor, probably read more than any other person.

"I was amazed at the fine quality of the scenarios entered in the contest," says Mullin. "I believe there are at least twelve of the scenarios on which no company could go wrong and it seems very likely that Goldwyn will make pictures of a number of the second or third prize winners in addition to Miss Kimball's prize-winning scenario."

Sees Big Opportunities for Investment in India

In a letter from Bombay, India, dated February 23, Ambalal B. Panyda writes to Moving Picture World of the great opening for picture producing companies with initiative in India, and also of the need for many more theatres.

It is pointed out that Bombay, with a population of 1,500,000, has only fifteen theatres.

Mr. Pandya says he is confident that foreign capital amounting to about $200,000 if rightly handled could show such good results in the production end in India, that native capital in almost unlimited quantities would be drawn to its support.

News from the Producers

By C·S·SEWELL

Pathe Organization Gives Brunet Beautiful Anniversary Testimonial

Paul Brunet's fourth anniversary as head of Pathe Exchange finds him the proud possessor of a volume de luxe testimonial of loyalty and confidence signed by eighteen hundred executives and employes. The autographed vellum pages of the book amount to a practically complete muster roll of the Pathe industrial army, stationed at the home office, the factories and laboratories and at the thirty-five branch exchanges.

On behalf of all the donors of the testimonial, General Manager Elmer Pearson presented the volume to President Brunet o nMarch 25, the date of the closing of the "Brunet Anniversary Sales Contest." In the course of his report to the organization rgarding the presentation Mr. Pearson made use of these expressions:

"Those of us in the home office who constitute ourselves spokesmen for you found that the testimonial itself made any words of explanation superfluous. It was the best possible assurance of our appreciation of the many kindnesses and the consideration each of us had enjoyed while helping to carry out Mr. Brunet's organization policies. This presentation was the crowning feature in connection with the sales and collection drive in honor of President Brunet's Fourth Anniversary, which, from the figures at hand, is certain to prove the most successful in Pathe history. It was but natural that out of such organization spirit should come an idea for the preservation to Mr. Brunet of suitable evidence of the love and esteem in which we all hold him.

"Mr. Brunet responded with the request that we convey to you his thanks and deep appreciation of a token so beautiful, so obviously sincere, of so much more value to him than any other thing we could have done."

The testimonial is bound in rich Levant. Into the front cover is set a bronze medallion portrait of Paul Brunet by the celebrated sculptor Jeno Juszko, member of the National Sculpture Society, Architectural League, Numismatic Society, etc. The signatures are autographed on leaves of Japanese vellum, following those containing the beautifully illuminated inscription and address. The volume was made in de tail under the direct supervision of Harry Lewis, manager of the Pathe Art Department.

Educational Specials Are Hits; Featured in Short Reel Programs

Short subject specials recently released by Educational Film Exchanges, Inc., are attracting a great deal of attention throughout the country, and every mail brings to the home office reports of important bookings or details of successful showings of such pictures as "The Battle of Jutland" and "How to Grow Thin." Lyman H. Howe's one-reel thriller, "A Ride on a Runaway Train," although not as recent a release as the others mentioned, is still "going strong."

"How to Grow Thin," the single-reel novelty special which tells in story form how to reduce eight pounds a month by a simple home method, has barely reached the date set for its release, but already a number of big bookings have been recorded for this subject. The biggest first run booking so far announced is for the Rialto Theatre in New York, which will put it on with special exploitation the week of April 9.

The Stanley Circuit has booked "How to Grow Thin" to play in a score of the more important houses of this big Philadelphia circuit, beginning with a week's run at the Stanley Theatre the week of April 3. Five hundred copies of the special one-sheet prepared by Educational on this novelty subject were posted all over the city by the management of the circuit some time prior to the beginning of the showing at the Stanley.

The Strand Theatre, Akron, O., was among the first to book "How to Grow Thin," this first run house having shown the picture the week of March 26.

"The Battle of Jutland" has been the featured attraction on short subject programs in many theatres in a large number of cities recently. In almost every case where this three-reel historical subject has shown in a big house, however, whether featured in a short-subject program or not, it has been announced prominently in the street lights and in the usual advertising.

Betty Blythe in New Picture

Betty Blythe's next appearance on the screen, following her recent success in "Fair Lady," the Rex Beach picture, will be in a film version of a novel by Anna Katherine Green. It is an adaptation of "The Mayor's Wife," which, for cinema purposes, has been retitled "Should Husbands Know."

Miss Blythe having been identified with regal roles for some time past feels that she is keeping up the good work for in this picture she is now making she enacts the role of the first lady of the state. She has been Sheba's queen, an Italian noblewoman and now appears as an American woman leader in political circles.

The picture is being completed at an Eastern studio. It is the first time in many months that Miss Blythe appeared before the camera in any other state than California and the opportunity gave her the chance to renew the many acquaintances she made during the earlier part of her screen career.

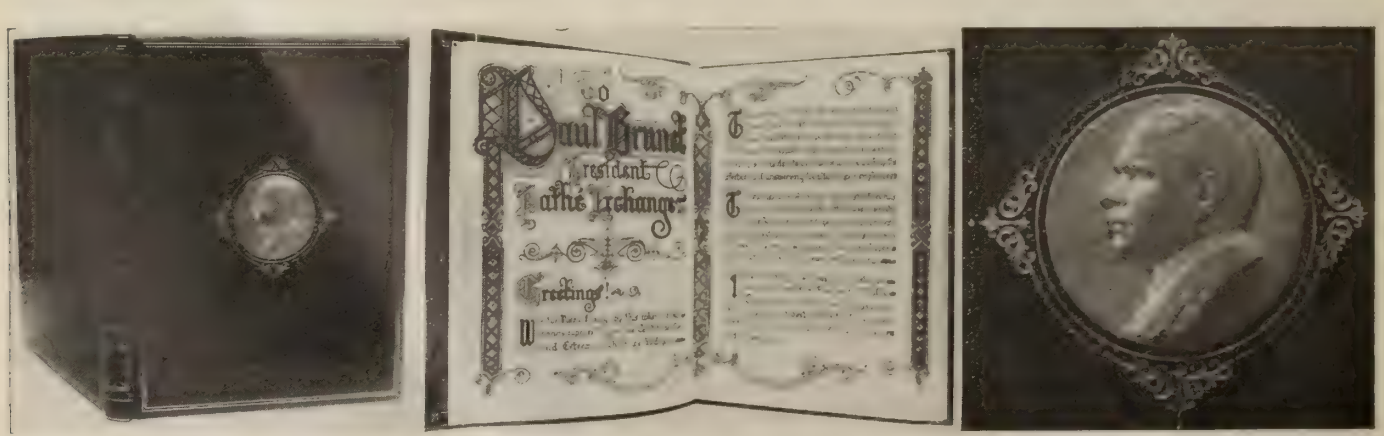
Betty Compson Starts New Film

Under the direction of Philip E. Rosen, Betty Compson has just started work at the Lasky studio on her next Paramount starring picture, tentatively titled, "The Bonded Woman," by Albert Shelby LeVino, based on the story, "The Salvaging of John Summer," by the late John Fleming Wilson.

The story promises to make one of Miss Compson's most attractive pictures and the cast chosen is a strong one.

Starts New Play

"The Man Unconquerable" is the striking title of Jack Holt's new Paramount picture just started at the Lasky studio under the direction of Joseph Henabery. The story is an original by Hamilton Smith.



Handsomely engrossed and illuminated testimonial, bound in morocco, with embossed medallion on cover, presented by 1,600 employes of Pathe to Paul Brunet on his fourth anniversary as president of the company

American Premiere at Capitol of the "Glorious Adventure," Blackton Natural Color Film

The natural color feature drama, "The Glorious Adventure," with Lady Diana Manners in the leading role, has been booked to the Capitol Theatre in New York for its American premiere, some time in April. This picture, a six-part production, was made in England by J. Stuart Blackton of early Vitagraph fame, by the newly improved natural color process of Prizma, Inc., of New York.

The presentation at the Capitol under Rothafel auspices follows the first showing of the picture in London, where it played a very successful run at the Royal Opera House, Covent Garden.

An especial technical interest attaches to this first American showing as a test of the strength of natural color as a factor in the production of the screen drama of the future. Until the completion of the new Prizma camera in the laboratories of William A. Van Doren Kelley last July, the making of a feature picture, involving the necessity of much fast action taken close up, was a photographic impossibility for color processes.

This because of the commonly known and widely cursed fault of "fringing"—the blurring edges of color resulting from the imperfect registration of the component red and green images of the double printing process. This has now been eliminated, it is said, by the use of camera devices which make the two-color impressions simultaneously, instead of successively as before, hence insuring perfect blending of the color elements in the print and on the screen.

The manner of the general distribution for the United States and Canada is yet to be announced. Negotiations in this connection are pending in the hands of M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll, who represents Commodore Blackton, with Prizma a considerably interested party. There has been some discussion of the probability of a "road show" presentation through the major cities.

The picture, which arrived from London in several reels, is undergoing editorial revision and retitling after the American taste by Katharine Hilliker and Captain Harry Caldwell.

A considerable star value is claimed for "The Glorious Adventure" through Lady Diana Manners, who takes the role of Lady Beatrice Fair, heroine. Lady Manners enjoys the fame of being, perhaps, the greatest beauty of the English nobility, besides carrying important social position and a leadership in the British smart set. She has been sought for the stage and screen for a number of years.

R-C Announces a New Johnson Picture Entitled "Midnight Call"

A new Emory Johnson Production is announced by R-C Pictures as a big special on their releasing program. The picture, which has been given the title of "The Midnight Call," is now in production on the West Coast.

An all star cast that lives up to its name, and an absorbing human interest story, will be two of the foremost features of "The Midnight Call" states R-C Pictures. It is a story of the drama that enters the lives of simple folks—the typical American middle class family. Around their lives there develops a stirring drama of sudden misfortune and trials. The story interest rises consistently and develops into a powerful climax which unfolds the big surprise in a forceful and convincing manner.

The leading male roles are played by Emory Johnson himself and Johnny Walker, who rose to fame in Fox's "Over the Hill" and has been a star in his own right. Ralph Lewis, a veteran screen player, known to all picture goers since his work in "The Birth of a Nation," will be seen in the role of an old Irish-American policeman. Claire McDowell plays the role of his wife, Mrs .O'Brien, and is given splendid dramatic opportunities. Pretty Ella Hall plays the heroine. Nick Morris is the heavy.

Every effort will be made by R-C Pictures to present the exhibitors with exploitation material on "The Midnight Call" which will enable them to put over this special in the elaborate manner which it merits.

Big Bookings on "Vermilion Pencil"

Early reports from R-C exchanges report that the big bookings which greeted "The Vermilion Pencil," Sessue Hayakawa's latest production have been followed by bookings which insure this feature a wide circulation throughout the country. "The Vermilion Pencil" is claimed by R-C Pictures to be the biggest of the Hayakawa series to date. It contains an earthquake and volcano thrill for a climax. The Japanese star plays a dual role and is supported by Bessie Love, erstwhile star, who is his leading lady.

Taylor Signed

Hal E. Roach has signed Sam Taylor, a member of Harold Lloyd's scenario staff, on a long term contract to continue as scenario writer for the comedian, Mr. Taylor to collaborate on the scripts for the entire output of six comedies which Lloyd will make under his new contract with Pathe.

Extra Effort

is a characteristic that stamps every production directed by

VIGNOLA

That is one of the many reasons why Vignola-made pictures have been such unusual box-office successes.

Of "Beauty's Worth," now current, The New York Evening Telegram said:

"Miss Davies is always charming in light comedy roles under the direction of Robert G. Vignola as is proved by 'Beauty's Worth' and its recent predecessor 'Enchantment.'"

Now at work on—"When Knighthood Was in Flower," a Cosmopolitan production starring Miss Davies supported by a cast of exceptional merit. Probable length, ten reels.

VIGNOLA

M. P. D. A.

Shipman-Luporini to Handle Films Supervised by Americans in Italy

An important step in the development of the industry was marked a few days ago when the filing of the corporation papers of Shipman-Luporini in Albany signalled the entrance of this new firm into the field, to present pictures made in Italy under American technical supervision.

Ferdinando V. Luporini, senior member of the firm of Luporini Brothers, was particularly gratified, for the reason that this marked the realization of a long-cherished dream. Always a firm believer in the producing possibilities of Italy, when proper methods would be adopted. Mr. Luporini tried unsuccessfully for several years to interest motion picture men both here and in Italy in the project. One man understood and appreciated Mr. Luporini's ideas and this was the late Henry Brock, then the president of the Inter Ocean Film Corporation, and it was a sad blow to Luporini's hopes and aspirations that they had no more than reached an understanding when Mr. Brock's death in an automobile accident put an end to everything.

However, Mr. Luporini's ambitions were not dampened and when his brother Mario returned from the World War he talked the matter over with him. They formed a partnership and Mario went to Italy to sell American pictures and to show the Italians the reason for their inability to sell Italian pictures in America.

Mario Luporini was unsuccessful on his first trip, but he went at it again on a second trip and had the good fortune to meet a man with vision, judgment and an unprejudiced mind, who declared himself willing to be the pioneer. This was Dr. Francesco Stame, president of the Ultra Film Company of Rome and owner of the well-known Bernini and Nova studios, said to be the most completely equipped and best studios abroad.

Luporini Brothers then proceeded to make the proper connections in America and to secure the necessary American assistants, as American continuity writer, director, cameraman and technical staff, so that the Italian resources could be put at the service of American producing unit.

It seems strange today when so many are congratulating Luporini Brothers, to remember that only a year ago Ferdinando V. Luporini met with so much scepticism and indifference when he tried to interest people in this project. It was not until Mr. Luporini was referred to Earnest Shipman, the successful producer and organizer, that he found anyone who would promise his unlimited support if he could satisfy himself as to the possibilities of the Ultra. In this connection Mr. Shipman made a trip abroad and the result was satisfactory to all parties concerned.

"Saint Ilario," the first of a series of stories by F. Marion Crawford, was selected as the initial production of the Ultra. Kenneth O'Hara, for four years associated with Thomas H. Ince, was selected as the continuity writer. Henry Kelker was chosen to direct "Saint Ilario." The work of photographing this picture was entrusted to Charles Rosher and William Collin, long identified with Mr. Shipman, was sent over in an advisory capacity.

Mario Luporini, who is in charge of the office of Luporini Brothers, in Italy, is expected here in New York about April 9. The Ultra Film Company is composed of Dr. Francesco Stame and his brother Gino Stame, who has greatly contributed to the making of this production.

Vitagraph Reports Exceptional Demand for Recent Specials

Vitagraph has released four big specials within the past few weeks, and these films, Vitagraph says, seeming to meet the demands of exhibitors and public for the bigger and better pictures, are being booked into most of the biggest theatres in the country.

The demand for Vitagraph's special, "The Sheik's Wife," which recently featured the program at the Mark Strand Theatre, Broadway, New York, has been exceptional, it is stated. Theatres of the very highest class and capacity have been interested in this film, according to reports.

Indications are that "Gypsy Passion," the Louis Mercanton special which just closed a successful week's run at the Strand, New York, will follow in the footsteps of "The Sheik's Wife," Vitagraph states.

Vitagraph's headquarters have received many requests on the Edward Jose special, "The Prodigal Judge." This production enjoyed a successful three weeks' run at the novel Cameo Theatre, Broadway and 42d street, New York, early this year. Then the general release date of the picture was set back for the rest of the country.

Another new Vitagraph picture of special calibre which is keeping Vitagraph's bookers busy is the Corinne Griffith production, "Island Wives," which Vitagraph says created a sensation at the great California Theatre in San Francisco.

Niblo Signs with Paramount for Series of Valentino Films

Fred Niblo has been signed by Famous Players-Lasky Corporation for a series of big special productions for Paramount Pictures starring Rodolph Valentino and written by June Mathis, who adapted Rex Ingram's "The Four Horsemen." This announcement made by Jesse L. Lasky at Hollywood definitely sets at rest published reports in newspapers that Mr. Niblo had been engaged by another company.

"After witnessing a number of the first scenes of 'Blood and Sand,' which Mr. Niblo is now producing for Paramount with Mr. Valentino as the star," said Mr. Lasky, "I was so impressed by the masterfully artistic handling of this important subject that I immediately took steps to secure him for a series of special productions with the same star.

By June Mathis

"The next picture following 'Blood and Sand' will be an adaptation by June Mathis of the novel by John Ames Mitchell, 'Amos Judd,' and will be titled 'The Rajah.' This will afford Valentino a stellar role no less admirable than that of the toreador in his first Paramount star picture.

Pathe Schedules Strong List of Short Films for April 16

Announcement comes from the Pathe Exchange, Inc., that the collection of short subject features and the serial episode scheduled for release the week of April 16 will be augmented by "More Trouble," the latest Pathe Playlet, starring Frank Keenan. The offering is described as a novelty comedy drama with mystery and suspense and was adapted by Ouida Berger from Edgar Franklin's story in Munsey's. The star is given the support of Jack Gilbert, Roberta Wilson, Ida Lewis, Joseph Dowling, Jack Rollins, Aggie Herring and Helen Dunbar.

"The Falling Wall" is the second episode of the new Pathe serial, "Go-Get-'Em Hutch," starring starring Charles Hutchison.

"An Ozark Romance" is the current re issued one-reel comedy starring Harold Lloyd. The offering is uproarious from start to finish. Bebe Daniels plays the role of the daughter of the bearded mountaineer, and "Snub" Pollard is Lloyd's hated rival for the girl's affections.

"Stand Pat" is the title of the latest Hal Roach comedy featuring Paul Parrott and "Sunshine Sammy." The comedy is a satire on gambling and shows a community that have gone mad on the subject.

"A Wolf in Sheep's Clothing" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

Pathe Review No. 151 presents another interesting and entertaining series of subjects for the third anniversary series.

Pastor Upholds Stage and Screen; Gives Sermon Based on Metro Film

"There are good actors and clean plays," said the Rev. Dr. Henry R. Rose, pastor of the Church of the Redeemer, at Newark, N. J., in his Sunday night talk in which he denounced the attitude taken by certain members of the clergy in upbraiding the stage and motion pictures. Recently Dr. Rose based a lecture on Rev. Ingram's Metro production of "Turn to the Right," using colored slides arranged in a series to tell the story of the photoplay, which he praised highly for its wholesomeness and practical morality.

"A preacher is hard put for something worth while to talk about when he is everlastingly harping on the rottenness of the stage," said Dr. Rose. "Plays may deal with sex questions and still be clean. They may deal with divorce and other tragedies of home life and still be clean. In fact we need the stage to set us right about many matters concerning which we are terribly wrong in these wild days."

So effective was the story as the basis of his sermon, that Dr. Rose wrote to the Metro offices:

"Turn to the Right" is not only full of delightful humor but splendid lessons. I think every young man and every young woman ought to see it, and I believe mothers will take heart in knowing that such a picture is being presented up and down the land. It is wonderfully done and Rex Ingram, the director, deserved no end of praise."

Jess Robbins Filming Another Super-Comedy for Vitagraph

Jess Robbins, who produced the seven-reel comedy, "Too Much Business," which is being released as a Vitagraph special production, has already started filming a new super-comedy on the west coast. This new one is an adaptation of "The Ladder Jinx," by Edgar Franklin. The cast will be headed by Edward Horton.

The first Jess Robbins production, "Too Much Business," will be released this month.

Statistics of "Prisoner of Zenda" Indicates Greatness of Task of Making Newest Ingram Picture

Judging from the statistics compiled after the production of a big photoplay like Rex Ingram's screen version for Metro of "The Prisoner of Zenda" the constructive demands and the accessories to proper execution make it a gigantic task.

Probably as heart-breaking a task as any in the making of "The Prisoner of Zenda" was the writing of checks. There are not only the salaries of the principal players, the director, the cameraman, the scenario writer, the technical experts and their several assistants, but also drains upon the picture company's resources for articles ranging from the buttons on the uniforms of the Ruritanian army to the cost of creating and shipping safely the priceless art objects used in the settings.

Enormous as the cost of the picture was, it is worth noting that it was less by a wide margin than the value of the art objects—pictures, furniture, rugs, hangings, and the like—which were loaned to Mr. Ingram by a score of wealthy Californian colonists in the interest of giving his interiors of the Castle of Zenda a genuinely royal richness.

In spite of the fact that these treasures outweigh the making of the picture in cost, Mr. Ingram does not believe that "The Prisoner of Zenda" was produced skimpily.

Not until it is known that about 23,000 persons were engaged in one capacity or another in the production are the figures of the picture's cost credible. Counting extras, camera boys and emergency employes as many persons were concerned in the filming of this story as there are inhabitants of Oswego, N. Y.

During the several months required in the production of the photoplay, 257,521 feet of raw film was exposed by the photographer, John F. Seitz, and his assistants.

This mass of preparatory work was no less impressive. The scenario, for example, by Mary O'Hara, of the Metro staff in Hollywood, contained 1622 pages of typewritten material, single-spaced.

Preliminary art work required the creative efforts of twenty six artists under the supervision of the director, for a period of four months before the first scene was photographed. The costumes, being of a sort not found in any actual country, must be all original designs. The architecture of the city streets and of the village wherein most of the exteriors are laid was an adaptation of that of countries in Europe, somewhere among which Ruritania, the imaginary kingdom, must lie.

Seventy-two buildings in all were set up, many of them finished throughout. These make up the six blocks of city streets and the Ruritanian village. The two, in the picture, are represented as being many miles apart, whereas actually they were separated by only about four hundred yards. Mr. Ingram made practical use of these dwellings in the course of the photoplay of the coronation scenes.

The settings were not sham in materials, for the total tonnage of stone, wood, iron fittings used in the building of the village and the city backgrounds came to 124,000 tons.

The director used, in the mass scenes of the coronation events, the radiophone in controlling the huge crowds. This he experimented with when it first came into popular prominence, and found it superior to the telephone with wires.

Review Board Lists Pathe Film

The release of Pathe's latest "stunt" serial, "Go-Get-'Em Hutch," starring Charles Hutchison, finds the picture entered by the National Board of Review in its Selected List of Films.

In one of its late reports the Board had already expressed its approval of this serial for its realism in presenting a drama dealing with big industrial affairs, and citing it with two other recent Pathe serial productions as an example in the way of being entirely free from objectionable matter of any kind.

The other two highly approved serial productions were "Hurricane Hutch," and the recently completed "Timber Queen," starring Ruth Roland.

"Doug" to Start Work on Picture

Douglas Fairbanks will soon start shooting on a new production, and Miss Pickford and her brother, Jack Pickford, also are planning to begin work.

Miss Pickford herself is to appear in a revival of her photoplay, "Tess of the Storm Country." Mr. Fairbanks in his next feature will play the role of Robin Hood.

"Woman, Wake Up" at Theatres in Many Parts of the Country

The promise made by exhibitors to accord a hearty welcome to Florence Vidor in her first starring vehicle, "Woman, Wake Up," is being more than fulfilled, says John C. Ragland, secretary of Associated Exhibitors. The booking offices of this organization are being flooded with applications for contracts, it is said.

During the first week of April, "Woman, Wake Up," continued its round of the Loew circuit in New York City. For the entire week, starting April 2, Dr. Brockwedel booked this picture as the feature attraction in his Symphony Theatre, Los Angeles. The same dates witness its run in the Pantages Theatre, Memphis, Tenn., and it is being shown also in the Pantages house at Salt Lake City. It was booked, too, for Thursday, Friday and Saturday by A. J. Baker for the Electric, St. Joseph, Mo.

Chicago Likes "Ruling Passion"; Much Praise for George Arliss

George Arliss and his second photoplay for United Artists Corporation, "The Ruling Passion," met with hearty praise from Chicago critics and public when this "smile special" was shown recently at the Ziegfeld Theatre.

"George Arliss is a capital player," says Observer, in the Chicago Herald and Examiner. "'The Ruling Passion' is rich in the foibles of present-day civiliation. The things we think and the way we think them are held before us so forcibly it is impossible not to see through them. The cast is excellent. You will find 'The Ruling Passion' an exceptional film, and George Arliss an agreeable performer."

Feminine Critics Impressed

"'The Ruling Passion' is a very good picture," says Genevieve Harris in the Chicago Post, "and you'll like it, if only because its star is an artist and its plot is not hackneyed. The work of George Arliss is delightful. The supporting cast is quite satisfactory."

"If you wish to see the very best comedy you have chuckled over for a long time and the best acting of the highest order, do not fail to see George Arliss in 'The Ruling Passion,'", wrote Margaret H. Mann of the Chicago Daily News. "This entertainment belongs at the top of the list of 'better films.'"

"There's real joy in watching George Arliss every minute he's on the screen," says Mae Tinee in the Chicago Tribune.

First Winner of Business Prize

That the Americans are a thinking people who give serious thought to the Nation's problems is demonstrated by the avalanche of intelligent answers submitted in "Topics of the Day" Better Business Contest, inaugurated by the popular short reel feature, released by Pathe. Every section of the country has responded to answer the question "How Can Business Be Improved for the Manufacturer, Merchant, Worker and Unemployed?"

Cassidy Wins

Prize-winning answer No. 1 submitted by W. J. Cassiday, Government Printing Office, Washington, D. C., is as follows:

"Adopt the sales tax or some other tax measure which will do away with all taxes known as 'war taxes.' Let capital and labor arrive at some agreement and stop scrapping. Make reformers go to work and earn an honest living. Bring back beer and light wines. Forget the war."

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Brunet's Fourth Anniversary as Pathe Head Honored by Biggest Business in History of Firm

Paul Brunet is confronted with the most conclusive of all possible evidence that the four years of his administration of the affairs of Pathe Exchange, Inc., have won the cordial approval of every member of that far-reaching and prosperous organization. In this expression of confidence and loyalty, the substantial part is played by the organized forces in the field—the selling and collection units concentrated at the thirty-five branch exchanges. With the vigorous co-operation of all departments at the home office, these field forces rounded to completion last week the most productive sales contest in Pathe history.

It was apparent that many exhibitors entered into the spirit of the contest showing their desire to help their local branch and voice with their business approval of Pathe's policies as maintained by President Brunet.

This was the "Brunet Anniversary Contest" of one month which opened on February 27, after a six weeks' qualifying contest conducted for the purpose of classifying the branches in the five divisions within which, respectively, each branch made its fight for its division's definite list of prizes. It was supervised from the home office by General Sales Manager E. A. Eschmann from the time of General Manager Elmer Pearson's announcement to the branches that the contest was in honor of President Paul Brunet's fourth anniversary as chief of Pathe, and that, "the winners, figuratively, will have to take off their coats, roll up their sleeves, and work as they never worked before."

"They certainly have done all that, and more," said Mr. Eschmann, making a general statement of the result. "It was much more than an ordinary sales contest for cash prizes. It was a practical and spontaneous wholehearted expression of regard for Paul Brunet personally, and of loyalty to and confidence in the president of Pathe Exchange.

"Although the returns are far from complete as yet," said Mr. Eschmann, "and the winning teams accordingly not yet determined, the gross sales and collections resulting from the 'Brunet Anniversary Contest' exceed the most sanguine home office anticipations."

The capital prizes fought for within each division are: First Division, $2,500; Second Division, $1,500; Third Division, $1,000; Fourth Division, $750; Fifth Division, $500.

Famous Players Schedules Three Features for Release April 9

Three features are listed for release April 9 by the Famous Players-Lasky Corporation, namely, the Cosmopolitan production, "Find the Woman," and Ethel Clayton in "The Cradle," both Paramount pictures, and Constance Binney in the Realart picture, "The Sleepwalker."

Alma Rubens is the featured player in "Find the Woman," which was adapted by Doty Hobart from the story by Arthur Somers Roche. Tom Terriss directed.

Eileen Huban, noted actress of the speaking stage, makes her debut in this picture in an important role and others in the cast are George MacQuarrie, Harrison Ford, who plays the leading man's role; Henry Sedley, Norman Kerry, Ethel Duray, Arthur Donaldson and Sydney Deane.

"The Cradle," which has already been seen in New York, has been called by critics the best picture which Ethel Clayton has had since "The Young Mrs. Winthrop." It is from the original French play of the same title by Eugene Brieux, author of "Damaged Goods." It was adapted by Olga Printzlau and directed by Paul Powell. Woven into a thrilling and dramatic story is the problem facing every married man and woman who, tiring of the marriage tie, seek to find the solution of their troubles in divorce.

Charles Meredith is Miss Clayton's leading man and Mary Jane Irving, a remarkable child actress, makes a deep impression on the role of the baby daughter. Others in the cast are Anna Lehr, Walter McGrail and Adele Farrington.

"The Sleepwalker" is said to prove a highly satisfying starring subject for Constance Binney, who plays the role of a convent-bred girl who is suddenly plunged into intrigues provoked by the financial indiscretions of her mother.

The story is interpreted by a strong cast. Playing the mother with a full understanding of the role's possibilities is Florence Roberts, former stage star, who has not been seen in pictures since 1915. Cleo Ridgely has the part of a conspiring widow, and Jack Mulhall and Bertram Grassby live up to their reputations as leading man and heavy, respectively. The picture was directed by Edward Le Saint.

"Fascination" Will Be in All Metro Exchanges by April 10

A supply of prints of Robert Z. Leonard's presentation of Mae Murray in "Fascination," Metro, announced this week, adequate to meet the expected heavy demand for this latest Tiffany production will be in the exchanges of the company in ample time for the release date set, April 10.

M. H. Hoffman, vice-president and general manager of Tiffany Productions, Inc., informed the Metro home offices in New York several days ago that the master print had been sent to the laboratories. The task of cutting required a slightly longer time than usual, on account of the fact that the takes of "Fascination" were uniformly so good that much deliberation was needed to make final choice of footage.

"It wasn't a case of picking the good from the bad," said Mr. Hoffman, in conversation with William E. Atkinson, vice-president and general manager of Metro. "It came down to trying to decide which was better and which was best. Perhaps my enthusiasm is due to prejudice, but I think that 'Fascination' is going to be one of the really fine pictures of the year."

The opinion of the officials of the Metro home offices, after seeing the first print of "Fascination" coincided in substance with Mr. Hoffman's.

Sam Abrams Books "Woman, Wake Up"

Manager Sam Abrams has selected "Woman, Wake Up" and "A Sailor-Made Man," each of them an Associated Exhibitors feature, as the first two attractions for the opening of his Rialto Theatre, a first-run house in Houston, Tex. The Rialto is one of the finest houses in its territory.

Complete Work on "Son of the Wolf"

The final scenes on "The Son of the Wolf," Norman Dawn's forthcoming all-star R-C production, adapted from the two Jack London novels "The Son of the Wolf" and "The Wife of a King," were filmed last week at the R-C studios on the Coast. The production is now being cut and edited and made ready for preview.

As yet no release date has been set on the production by R-C Pictures but it is certain to be ready for exhibitors in time to provide them with an excellent snow picture to act as an antidote for the hot weather slump. "The Son of the Wolf" is described as an absorbing story of the Klondike during the gold rush days.

The leading roles in the all star cast are played by Edith Roberts, as the half-breed Alaskan girl, and Wheeler Oakman, who plays the part of a gold mine prospector. The picture is said to follow closely in atmosphere and dramatic values the original stories by Jack London, which were among his widely read novels. A love story furnishes the motif of the story, through which runs the spirit of high adventure.

Special Score for Bruce Film

Work has been in progress at the Capitol Theatre in New York on a special musical score for the forthcoming showing of "My Country," one of the Wilderness Tales by Robert C. Bruce, which Educational is releasing.

"'My Country' is one of the most beautiful pictures I have ever seen," said Mr. Rothafel, "and we are preparing special music in keeping with it. A symphonic treatment is being given the principal motif from 'My Country, 'tis of Thee.' It will be treated in such a way that the music will be descriptive of waterfalls, great mountain tops and the other spectacular scenes depicted in this beautiful subject.

"My Country" was made by Mr. Bruce in the states of Oregon and Washington, most of the scenes having been taken in Washington.

Old Songs Are Still in Demand

To prove that the old songs are still popular and in demand, "Fifty Famous Favorites," a song book containing fifty songs complete with words and music, recently placed on the market by Richmond-Robbins, Inc., has taken the music business by storm and is selling as big as any of the popular song hits published.

Among the numbers in the book are such songs as "The Sidewalks of New York," "Mandy Lee," "On the Banks of the Wabash," "In the Good Old Summer Time" and many other songs that "Daddy Used to Sing."

To Start Work on Fairbanks Film

Actual shooting on Douglas Fairbanks' next photoplay feature, yet to be named, will start in a very few days. The cast is practically complete. Mr. Fairbanks himself will play the hero in a role showing him first as the Earl of Huntington and later as Robin Hood.

To Celebrate 200th Showing

Plans are being made properly to observe the 200th performance of D. W. Griffith's "Orphans of the Storm" at the Apollo Theatre, New York city, with the presence of Mr. Griffith and the principals of the cast, including Lillian and Dorothy Gish. The date will be April 13.

"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—*Gold-Seal* Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

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Some exhibitors, who desire absolutely soundproof floors, prefer *Gold-Seal* Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

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Hammons Back from Trip to Coast Studios; Predicts Biggest Year for Educational

E. W. Hammons, president of Educational Film Exchanges, Inc., returned to New York a few days ago from Los Angeles, where he spent several weeks with producers whose product is released by Educational and with Educational's Pacific Coast representatives.

Plans were perfected by Mr. Hammons and the producers for a large share of Educational's program for next season. Contracts providing for certain changes in the production schedules for some of Educational's most important series of comedies, that will result in much more elaborate pictures in these series, are now in process of preparation for signature.

"The program outlined for the studios on the Pacific Coast, together with the acquisition of certain other pictures which will be announced soon," said Mr. Hammons, "make it certain that the season of 1922-1923 will be the biggest in the history of Educational Film Exchanges.

"Educational will have an important announcement to make shortly of its forthcoming distribution of several groups of splendid short subjects. These will be added to a program of the best pictures that can possibly be made in the big studios at Los Angeles now producing for Educational Pictures. Quantity is not the chief consideration in the plans of these studios for the next year, but their schedules have been arranged so as to bring out to the best advantage the highest talent they possess.

"In one or two cases it is probable that a slight reduction in number of pictures produced will be made, with the money and effort thus saved being put into a smaller number of pictures.

"I was most pleased with the work being done in the Christie Studio and by the Hamilton-White Company, making our Mermaid Comedies. At the Christie Studio while I was there I watched the construction of one of the most elaborate sets I have ever seen, to be used in one of the final releases of this year's series, on which the Christie staff is now at work.

"Lloyd Hamilton and Jack White were working on their final pictures in this year's Mermaid series, and both were most enthusiastic over the result of the year's work and the outlook for 1922-1923."

Two regional sales conventions were held by Mr. Hammons on his way to the coast—at Chicago and Kansas City—and while in California he spent some time at the Educational branches in San Francisco and Los Angeles. His itinerary called also for visits to other exchanges on his way West and on his return trip.

Lincoln Heads All Star Cast

E. K. Lincoln, who was last seen opposite Hope Hampton in "The Light in the Dark," her most recent First National attraction, heads an all-star cast in the first feature film production of the newly organized Genius Film Corporation, which is now being completed at the Tiffany Studios, in West Forty-fourth Street New York.

The picture, which is tentatively titled "The Price of Her Ambition," is a strong and intensely dramatic story from the pen of Adelaide Heilbron. Edward Dillon is directing.

Among the well known screen artists in the cast besides Mr. Lincoln are Julia Swayne Gordon, Cyril Chadwick, Hedda Hopper, Richard Carlyle, Charles Hammond and Mrs. Margaret Seddon.

No announcement as to the releasing arrangements for the picture has yet been made.

Fox Release Schedule for April Include Eight Feature Pictures

Eight feature productions are listed among the April releases by Fox Film Corporation. Both the New York and West Coast studios of William Fox are now in full operation. An Al St. John comedy, two Sunshine Comedies, and five Mutt and Jeff Animated Cartoons round out the April releases.

Heading the list of features is "Shackles of Gold," with William Farnum. This is a modern drama of extraordinary power dealing with the possibilities for good or evil which may come from the possession of great wealth. It is based on Henri Bernstein's greatest play.

In "Shackles of Gold," the Fox star is at his best. Supporting him are Myrta Bonillas and Marie Shotwell—the former as leading woman. Herbert Brenon directed.

"Up and Going," the Tom Mix picture presents the star in the role of a young Englishman, who returns to Canada, the land of his birth, in search of romance and adventure, and finds them both.

Charles Jones will be seen in "Western Speed," a story of western chivalry and romantic adventure, adapted from William Patterson White's story, "Lynch Law," and directed by Scott Dunlap and William Wallace. In this production Jones is suported by Eileen Percy as leading woman.

"Money to Burn" is the title of the release starring William Russell. It is based upon the story "Cherub Devine," by Sewell Ford, the humorous writer. It deals with a young broker whose financial luck is such that he cannot lose, however daring his adventure, and whose luck in love turns out to be built on similar lines. Rowland V. Lee directed.

Jerome Storm directed "Abraham Love," John Gilbert's April vehicle. This is a story of life and love on the desert and is replete with rich settings and stirring action. The story was written by Jules Furthman.

Shirley Mason appears in "Very Truly Yours," a story by Helen L. Hawkins, and directed by Harry Beaumont.

"Without Fear," is a photodrama of high society and downright democracy, written by Paul H. Sloane and directed by Kenneth Webb. The star is Pearl White.

Eileen Percy will be seen in "Elope If You Must," from the story by E. J. Rath. It was directed by C. R. Wallace.

The Al St. John Comedy bears the title "Special Delivery." The two Sunshine Comedy releases are "The Piper" and "His Wife's Son." The Mutt and Jeff cartoons include "Hoot Mon!" "Golfing," "Tin-Foiled," "Amid the Pyramids," and "Fallen Archers."

Fox News is released twice weekly, the even number publications embodying the "Face to Face With Japan."

Urban's "Great Authors" Films Highly Lauded, Says Hodkinson

Expressions of opinion from the leading citizens of New England regarding the Charles Urban "Great American Authors" series, released by W. W. Hodkinson Corporation, indicate that this is one of the most popular short-reel series ever released, Hodkinson states.

The wife of Governor Cox of Massachusetts says: "I enjoyed the pictures very much of the 'Great American Authors.' They cannot fail to interest both young and old who wish to learn more about our early poets and writers."

Said Walter B. Russell, director of Franklin Union, Boston: "They form a unique group which is not only instructive and educational, but also most interesting and entertaining."

Lloyd B. Harris, Civic Secretary of the Boston City Club, said: "The Great American Authors' series present the greatest step yet taken toward meeting the universal desire for 'clean' and informing motion pictures."

Thomas B. Bitier, pastor of the Congregation Church of North Weymouth, Mass., says: "'The Great American Authors' series should be warmly received by those who like myself are in search of pictures having definite constructive value."

Marshall Neilan Begins New One

Marshall Neilan started "shooting" on his next production, "Her Man," last week and announced the engagement of Matt Moore and Leatrice Joy. In this picture, to be released by First National, Moore will portray his first character part, that of a small town newspaper editor with various eccentricities in dress and manner.

Miss Joy will also appear in a character part as the homely girl of a small town. Meantime casting for the balance of the cast is under way. "Her Man" appeared originally as a Saturday Evening Post story by George Patullo.

Hugo Ballin Signs Ernest Hilliard for His Prize Picture

With the engagement of Ernest Hilliard, the screen's "most debonair 'vilyun'", to play the heavy, the cast of Hugo Ballin's latest picture for Hodkinson, starring Mabel Ballin, is now complete and work on it will begin at once, according to an announcement made early this week.

The picture, which is as yet unnamed, is to be made from the $1,000 prize story, the winner of the contest which Mr. Ballin recently conducted in Chicago in conjunction with some of the leading theatres there, in an effort to secure a really worth while vehicle for his wife.

It is said that the story is an intriguing tale of life on the matrimonial seas and is especially suited to Miss Ballin's screen personality, affording the star the widest range for the expression of those talents which have won her such a notable following among picture playgoers.

Percy Mermont will play the lead opposite Miss Ballin. Others in the cast are Richard Lee, Robert Clarke and Anne Eggleston. James B. Chapin will act as Mr. Ballin's assistant with J. R. Diamond as photographer in chief.

Robert Cain Joins Lasky Studios Stock Company

Robert Cain, prominent as a screen actor for many years, has signed a year's contract with Famous Players-Lasky Corporation to play leading roles in Paramount pictures.

Following a lengthy career on the stage, Mr. Cain joined Famous Players and has appeared in the productions of several companies. He appeared opposite Pauline Frederick in "Paid in Full" and had prominent roles in Paramount's "Secret Service" and Cecil B. DeMille's production, "Male and Female."

Mr. Cain leaves this week for Hollywood where he will join the Paramount stock company at the Lasky studio.

Leah Baird Film Warmly Received

Reports received at Associated Exhibitors offices in New York from its representatives in all parts of the country, and from exhibitors show a rush of bookings of the attraction, "Don't Doubt Your Wife," with Leah Baird, and an enthusiastic reception of the picture wherever it has been shown, it is stated.

Kane and Roach See Great Triumph for Harold Lloyd's Latest Comedy

A smashing triumph has been scored in every part of the United States by the latest Harold Lloyd attraction, "A Sailor-Made Man," declares Arthur S. Kane, president of Associated Exhibitors, through which organization Hal E. Roach presents the Lloyd pictures. The selection of the comedy by managers of many first run theatres as the feature of their bills has been the occasion for an interchange of felicitations between Mr. Kane and Mr. Roach.

From his studios in Culver City, Mr. Roach sent the following telegram to Associated Exhibitors a few days ago:

"I am immensely gratified at the triumph of 'A Sailor-Made Man' in leading theatres throughout the country. In acclaiming it worthy the feature position in the program of first run houses, exhibitors have vindicated Mr. Lloyd's long-cherished confidence that good, wholesome comedy would one day receive such recognition. The enthusiasm and co-operation shown by these live owners and managers is deeply appreciated by Mr. Lloyd, myself and the entire staff."

Mr. Kane sent an appropriate reply, warmly congratulating Mr. Lloyd and Mr. Roach. Also, he made a statement, in which he said:

"To win such recognition as Harold Lloyd and 'A Sailor-Made Man' have received is indeed an extraordinary achievement. That exhibitors in every section of the country should give a comedy the feature position in their bills is a splendid tribute to the star and his production, and it should be gratifying to every lover of comedy of the highest type. It is an acknowledgment, too, of the exalted position in public favor which Mr. Lloyd has attained, for theatre owners and managers do not feature players whose popularity is in question.

"Theatres in which 'A Sailor-Made Man' has been given the feature place are located in cities on both coasts and the great centers in the interior districts. I have not at hand a complete list, but every city which I am about to name occupies a key position and most of them are the most important cities in their states. In addition to the first run theatres, a very large number of second and third run houses in every district have made this Lloyd offering the feature of their program.

"All records of the Symphony Theatre, Los Angeles, of which Dr. Brockwedel is manager, were smashed when 'A Sailor-Made Man' ran there for fifty consecutive days. In 369 performances the picture played to an estimated total of 150,000 persons, and the engagement was terminated only because of a previous booking contract at the Symphony. For two weeks, beginning December 31, this comedy was the feature attraction in the Blue Mouse Theatre, Portland, Ore., and Manager John Hamrick booked it for a return engagement covering three days late in January.

During the week of January, S. Barret McCormick and Paul Gusdanovic showed the picture simultaneously to overflowing audiences in the Allen and Circle theatres, respectively, of Cleveland, and for the week just following, Christy W. Deible procured it for the Liberty Theatre, Youngstown, O., and Edward A. Zorn for the Temple in Toledo.

"'A Sailor-Made Man' was a winner in Sam Harding's Liberty Theatre, Kansas City, during the week of January 29, and in the week of February 5 it packed Manager John H. Kunsky's Madison Theatre, Detroit. Mr. Boyd, general manager of the Stanley Amusement Company, booked it for the week of February 13 for the Stanley, Philadelphia, and it made a clean-up there. On February 16 it began a remarkable three weeks' run in Barbee's Loop Theatre, Chicago, under a contract signed by President W. S. Barbee. Lubliner and Trinz have since contracted for its showing in their Pantheon and Senate theatres, each a first run house, April 30 and May 6, respectively, as well as in their fourteen other Chicago theatres on early dates, while Ascher Brothers have made arrangements for the round of their sixteen houses in Chicago.

"During the week of March 27 'A Sailor-Made Man' was the feature attraction in Loew's State, Boston, and at the opening performance broke that new theatre's matinee attendance record. The contract for this showing was signed by N. M. Schenck, general manager of the Marcus Loew enterprises, who contracted also for the picture's run for 100 days on the Loew circuit in Greater New York. In the face of strong competition, Mr. Lloyd's latest feature played the California Theatre, San Francisco, the week of March 12, and, in the words of Manager Eugene Roth, 'stood 'em out' daily."

R-C Pictures Announces Release of Travelaughs by Hy Mayer; to Form Nucleus of Short Reels

Hy Mayer, the noted cartoonist whose drawings have enlivened the pages of the world's greatest humorous publications for years, has joined R-C Pictures rapidly growing galaxy of stars.

Following a period of spirited bidding R-C Pictures landed the Hy Mayer Travelaughs and will release one each week, beginning about April 23. In line with R-C's fast-moving campaign of expansion in all departments of the business it is understood that the Mayer laugh-producing subjects will be used as a nucleus about which to build what eventually will be one of the strongest short reel distributing organizations in the industry. This marks a new departure for R-C Pictures, as heretofore that organization has confined its distribution activities to feature productions.

The popularity of the Hy Mayer Travelaughs already has been solidly established. At the Capitol Theatre, New York, for instance, the Mayer reels have more than once been featured in the billing over bigger feature productions. Hy Mayer's great personal following in New York and environs and his legion of admirers in all the other important cities of the country won him almost immediate success with his screen novelty.

The first Travelaugh to be released under the new arrangement will be entitled, "Such Is Life in London," which shows some striking views of the English capital, cleverly combined with Hy Mayer's cartoons.

Another early release will be "Volendam," which takes the audience into a small Dutch town far from the "beaten path" of tourists and illustrates the quaint life and picturesque life of the Hollanders.

"Arabian Love," Desert Romance, Ready for Release by Fox

"Arabian Love," John Gilbert's latest vehicle for Fox, is scheduled for release April 9. The production was made under the working title "In the Land of Beginning Again" and was directed by Jerome Storm at the West Coast Studios. The story and scenario were written by Jules Furthman.

The photoplay is a drama of the great Sahara, in which Gilbert essays the role of a young American who joins an outlaw band of a desert sheik. A series of romantic episodes follow in which he saves the life and honor of a white woman whom the band had kidnapped during a raid upon a caravan.

The picture is characterized by most impressive desert scenes, and has an excellent cast, including such prominent artists as Barbara Bedford, the leading woman; Barbara Le Mar, Herschel Mayall, Robert Kortman, and William A. Orlamond.

Reports from exhibitors throughout the country clearly indicate the favor which young Gilbert, a recently created star, has already attained in the public eye. His work in "Shame," the Fox special, won him stellar honors at the hands of William Fox. "Gleam O'Dawn," a recent release, has been booked by practically every Fox exhibitor in the United States, according to report from Fox Film Corporation.

Gilbert's next production is being made under the title "The Hidden Spring."

Broadway Bookings for Educational

An unusual number of bookings for first run in New York are announced by Educational. "Hokus Pokus," a Christie Comedy, will be at the Rivoli week of April 2. The Rialto will show the single-reel special "How to Grow Thin" and the Mermaid Comedy, "The Rainmaker," with Lloyd Hamilton, beginning April 9, and the following week, Educational Pictures Week, "The Rainmaker" will go to the Rivoli.

"Step This Way," and "The Family Album," Sketchografs by Julian Ollendorff, also are booked for the Rialto. "Schoolday Love," a Campbell Comedy, and "The Silver Harvest," one of World Wanderings, began a three-week run at the Cameo on April 2. During Educational Pictures Week, the Strand Theatre in Brooklyn is to change programs daily. Four two-reel comedies have been selected from Educational's program.

Begins on New Mae Murray Film

Robert Z. Leonard has begun actual studio work upon "Broadway Rose," the forthcoming Tiffany Production in which he will present Mae Murray.

Announcement of this was received from the home offices of Metro which will distribute this successor to Miss Murray's "Peacock Alley" and "Fascination."

Working on Film

Despite rumors circulated in New York that the production of "Grandma's Boy," Harold Lloyd's next feature, had been completed, late advices to Associated Exhibitors from the studios in Culver City are to the effect that work is still progressing.

FOR SALE

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"When Knighthood Was in Flower" Planned to Be Vignola's Best Picture

Robert G. Vignola is now at work on what promises to be the master creation of his career as a director. Mr. Vignola is engaged in making "When Knighthood Was In Flower," the story of the great love of Mary Tudor, sister of Henry VIII of England, for Charles Brandon. Marion Davies plays the role of Mary Tudor.

Acclaimed by Frederic James Smith, critic of "Motion Picture Classic," as "the most promising director of the day, one who has shown the greatest progress." Mr. Vignola hopes to surpass with "When Knighthood Was in Flower" any other production that he has ever made.

According to the plans this picture will in all probability be released in ten reels. Every effort is being exerted by Mr. Vignola, and Cosmopolitan, who are sponsoring the production, to make it the finest contribution to the silversheet. Sets of dazzling magnificence executed by Joseph Urban, the world's foremost scenic artist, and costumes of unequalled elegance are being given this production so that no detail of its making will be slighted.

Among the sets specially built for this production are castles of medieval England, whole streets several blocks long, and even whole villages with a population of extra players running into thousands. A visit to Cosmopolitan Studios is like a trip to the England of the fifteenth century. Most of these sets are so huge that it has been found necessary to lease the large Jackson Studio in the Bronx and the new Famous-Players Studio in Long Island in order to accommodate them.

This is probably the first time that three studios, each one of which is large enough in itself to handle an average production, have been utilized for the making of one single picture.

Besides the sumptuousness of the sets and the costumes, the cast looms up as one of the most exceptional in degree of histrionic talent and public regard ever brought together in one production.

Opposite Marion Davies, who plays the role of Mary Tudor, in the role of Charles Brandon, her lover, is Forrest Stanley. The role of Henry VIII is handled by Lynn Harding, while the other roles are in the hands of Ernest Glendenning, William Norris, Charles Gerard, Ruth Shepley, Jose Rubin, Teresa Maxwell Conover, Macy Harlan, Arthur Forrest and Johnny Dooley.

The scenario is the work of Luther Reed. Phil Carle, who has been Mr. Vignola's first assistant for several years, is acting in the same capacity during the filming of this production.

Mack Sennett Studios Busy

The Mack Sennett studios are again humming busily. Mabel Normand is at work on "Suzanna,' her next First National attraction. The Billy Bevan-Mildred June comedy duo have started their latest two-reel comedy. Last week the entire cast of the London Follies company visited the Sennett studio.

Critic Praises "Doll's House"

"Every human emotion is pictured, and all the elements of a really good photoplay are found in 'A Doll's House,' starring Nazimova," said the critic for the Seattle (Wash.) Star when this United Artists release was shown recently at the Winter Garden Theatre.

Two More Pictures Finished by Eugene O'Brien for Selznick

Although the contract Lewis J. Selznick has held with Eugene O'Brien has been terminated by mutual consent there are still two, and possibly three pictures, still to be distributed with O'Brien a Selznick star. The very last production activities in the New York Studios, preceeding the move to Hollywood, was the filming of a story tentatively titled "John Smith."

"Channing of the Northwest" has passed through the finished stage and has been delivered to Select exchanges in preparation for the release date—April 20. "John Smith," personally staged by Victor Heerman, as his first direction of Eugene O'Brien, is now in the Selznick finishing department where its editing, cutting and titling will be completed before Myron Selznick, vice-president in charge of production, starts Westward with his stars, directors, working staff and studio equipment.

Ralph Ince personally staged "Channing of the Northwest." The leading woman for O'Brien is Norma Shearer and John Willard's story has been screened with a rush of thrilling episodes and fast photoplaying from Edward J. Montagne's scenario. James Seeley, P. C. Hartigan, Carl Axzell, Harry Lee, Martin Faust and Glenn Coulter are in prominent supporting roles and Nita Naldi has been fitted with an adventures role nicely suited to her style.

First National Expected to Release Latest Coogan Film

Sol Lesser announces that Jackie Coogan's latest production, "Trouble," is ready for the market. Mr. Lesser will be in New York City this week to determine the channels of distribution. It will be released not later than the early part of May, and there is every reason to surmise that Associated First National will handle releasing matters.

"Trouble" was put into screen form from an original story, according to Mr. Lesser. It is a human interest yarn dealing with the adoption from an orphanage of a 7-year-old boy, of his trials and tribulations after he leaves the orphanage, of his love for his foster-mother and his fighting to protect her from the brutal attacks of his foster-father. While the episodes are dramatic, space galore has been left for the comedy elements.

It was directed by Albert Austin, "gag" man with Charles Chaplin for eight years. Austin has injected into the five reels of film all of his "gag" material and Jackie is seen piloted through 5,000 feet of situations that are as evenly balanced with comedy and dramatic force as possible.

Supporting the starlet in this new production are Gloria Hope and Wallace Beery, playing his foster parents.

Fox Corporation Working on Big Production in The Holy Land

A cable dispatch from Jerusalem announces the arrival of an American motion picture expedition to prepare for the filming of a huge spectacle based upon the Old Testament story of King David. One of the big scenes in the production, it is said, will be the fight between David and Goliath, which will be staged a few miles north of Jerusalem. Thousands of Jerusalem inhabitants are to be employed in making the picture. One thousand camels and several thousand sheep and goats also will be used.

This will be the first time that a production of any magnitude has been filmed in the Holy Land, which aside from its appropriations as a background for Biblical stories, is said to rival Hollywood, Cal., in natural beauty and in the clarity of its atmosphere.

The expedition referred to in the cable was sent out by Fox Film Corporation, and is in charge of Director J. Gordon Edwards, who recently finished work in Italy on the big production, "Nero," in which vast numbers of people took part, and which was photographed with some of the most historic structures and scenes in Italy as a background. In making this picture they had the co-operation of the Italian Government, and Italian troops were assigned to help control the multitudes that took part in the production.

For the picture made in Italy, and for the one now being filmed in the Holy Land, the Fox organization engaged the services of some of the most distinguished foreign players. While both casts are international, the direction and the technical work on both pictures is entirely American.

A print of the picture made in Italy has already arrived at the Fox studios in New York City, and the few who have seen it screened declare it far surpasses anything ever attempted in this or any other country. As yet, no date has been set for this picture's release.

Poincare Overides German Objection on Showing of "The Four Horsemen"

Overriding the objections of the German Embassy in Paris and the Society of Authors, Premier Raymond Poincare has sustained the authority of the management of the famous Vaudeville Theatre, in the French capital, in its determination to exhibit there for eight weeks "The Four Horsemen of the Apocalypse." This is the Rex Ingram screen production for Metro Pictures Corporation of Vicente Blasco Ibanez's novel, and the Parisian presentation is made by this American photoplay company.

Ambassador Meyer, of the German Embassy, had protested against showing this motion picture in Paris on the score of its inflaming the popular hatreds arising out of the war; and the Society of Authors asserted that a film attraction in the Vaudeville Theatre was violation of its artistic sanctity.

With these influences at work, it did not seem that the picture would be shown anywhere in Paris. Then Premier Poincare intervened. He placated his fellow-members of the Society of Authors, overruled the censor, and told the French and German diplomats that he authorized the presentation of the picture, without anything cut out.

"Lady Godiva" Is Highly Commended

At a special showing of 'Lady Godiva,' the Associated Exhibitors picturization of Tennysons famous poem, which was given with Mrs. Clinton B. Smith, Chairman of the Motion Picture Committee of the State Federation of Womens Clubs and others of the committee as guests of honor, the production was highly praised both as a dramatic entertainment and as an accurate portrayal of life during the early feudal period in England.

The showing was arranged by Thomas DeVassey, secretary of Wistaria Productions, Inc., which is releasing "Lady Godiva" through Associated Exhibitors.

Alan Crosland with Hodkinson

Alan Crosland has been engaged to direct Irene Castle in her forthcoming Hodkinson release, the temporary working title of which is announced as "Don't Weaken." The story is by Charles K. Harris.

"Ballad of Fisher's Boarding House," Pathe's Kipling Special, Booked for April 2 at Strand

"The Ballad of Fisher's Boarding House," Pathe's Kipling one-reel special released on April 2, played its first Broadway week at the Strand Theatre. There, and at other of the best houses in the country, it amply justified all the claims that had been made for it.

Pathe reports that exhibitors unite, in effect, in the estimate that, "the picture is truly a tribute to Kipling's genius." As was the case when "Without Benefit of Clergy" had its opening Broadway engagement at the Capitol Theatre, the attitude of New York audiences was characterized by rapt attention throughout—absolute silence, all eyes concentrated on the screen to the finish, and then generous and spontaneous applause.

Wherever the picture was screened during the first week of its release the reports received by Pathe are of virtually the same tenor—crystallized action of the most convincing and intense character, with characteristic Kipling sailor and other seaport types marvelously well portrayed.

The violent physical contests provoked by the outcast beauty, "Anne of Austria," the tragic death of her reluctant victim, "Hans, the blue-eyed Dane," and the woman's transformation, her apparent redemption when she finds next his silent heart "the little silver crucifix that keeps a man from harm"—all of these elements contribute a force to the picture which all kinds of audiences appear to find irresistible, while in artistry of production it is pronounced to be in the same high class to which leading reviewers of the country have assigned Rudyard Kipling's first picture, "Without Benefit of Clergy."

Percy Marmont in Hugo Ballin Film

Percy Marmont, English leading man, who has appeared in suport of Norma Talmadge, Alice Brady, Ethel Barrymore and other leading screen stars, has been engaged to play the lead opposite Mabel Ballin in the next Hugo Ballin-Hodkinson production, based on the prize winning story submitted by Neil Marie Dace of Chicago, winner of the $1,000 contest inaugurated by Mr. Ballin.

"Rosary" Nearly Doubles Records

The Steinauer Theatre of Steinauer, Neb., came within $9 of doubling its house record with "The Rosary," a First National attraction, February 26 and 27. Manager Edson wrote the First National office that the weather conditions were bad.

"This illustrates that no matter how small the town," said Mr. Edson, "the business is there if the exhibitor is willing to put a little effort behind his advertising."

New York Newspapers Praise Will Rogers in Goldwyn Film

Will Rogers in Sol Smith Russell's famous stage character, Noah Vale in "A Poor Relation," is the attraction at the Capitol Theatre, New York, this week. It is Goldwyn production. The motion picture critics of the metropolitan newspapers called it a typical Will Rogers role, one that shows him at his most human and most humorous and best.

"Rogers scores," says the New York American. "Revealed in a role hitherto unassociated with the erstwhile lariat king." "Play brought up to date has picturesque scenes sometimes gay and again tender," says the New York Herald. "Excellent bit of character drawing," says the Morning Telegraph. "In the quaintly human character of Noah Vale, Will Rogers has a part peculiarly fitted to his talents," says the Journal.

"Lonesome Corners" Story of North Woods with New Angle

"Lonesome Corners," the Edgar Jones production which Playgoers Pictures is releasing April 23, is a light drama presenting novel situations which seem destined to make a special appeal to the exhibitor. It tells a story of the north woods that is "different," both in essential features of the plot and in physical surroundings.

Full advantage is taken of unusual opportunities for attractive exteriors, but these are made merely incidental to the movement of the drama. "The play's the thing," and the forest and landscape sweeps, majestic and impressive as they are said to be, are used only to provide the locale necessary to the unfolding of the story.

Again, while there are three principals, two men and a woman, in the cast, forming a triangle of figures in a married life plot, it is not a triangle of the common fictional order. There is no villain and there is no over-stepping of the home ties. The "other man," who seems for a time to have come between husband and wife, turns out to be a devoted friend to each, who, by methods that are startling in their ingenuity, succeeds in drawing them closer together.

Goldwyn Picture for the Capitol

"When Romance Rides," Benjamin B. Hampton's film adaptation of Zane Grey's popular novel, "Wildfire," distributed by Goldwyn, will be the attraction at New York's Capitol Theatre next week. The featured players are Claire Adams, Carl Gantvoort and Jean Hersholt.

Rialto Says Paramount Block Booking Was a Big Success

Revival Week at the Rialto Theatre, New York, when Hugo Riesenfeld played on successive days the seven Paramount super-specials recently announced for block booking through the Famous Players-Lasky Exchanges, proved a big box-office success, according to the Rialto management.

The pictures played were George Loane Tucker's "The Miracle Man," Cecil B. DeMille's "Don't Change Your Husband," John Barrymore in "Dr. Jekyll and Mr. Hyde," Cecil B. DeMille's "Old Wives for New," George Fitzmaurice's "On With the Dance," with Mae Murray; George Melford's "Behold My Wife" and Cecil B. DeMille's "Male and Female." The success at the Rialto is, it is said, being duplicated in scores of leading theatres throughout the entire country.

R. S. Cole Says Big Production Will Soon Be On at R-C Studio

R. S. Cole, president of R-C Pictures Corporation, left Los Angeles on March 27 for New York after a protracted visit at the coast city, during which he conferred daily with P. A. Powers on reorganization plans at the R-C Studio. Before leaving Mr. Cole promised capacity production at the R-C Studio within a short time. Doris May is starting a new picture and Harry Carey will begin work shortly. At least three other productions will be under way in as many weeks, stated Mr. Cole.

Preparing for Export Business

"We are also preparing for extensive exportation of our product to Europe, the Southern hemispheres and the Orient," Mr. Cole said. "Our across seas banking connections, have apprised us of a distinct upward drift in foreign film marketing conditions and we are paying heed to this good news."

Basil King's "Dust Flower" Is for Spring Release by Goldwyn

Goldwyn says one of the most interesting pictures in its fourth group, announced for spring release, is Basil King's "The Dust Flower." It was produced during the past year at the Goldwyn Studios in Culver City, Cal., under the direction of Rowland V. Lee with an all-star cast.

This is the third contribution of Basil King to the Goldwyn program since he became one of the Eminent Authors group organized by that company.

The two leading characters in this dramatic account of the rise of a young woman from depressing circumstances to ease and luxury, are played by Helene Chadwick and James Rennie.

Another important part is filled by Mona Kingsley, while others in the company are Claude Gillingwater, Edward Peil and George Periolat.

SCENES FROM LOUIS BURSTON'S SPECIAL PRODUCTION, "FORGET ME NOT"

Critics Bestow Praise on First National's "Smilin' Through"

A whole dictionary of laudatory adjectives could be compiled from the newspaper reviews of "Smilin' Through," Norma Talmadge's masterpicture for First National release, which opened on March 27 at the Chicago Theatre in Chicago, the big Balaban and Katz house.

The reviewers were unanimous in acclaiming the production the best thing Norma Talmadge has ever done, and they praised the picture in flattering terms. Herewith are a few excerpts from the reviews:

Observer in the Chicago Herald and Examiner: "There is a magnificent fineness and vitality about 'Smilin' Through.' It has fidelity, simplicity and power. Norma Talmadge has never had a vehicle to equal it and proves convincingly that she is a rare and most talented actress. 'Smilin' Through' has heart warmth, tenderness and a great deal of sweetness. It is refreshing."

Mae Tinee in the Chicago Tribune: "Pictures like 'Smilin' Through' are a mighty good thing, for they prove to the 'so-called human race' that it's not as hard boiled as it wants to think it is. They surprise it with a tear in its eye and gulp in its throat. On the whole, 'Smilin' Through' is worth going a long way to see."

Genevieve Harris in the Chicago Evening Post: "'Smilin' Through' is a beautiful, fanciful romance, adapted from the stage play in which Jane Cowl appeared. It is fanciful rather than dramatic. The director has caught this poetic quality and translated it beautifully into a series of lovely scenes. From the standpoint of settings and photography this is one of the best of Norma Talmadge productions."

Carl Sandburg in the Chicago Daily News: "'Smilin' Through' is sartorially and dramatically the best thing Norma has had in over a twelvemonth."

Rob Reel in the Chicago Evening American: "The sweet, almost exotic beauty of Norma Talmadge has in the splendid play 'Smilin' Through,' a very fitting frame. I cannot very well deal in superlatives. Just to say that I earnestly look forward to a general evolution of the screen drama to the heights of such drama as 'Smilin' Through' rather more expresses my feelings. 'Smilin' Through' rather more expresses my feelings. 'Smilin' Through' is beautifully and faithfully done. It is the kind of thing that the world is better for having known."

"Smilin' Through" is to have its New York premiere on April 16, when it opens an engagement at the Strand Theatre.

Selznick Schedules Four Big Productions for April Release

Select exchanges, now under the general management of John S. Woody, will have four Selznick pictures for distribution during April—an Owen Moore and Eugene O'Brien original and revivals of a Norma and Constance Talmadge feature, constituting a foursome of attractions from which much is to be expected. The Owen Moore release is of first importance in that it returns this star to the screen in a new picture after a lapse of several months.

"Reported Missing," starring Mr. Moore, has April 5 as its release date; April 10 brings Norma Talmadge in "The Safety Curtain;" April 20, Eugene O'Brien, in Channing of the Northwest," and April 30, Constance Talmadge in "Experimental Marriage." The first public showing of "Reported Missing" was given at the Ritz, evening of April 7, before an invited audience.

Eugene O'Brien figures in "The Safety Curtain" as Norma Talmadge's leading man and is also the star of "Channing of the Northwest." "The Safety Curtain" is one of the pictures Lewis J. Selznick produced at the time he was making the Talmadge girls screen stars and the Constance Talmadge revival, "Experimental Marriage," enters the same class. Harrison Ford is leading man for Constance.

"Channing of the Northwest" presents O'Brien in the role of an officer in the Canadian Mounted Police and a great deal of the action requires a display of the star's horsemanship in following the destaines of Norma Shearer, his leading woman. Ralph Ince directed this newest of the O'Brien presentations.

Starts New Play

The work of filming the important scenes for the Irvin Willat production, "The Siren Call," the Paramount picture in which Dorothy Dalton will play the leading role, starts at the Lasky studio April 17. In the meantime, some snow scenes have already been taken on location at Huntington Lake, Cal., which is virtually virgin soil for pictures.

Miss Dalton is now in New York, but will return to Hollywood in a few days for the actual start of the picture.

"Hail the Woman" on Loew Circuit

"Hail the Woman," the latest release of Thomas H. Ince, distributed by Associated First National Pictures, Inc., began a run on the Loew metropolitan circuit, New York, this week with simultaneous play dates at the State Theatre on Broadway and the Metropolitan Theatre.

Holubar Injects Many Thrills in His Next First National Picture

The sea and the air have been liberally utilized by Allen Holubar in making "The Soul Seeker" his next production for First National—a real, sure-fire "thriller." Dorothy Phillips is starred in the picture, which is being directed as well as prouced by Mr. Holubar.

Four types of planes, including a ten-passenger hydroplane and a scout that rises at the rate of a thousand feet a minute, have been used in the cranking of some action high in the air. In one sequence of the story Mr. Holubar directed from his plane to one of the others by a system of signals. In another he acted as both director and cameraman, using an automatic camera.

Two destroyers were brought into play and one was used in a descent upon a smuggling ship, with the "gobs" from the destroyer pouring over the deck rail of the schooner and throttling the sailors into submission. A storm at sea was staged on the schooner, with tons of water tumbling over the decks. The helmsman was swept into the sea and a heavy spar struck from aloft by a bolt of lightning. A spectacular fire scene marked the destruction of the ship.

Not one "double" is used anywhere in the picture. Mr. Holubar, Miss Phillips, the supporting players and the production staff all took many dangerous hazards throughout the making of the production.

The production is being completed at United Studios, where Mr. Holubar has secured some interior scenes of unusual beauty.

Post Appears in Benefit

The headline attraction at the American Legion Bowl Benefit in Hollywood on the evening of March 29 was the appearance of Guy Bates Post in a scene from "The Masquerader." This distinguished actor has just completed for First National release a film version of this stage classic with which he has been associated for so many years.

Post cut short his first vacation in years—he has been visiting his mother in San Francisco—to appear at the benefit. Although himself a resident of Pasadena, Post's studio work in Hollywood has made him an ardent supporter of all civic activities and he hastened to join in this movement by the Legion to speed the building of the Bowl for the Symphony Concerts.

Engages Dancer

The noted dancer, Ruth St. Denis, has been engaged by Goldwyn to supervise the dance scenes in Rupert Hughes' new comedy, "The Bitterness of Sweets," he is himself directing at Culver City.

"The Ruling Passion" Playing to Big Business the Country Over

That the public demand for screen comedy is keener to-day than ever, is indicated in box office reports from all sections of the country now in possession of Distinctive Productions. The reports cover the second George Arliss production, "The Ruling Passion" which has a marked comedy vein, and Arthur S. Friend says: "These returns show the world wants to laugh to-day as it never did before in its history."

A west coast report from San Francisco states the new Arliss comedy played at the Grenada Theatre last week to $24.000. This unusual business by "The Ruling Passion" is backed by a telegram to Mr. Friend from Eugene Roth and Jack Partington, who direct the Grenada, reading as follows:

"The Ruling Passion" which played at our Grenada Theatre last week, was truly one of the delightful pictures of the season. The splendid and refreshing acting of Mr. George Arliss made for him many 'fan' friends. More pictures of 'The Ruling Passion' theme will advance the motion picture industry more than anything else. This picture should be played in every motion picture theatre in America The result to the managers will be most satisfactory, and doubly so to the audiences."

Swinging back to the east, Mr. Friend has Boston reports that indicate the extraordinary business done by the Boston Theatre, controlled by the Keith interests. The picture was the personal selection of Manager Harris, who has directed the Boston for a quarter of a century, and he stated that the box office confirmed his preview opinion. According to the same Distinctive data, the record for 1922 at the new Aldine Theatre, Philadelphia, was established by the Arliss production.

Harry Davis of the Grand Theatre, Pittsburgh, Pa., notified Distinctive Productions that he found "The Ruling Passion" one of the most entertaining pictures he had ever played.

The production is booked for early opening in many big theatres.

First National Pictures Draw Double of Town's Population

The manager of a motion picture theatre in Toccoa, Ga., recently accomplished the supposedly impossible feat of crowding more people into his playhouse than there are residents in the town. Toccoa boasts a population of 3,500, but Joseph Burton, manager of its chief motion picture house, jammed 5,865 admissions through his doors in a single day to see two First National attractions—Katherine MacDonald in "Her Social Value," and a Buster Keaton comedy.

Manager Burton doesn't have to concern himself with "blue laws." He turns his theatre over to the local Baptists for their Bible Class Sunday mornings, in return for which compliment the minister gets through with his evening sermon in time to permit his congregation to attend Sunday night's second picture show.

Keeping in Personal Touch

By FRITZ TIDDEN

OWING to the continued illness of one of the members of the committee who was really doing most of the detail work and the addition of still another to the sick list, the final arrangements for the Old Timers' Dinner are still in abeyance.

* * *

On April 11, Sam E. Morris, accompanied by Mrs. Morris and their son, Edwin, sails for England where as recently announced, he becomes president of Select Pictures, Inc., a corporation formed to handle Select's foreign distribution. For the past ten days Morris has been busily engaged with Lewis J. Selznick in going over the details of the new work which he will do on the wet side of the Atlantic. John S. Woody, recently appointed general manager of Select, has been taking over from Morris the handling of the Select branches throughout the country.

* * *

Whenever she goes about on the street, Oleta Otis, who is now in pictures, is greeted cordially by hundreds whom she has never met. Reason: Oleta is the original Coca-Cola girl whose likeness has been printed and lithographed more than any other girl, except, perhaps, the little Dutch girl whose face has never been seen on the Baker's Cocoa paper.

* * *

Three balls (no reference to pawnshops) took place during the past week. They were the Paramount Club affair, the Warner Brothers' dance and the F. I. L. M. Club party.

* * *

The Paramount Club affair was held in the mammoth ball room of the Hotel Commodore, and was attended by at least one thousand persons. A detailed account of the proceedings precedes this department in the front of the book.

* * *

Warner Brothers and Harry Rapf were hosts to a large gathering of exhibitors and other members of the trade at the Hotel Astor Monday evening. The occasion was a showing of their newest success, "Your Best Friend," featuring Vera Gordon.

Following the showing there was an informal dance which lasted well into the morning hours. A full account of this enjoyable affair will be found in the "In the Independent Field" department.

* * *

The F. I. L. M. Club again gave one of its very entertaining parties to its many friends on Saturday evening last, at the Automobile Club, New York. About three hundred couples attended and enjoyed the festivities.

W. E. Raynor, chairman of Entertainment Committee, acted as master of ceremonies, ably assisted by Messrs. Murray, Iris and Rodner.

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Hazel Flint, who has an important role in "The Bootleggers," opened this week on the Keith Circuit in a vaudeville playlet starring Alan Brooks.

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Sig Samuels and Willard Patterson are in town from Atlanta.

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Representatives from six motion picture companies met last Monday afternoon to organize the second year of the Motion Picture Baseball League, comprising firms around the metropolitan territory. Those represented were First National, Paramount, Universal, Vitagraph, Goldwyn and Hodkinson. It is expected that the league may expand into eight teams before the season opens, several other companies having expressed a desire to be included in the league by the time the next meeting is held.

Officers were elected as follows: Paul Perez, Universal, president; William McIlvain, Paramount, vice president; S. W. McGrath, First National, treasurer, and J. J. Van, Hodkinson, secretary. A schedule committee was appointed, consisting of H. B. Gallup, Hodkinson; Sam Maas, Universal, and J. C. Ithelin, Vitagraph.

Immediate efforts will be made to secure three playing diamonds that can be used by the league throughout the season. Present plans call for the opening of the season around May 1 with each team meeting every other team three times.

This will be the second season of the league, the first one last year, in which the Universal nine won the championship without a defeat, having marked the initiation of a highly successful organization.

* * *

The Rialto Theatre baseball team has been launched by the ushers of the Rialto, under the management of William Connell, the genial doorman, and preliminary practice has begun. There are a few stubbed thumbs and glass arms, but the young men, always in training for their theatre duties, are otherwise in excellent trim. The big problem before them now is the color of the uniforms they are to wear this summer. Heated discussions are held daily before they are called for theatre drill at 11.30 in the forenoon.

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Sponsors claim the movie industry is in its infancy.

Thus Will Hays becomes the world's highest salaried nurse.

* * *

"Freckles" Barry, who is at present touring the country in connection with Marshall Neilan's "Penrod," a First National attraction, is to visit President Harding at the White House before he returns to Los Angeles.

Shortly after "Freckles" started his tour, he wrote a letter to the President stating that he would "be in the neighborhood of the White House" soon and would like to drop in and say "hello." In reply to his communication, the young Neilan star has just received a letter from George B. Christian, Jr., secretary to the President, stating that the Chief Executive will be glad to meet "Freckles."

The popular movie youngster is now studying up a suitable speech for the occasion. Mrs. Barry, "Freckles'" mother, has just left Los Angeles to join her son at St. Louis, where he appears next week, and will accompany the speckled one on the balance of his tour.

* * *

Lincoln Plumer bravely claims the doubtful honor of being the world's worst golf player.

* * *

W. D. McGuire, Jr., executive secretary of the National Board of Review of Motion Pictures, has gone to Indianapolis to attend the annual meeting of the Indiana Indorsers of Photoplays to be held at the Claypool Hotel, Indianapolis, Tuesday and Wednesday, April 4 and 5. Since its inception, the Indiana Indorsers have co-operated closely with the National Board of Review.

One of the most important things to be discussed at this meeting will be a special plan for the extension of the work of the Indiana group.

* * *

A new departure will be tried out shortly by Rex Ingram. He has purchased the rights to "Black Orchids," which he made for a moving picture concern in his immature days. He will produce it again to show how he should have made it in the first place.

* * *

Everybody is familiar with Doug Fairbanks' versatility but few would suspect him of being a poet. In fact, this latest talent was unknown even to Doug himself until Tom Geraghty gave him a barber's chair!

A few weeks ago Tom went to the coast with Doug and Mary. He had been in London for a year supervising productions at the Famous Players British studio. Once settled in Hollywood, Tom found time to visit the Fairbanks studio and discovered that Doug was still chasing around the lot looking for a suitable box on which to sit every time the barber came to cut his hair.

Being a man who notices the

Photo by Paul Thompson

MAY ALLEN

She has been engaged by Famous Players-Lasky to appear with some of its stars in Paramount pictures

Photo by Ira Hill

LILLIAN POWELL

Solo dancer, Rialto, Rivoli and Criterion Theatres. She is now appearing at the latter house

needs of others, Geraghty straightway presented Fairbanks a barber's chair. So gorgeous, so completely perfect was this tonsorial accessory that it moved Doug to poetical utterance for the first time in his busy career.

Here is the result:

Beverly Hills, Cal.

Dear Tom:
I've heard of the Barbary Coast
Of Santa Barbara, too,
Of the barbarous things on barber poles
And also of Harvey Thew;
A rub on the head, a cut on the hair,
Also a shine on the shoe,
A clever thought, this chair you bought
For the shaving of Dan McGrew.
Alias Douglas Fairbanks.

* * *

Nathan Marcus, formerly of the Realart Exchange in New York and the Vitagraph Exchange in Connecticut, has been appointed manager of the local National Exchanges branch.

* * *

President Harding wonders why some motion picture producer doesn't dramatize the life of Julius Caesar. He suggested it to D. W. Griffith when the producer of "Orphans of the Storm" and the Misses Lillian and Dorothy Gish were recent guests of the President and Mrs. Harding at a luncheon at the White House. This is the first time such honors have been extended to members of the film industry.

After the luncheon Mrs. Harding took her guests for a tour of the White House and then from the conservatory gathered two bouquets for the Misses Gish, lillies for Lillian and roses for Dorothy.

The two screen stars were captivated by the President and Mrs. Harding, and were amazed that they are able to stand up under the constant strain of meeting so many persons daily, and "being so charming to everybody."

"The White House is wonderful," was Lillian's view. "To see the room where Abraham Lincoln slept—and all the treasures of the historic edifice, I couldn't help thinking of the scene in 'The Birth of a Nation' where we met President Lincoln at the White House."

* * *

"What do you think of my golf?" Gerald Pring asked of his caddy the other day.

"Well," said the boy, "I've been caddyin' on these links for five years, but you've taken me to places I've never seen before."

* * *

George Dromgold, appearing in Marshall Neilan's "Fools First," has sent a warning to Rupert Hughes, H. C. Witwer and Hugh Wiley. In short, he has become an author.

Between scenes recently, Dromgold was seen writing vigorously on reams of yellow paper, most of which he tossed away after he had scribbled upon it.

However, the other morning the popular young actor waved a check before the eyes of Neilan, Matt Moore and others at the studio. It was signed by the publisher of "Popular Magazine" in payment for Dromgold's first attempt at story writing.

N. B. Dromgold claims that the amount of the check fully covers the cost of the paper he destroyed in writing his story.

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A. George Smith, of the Goldwyn English branch, is visiting this country.

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Jesse Lasky is coming to New York.

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Harry "Snub" Pollard, Hal Roach's comedy star, and Mrs. Elizabeth Bowen, of Bisbee, Arizona, were married in Los Angeles March 28. This shows what Dame Rumor does. It was "said" that he was to marry Marie Mosquini, his leading lady. The newlyweds are happily housed in a pretty Hollywood bungalow, and will take a honeymoon trip next year to Australia to visit Pa and Ma Pollard.

* * *

Cameramen are shooting "Fools First."

Unfortunately the machines are not loaded.

* * *

Friends of Sam Morris will tender him a testimonial dinner at La Maisonette on April 8, before he sails for London to assume charge of Select affairs in England.

Ben F. Simpson, formerly manager of the San Francisco Realart Exchange, and of late manager for Wid Gunning, Inc., has completed arrangements to go to Honolulu, where he will be affiliated with the Consolidated Amusement Company, which will shortly open a fine house. He plans to leave for the islands on May 3 in company with Joel C. Cohen, head of the company, who is now on a business trip to New York. Upon the opening of the new Bijou Theatre it is the plan of the Consolidated Amusement Company to remodel the Liberty Theatre, now its leading house.

* * *

"The Bootlegger" has arrived in pictures, with "Blind Youth" the inevitable result.

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On March 28, at the invitation of the New York Lodge, Motion Picture Directors Association, Peter J. Brady, chairman of the educational committee of the New York State Federation of Labor, addressed a splendid representation of its members on the subject, "The Benefits of Organization."

employe in the New York publicity department and as studio press representative in Fort Lee.

* * *

One of the Life Lines in Life asks: "Is the place where the censors review the movies called the objection room?"

* * *

K. J. Fritzsche, of the Transocean Film Company, Berlin, arrived in New York April 1 on the Rotterdam. He brings with him several German productions which he expects will create wide interest.

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M. J. Mintz has resigned from the Synchronized Scenario Music Company. He has been connected with the firm since its inception.

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The Chapliniana is growing apace. On April 14, Doubleday, Page will publish a noted Frenchman's appreciation of the great actor. The full size book is called "Charlie Chaplin," written by Louis Delluc and translated by Hamish Miles.

* * *

After the Paramount Ball the other night Joe Lee said the Commodore ball room was so large you could almost sell it for territory.

You usually see movie stars in high-powered limousines. That's why this picture is different. The fair chauffeur is Jacqueline Logan. She is driving one of the "mules" used at the Goldwyn studio for transporting scenery

Mabel Ballin was injured one day last week at the Biograph studio, where she and her husband are at work on their next production, when a stairway suddenly collapsed, throwing Miss Ballin and three other actors to the floor.

* * *

Edward Jose has returned from the coast.

* * *

It would be folly to move an entire picture producing organization to Hollywood and not have anybody along to "tell the world" about all the goings on enroute and after the company shall arrive and get busy turning out attractions. All this was realized and as one of the essentials of the move to the coast, Tamar Lane was singled out from the Selznick publicity department as the one to travel with the company on its special train and to remain in Hollywood as special press representative of the Western producing organization. Tamar has been in Los Angeles before, as a newspaper man, but has not been identified with the picture business out there. He has for a long time been a Selznick

Helen Ferguson, versatile Goldwyn star, has turned her attention to another field of endeavor. Not for good, of course, but only to give the world a glimpse into her experiences as a motion picture actress, in a snappy volume of movie jokes and humorous tales. She will probably name it "Some Locations and Characters I Have Met."

* * *

An arrangement has just been completed by the Pathe Exchange, Inc., with the S. C. Caine, Inc., music publishers, in New York City, to publish a song, "The Isle of Zorda," as an additional exploitation accessory for the Pathe special feature of the same name. The words of the song were written by Herbert Crooker, of the Pathe office, and Milt Hagen, both well-known lyric writers, and the music is by Victor Nurnberg, who has a number of song hits to his credit. The melody is a fox-trot with an Oriental swing to it, and the words also convey the idea of the photoplay.

* * *

A FEW LONDON NOTES

Exhibitors, producers and tradepapers still vigorously working for the abolition of the Cinema Tax.

Myron Selznick scored because of his remarks about producing in England in an interview published in American papers following his return from abroad.

The fire in one of Famous-Lasky's London premises not as serious as reported.

Movement on foot to effect a better centralization of trade shows.

Annual meeting and dinner of the C. E. A. in March.

The House of Hepworth, of which Cecil M. Hepworth is head, starts a campaign to increase its capital.

Impressive celebration of Famous-Lasky's tenth birthday by the English branches.

Church holds its services in moving picture theatre while the religious edifice is being renovated.

Remarkably fine reviews of "My Boy" in all the trade papers.

"Theodora" well received.

* * *

In one of his characteristic letters, Pete Smith writes us that Joe Reddy has bought an automobile already, having been on the coast but a few minutes. He says that Joe drives very well—well—well!

* * *

Speaking of Pete, he claims that in Marshall Neilan's newest picture, "Fools First," there occurs one of the most unusual situations ever recorded on the screen.

The situation in question shows a man who has just been murdered, playing poker with a gang of crooks. In fact, the dead man plays the game so well that it fools a number of detectives who come looking for evidence of the crime.

It's all right to claim this for the screen, but Pete knows better than to include real life. He has seen some of the players in action up at the Rambler's little game.

* * *

Virginia Faire was severely injured when a motorist in Los Angeles collided with her car, smashing it and jamming it to the curb. She is laid up suffering from nervous shock and minor bruises.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

IMITATION inspired by the success of others will do no business any good. That goes for the picture business. A certain class of pictures have found a willing and enthusiastic public awaiting them. The pictures have made money. Box office figures prove that. But the producers of these productions got back of them, they planned carefully every detail. They overlooked nothing. They spent money reasonably, considerately and where it would do the most good. They backed their finished product with titles that have drawn record crowds to the box office. But they did not trust only to the drawing power of the popular or established titles. They had a picture that furnished entertainment—and that was what they were and are selling.

BUT the success of these enterprisingly original and careful producers is misleading those makers of pictures who rely upon the success of others for "ideas" or "inspiration." There are today a number of producers who are headed straight into bankruptcy, for the reason that they are producing senseless pictures with no box office value other than a magnetic title. They seem to have lost sight of the fact that a drawing title is only a very small part of a successful picture. They disregard, too, the fact that the public is buying intelligent entertainment—and not misleading and deceitful titles.

THESE imitators owe it to themselves to do some tall thinking —and do that very thing *now*. They are wasting their time and energy—and other people's hard-earned money. This money could be used to better advantage. There is one producer, who has just completed a picture, which will soon be offered in the State rights market, whose only reason for promoting the venture was because it made "a soft job" for him. This picture has had an old melodramatic title of questionable box office value plastered on to it. But that did not matter with this producer—he sought to make a job for himself. And he succeeded.

NOW his job is completed. He will want other positions But he can not or probably does not intend to refer to this completed picture as a sample of his work, for it is impossible hoakum of the most unpardonable sort. The picture was rushed through to completion within a few weeks. When the producer first assumed the task of making the picture he set a maximum production cost of $15,000 on it. But he passed his own figures at the end of 12 days. Production was halted and a new "angel" sought. He was found. The newcomer contributed $10,000. And this money made it possible to finish the film, which, the writer understands, will be offered to the buyers on a $150,000 basis! It cost less than one-fifth of that figure to make it. But even more impossible is the fact that the picture is a very cheap imitation of something on which the motion picture fans of the country are entirely fed up.

IT may be that when this film is put together those who had anything to do with it, realizing that it places their entire future in the business in jeopardy, will decide not to market it, but instead relegate it to the scrap heap and jot it down as a valuable, but expensive experience. But if it is offered on the market there will be few buyers, for not only is the imitation a ridiculously poor one, but incidentally it is an insult to reputable and hard-working producers to ask such an exorbitant price for such a worthless batch of film.

THE independent field offers wonderful opportunities for the sincere and considerate producer. Independent pictures are literally cleaning up everywhere. Figures published in the following pages of this section prove that. But inconsiderate, selfish and senseless producers are not an asset. On the contrary, they are a dangerous liability.

THE independent producer must first sell himself. He must be convinced before he attempts to sell any one else that his undertaking is sound. He must consider the national distributor and the local exchangeman. Don't bankrupt the buyers; help them make money. And putting prohibitive figures on pictures made at reasonable cost will certainly prove no incentive for the local exchangemen to exploit your offerings. In fact, he won't even be able to buy.

BEFORE production comes careful consideration of that which is to follow. You must have a good story, for after all that is the big requisite. Then select your director, your cast, etc. Remember you are making something intended to satisfy millions. A good title is a blessing to any production, but don't ruin it with an absurd picture. Never permit yourself to lose sight of that box office. Play to it!

MONEY is scarce these days and wasting it in productions that are an insult to the intelligence of any audience certainly will not create any demand for your services, Mr. Producer. Just remember that there are 12 months to a year. You cannot afford to "gyp" those on whom you are dependent for support every month. Cater to them. You may have a flop now and then, but then that's a part of show business that no one can evade.

MAKE pictures that will sell, that the distributor can sell, that the exhibitor can show with a clear conscience to his patrons. Make the sort of pictures that have attracted to the independent field hundreds of exhibitors, who in the past scoffed at independent pictures. Others are doing it. You can. And it doesn't require hundreds of thousand dollars to do it. Put yourself in the position of buyer and exhibitor. Spend what you must, but do not spend carelessly or recklessly.

SOME of the best money-makers in the market today cost less than $60,000 to make. And they are productions with unlimited box office value. One of the most talked-of pictures in the market cost less than $30,000 to produce. And the public is literally going wild over it. Exhibitors everywhere are making money.

COME down to earth! There are others in this business beside you. Don't be afraid to let the buyer make a little money. His success means money to you. Forget the existence of telephone numbers when setting a selling price on your picture.

In the Independent Field

Independent Pictures Setting New and Unusual Records in the Middlewest

The Middle West is taking to independent pictures in remarkable fashion, judging from reports emanating from various cities and towns in that section. This week three big State rights pictures were holding the honor rolls in that territory. Equity's "Where Is My Wandering Boy Tonight?" opened Monday night at the Randolph, while "School Days" continued to attract record crowds in Chicago houses. Equally enthusiastic reports came from Indianapolis, Minnesota, Wisconsin and Ohio cities. Arrow's "Ten Nights In A Barroom" is slated to open in Toledo next week with stands following in Chicago, Indianapolis and other Middlewestern cities.

The success of independent pictures in the Middle West has come as a surprise, for even in such a territory as Minnesota which Rubien & Finkelstein are supposed to have bottled up, furnishes strong reports. From Missouri, where Famous Players have a film hold, come despatches that are not only encouraging, but testify to the growing popularity of the independents. In Chicago last week Warner's "School Days" grossed $26,000 at the Chicago theatre, while other houses in the Loop section just managed to slip over the "nut" mark. In fact, two other independent pictures held the boards in the Loop last week.

"School Days" continues to set records and one report from Chicago has it that Joe Friedman there will have 15 prints in use during Holy Week, supposedly the worse show week of the year. Philadelphia reports are equally as promising. The extreme West, too, is falling well in line with exchangemen and exhibitors there yelling for more big pictures. "Ten Nights In A Barroom" is just budding in the Middle West, as is also "Where Is My Wandering Boy Tonight?" both of which are being elaborately exploited.

A situation that is puzzling exchangemen has developed lately. It seems that some of the larger theatre circuits, that have been tied up with some of the national companies, are seeking territorial rights to big independent pictures, offering to buy outright, first release over their circuit and then booking into independent houses. One Northwest circuit is experimenting with this policy, which is anything but fair to the independent exchangeman and independent exhibitor.

Manager Joe Lefko of the Pittsburgh Federated is responsible for the statement that his "drive" has met with the approval of exhibitors there. According to Joe the exhibitors share in on the profits with the result that bookings are coming in record-breaking style.

Ernest E. Van Pelt, field manager of Sacred Films, Inc., producers and distributors of the American-made Bible series, who is in close touch with all territories, claimed this week that the general trend of the exhibitors is to give the public better and a higher grade and cleaner picture entertainment, and he found that they are all taking very rapidly to the booking of the Bible pictures.

This department this week came into possession of information that substantiates the contention of Mr. Van Pelt when word reached it that Tony Luchese of the De Luxe Exchange, Philadelphia, had booked the entire Bible series over the Stanley circuit. Another interesting item is found in the fact that the Stanleys are paying an unusually high rental for these pictures, which are to be featured and exploited.

Other circuits that have booked the Sacred Films, Inc., Bible pictures, are Lesser and Gore Brothers' West Coast Theatres in California, S. A. Lynch Enterprises in the South, Allen in Cleveland, California theatres in Los Angeles and San Francisco, Grauman's Milwaukee Theatre and other important strings and houses. The Major Film Exchange in Boston is booking the series in hot cake fashion.

Sam Werner of United Film Service, St. Louis, has closed a contract for the St. Louis premier showing of "School Days" at the New Grand Central, West End, Lyric and New Capitol Theatres, day and date, commencing April 29. These houses are controlled by the Skouras Brothers.

"Determination" was given its premier showing at Woods' Theatre, on the Boardwalk, in Atlantic City, N. J., on Saturday night, April 1. In spite of the weather, which was rainy on Saturday and cold on Sunday, the picture drew good and met with the approval of the local press. David Segal of Royal Pictures, Inc., of Philadelphia, exploited the production on a large scale.

"Shadows of Conscience" headed the bill at the Isis Theatre in Indianapolis playing to audiences that ranked with the largest that house has had this season. The house used plenty of newspaper space and together with a number of stunts, succeeded in arousing much interest in the attraction.

The popularity of Rudolpho Valentino is responsible for the splendid success that is following "Frivolous Wives." In the Northwest section the picture is going strong, but in the South, judging from reports, it is a flop, although in the East it is pulling business for the neighborhood houses.

Franklyn Farnum's latest western, "The Angel Citizens," with Shorty Hamilton, Al Hart and Peggy O'Day, was given its world premier showing at the Keystone Theatre in Indianapolis this week. Business during the first two days was reported big despite rainy weather.

"The Splendid Lie," the Arrow special, with Grave Davison, opened at Barbee's Loop, Chicago, on Sunday and on Tuesday of this week bade fair to make history for that house. This star is a favorite in Chicago, and those who saw the picture in Chicago characterized it as the best in which she has appeared.

Nathan Hirsh's five-star comedy five-reeler, "Oh Mabel, Behave," was given its premier at the Washington Theatre, Boston, this week, playing three days there.

The burlesque houses, combining pictures with their regular bills, are finding Screen Snapshots good subjects; in fact, the Palace Theatre in Baltimore, one of the best houses on the Columbia circuit, has been featuring the series.

Irene Tams is indeed looming up as the real star of "Determination," the Lee-Bradford feature, for newspaper critics have virtually without exception selected her as the outstanding feature of the picture, which opened to an unusually big house at the Academy Theatre in Baltimore on Monday night.

C. H. McDonnell of the Luna, Waverly, Minn., reported a mopping up business on "The Parish Priest," which he booked from the Tri-State Exchange, Minneapolis, doing so well that he is seriously thinking of playing it back.

Milton Sills to Make S-R Feature

Max Graf, the San Francisco producer, announced this week that he had signed Milton Sills to make a series of pictures for State rights distribution. Work on the first Sills picture will be started some time late this month.

Kimberly to Move

John Kimberly, who last week bought "Where Is My Wandering Boy Tonight?" for the Buffalo territory, announced that the Nu-art Exchange there will move into large quarters on May 1.

Sam Grand Acquires Eddie Polo Series for New England District

Sam Grand of the Federated Film Exchange of Boston this week attached his signature to a contract which assigned to the New England Federated Exchange the rights to "Cap'n Kidd," first of the independently-produced Eddie Polo chapter-plays which the Star Serial Corporation is marketing for independent distribution. The contract closed by Mr. Grand representing the Federated interests and Mr. Brandt of the Star Serial Corporation is the first to be consummated on the Polo product in this country.

The sale of the Polo serial was made to Mr. Grand primarily on the strength of Polo's wide popularity as a serial star. The first three chapters of "Cap'n Kidd," viewed privately by Mr. Grand, were also instrumental in clinching the sale for Polo's first independently produced chapter-play. The contract is said to have been consummated for what Mr. Brandt personally believes to be the largest sum ever involved in the purchase of an independent serial for the New England territory.

Commenting upon the acquisition of "Cap'n Kidd" for his territory, Mr. Grand congratulated himself on the acquisition of this initial Polo serial.

Warner's to Make Film Version of "Little Church Around the Corner"

Two weeks after Moving Picture World expressed wonder that no concern had acquired the screen rights to or attempt to make a new version of "The Little Church Around the Corner," came Warner Brothers with the announcement that they will make a production based on the same theme and with that title. The announcement, made at Hotel Astor by the Warners, was enthusiastically received. A miserable version of the famous play was made years ago, but this picture has been cast into the waste heap.

The Warners, it is understood, will handle this feature in much the same way that they handled "School Days" and "Why Girls Leave Home," using the same title, but compiling a new and modern story. This production will be made in the Fall. Other pictures the Warners will make are "Main Street," "Brass," "Broadway After Dark," "Heroes of the Street" and "From Rags To Riches."

Important Bookings on "Ten Nights"

Announcement was made this week of two important bookings on Arrow Film Corporation's Blazed Trails Productions, Inc., feature, "Ten Nights in a Barroom." H. C. ("Doc") Horater has booked the miracle picture into the Alhambra Theatre in Toledo, O., where it will open on Easter Sunday, April 16. J. Charles Davis, 2d., Arrow exploitation and publicity director, is now in Toledo cleverly exploiting the feature. On the same day "Ten Nights in a Barroom" will also open at Barbee's Theatre, in the Loop section of Chicago.

"Wandering Boy" Booked by Stanley

Equity Pictures Corporation this week officially confirmed the exclusive announcement made in the Moving Picture World that the Stanley Circuit of Philadelphia had booked its B. F. Zeidman feature, "Where Is My Wandering Boy Tonight?" for an indefinite run at the Stanton Theatre in that city. Ben Amsterdam, of Masterpiece Film Attractions, Inc., is distributing the picture in that territory. The picture will be shown over the entire Stanley circuit.

In the Independent Field

1500 Join Happy Warner Family in Seeing Rapf and Nigh Score With Gordon Winner

When the Warner Brothers start something they always see it through in high class fashion and their trade showing of Harry Rapf's "Your Best Friend," a heart-gripping feature that stars Vera Gordon and which William Nigh so cleverly directed, at Hotel Astor on Monday night, April 3, was without a doubt an event that will go down into motion picture industry as the most auspicious of its kind ever held. The Warner family—and it is a family in every sense of the word for from the big boss down the line every official and employe is working happily and indefatigably in the interest of the organization as a whole—was indeed a happy one on this occasion. And it had every reason for maintaining such an attitude, for seldom has a production won the praise that was bestowed on "Your Best Friend" after it had been shown.

There was a crowd representative of every branch of the business; in fact, its personnel was that representative that it could have put down under the heading of "Who's Who In Motion Pictures In New York." It was an informal gathering of film folk, who wept over the wonderful mother picture, sang its praise unanimously after it had flickered out into history for the night, and later danced and pranced to the syncopated melodies of a jazzy orchestra as peppy and live as the event itself.

It was a homely and chummy affair, such as this business as never witnessed or experienced; in fact, he set a new standard in the line of trade showings. Exhibitors, exchangemen, directors, photographers, stars, players, their families and their friends were there—happy, satisfied and repentent only because the night seemingly dashed by in lightning fashion. It was as great a success socially as it was theatrically, for every exhibitor who left that hall, left convinced that the Warners had scored another box office home run.

The showing was held under the personal direction of Harry Rapf and under the auspices of Warner Brothers and the New York Federated Exchange, formerly Warner's. A Monte Banks laugh riot, "F. O. B. Africa," opened the show with a million laughs, followed with sample trailers and a clever introduction directing attention to Warner pictures of the past, present and future.

Then came Harry Rapf's prologue on "Your Best Friend." He used a young couple and a judge. The young woman beseeched the judge for a divorce and the judge in an endeavor to reunite the couple, related the theme of the Gordon picture. As he told the story the lights dimmed out and the picture projected as the young couple left the stage arm in arm followed by the judge.

Among the 1,500 who were on hand were the following: Mr. and Mrs. Harry Warner, Mr. and Mrs. Harry Rapf, Mr. and Mrs. William Nigh, Mr. and Mrs. Harry Goetz, Gus S. Schlesinger, Gus Edwards, Leo Edwards, Ben Edwards, Mr. and Mrs. Bobby North, Ben Schwartz, Miss Belle Bennett, Mr. and Mrs. Marie Mason, Jack Alicoate, Moris Cohen, Oscar Price, Felix Feist, Irving Lesser, P. Burnstein, M. J. Burnside, Max Glickman, L. Weber of Weber Theatrical Enterprises, W. Klein, H. Fitchenburg, Eddie Small, Lou Berman of Independent Pictures Corporation of Philadelphia.

Mr. Schultz, I. E. Chadwick, Dr. Ernest Crandall, director of Visual Instruction, Board of Education; Jack Stebbins, Dick Miller, Charles Rogers, Eddie Bonns, Eef Ascher, Roger Ferri, Lon Young, Joseph Dannenberg, Lou Marangella, James Milligan, A. Bloomstein, Meyer Strungen, Mr. and Mrs. D. J. Mountan, Mr. and Mrs. Joseph Schnitzer, Louis Baum, Charles Manheimer, Charles S. Sewell, D. Weinstock, H. Funcie, C. Mangini, A. Flaum, D. Hauser, A. Gordon, A. Landau, I. Tagic, H. Bloone, William Rosenblum, Charles Haring, A. Hush, Leon Schlesinger, H. Ravus, H. A. Harris, W. J. Brandon, Ben Leo, M. Edelhertz, H. Seechevan, M. Ginsberg, H. Shepard, I. Rothenberg, R. Hayes, M. Chupmus, B. Knoebel, Charles Goldreyer, Sol Sapphier.

Matty Cahan, George R. Carter, Max Cohen, Al Suchman, Jerome Herzog, Nathaniel Liebsekind, Howard S. Hummel, Peter Adams, of Newark; Louis Rosenthal of the Rosenthal circuit, Mr. and Mrs. Al Jones, general manager of the Frank Hall theatres; Jesse A. Levinson, H. P. Nelson, of Elizabeth, and Mrs. Kridel, of Newark; Mirtons, of Jersey City; Blumenthal, Meyeres, Sheppard, Bratter, Levinson, Sucheriam, Counihan, Shannon, Dwiggins, Philips, Harsten, Springer, Wolf, Gorden, Cuminsky, Sherman, Jensen, Moross, Schonbach, Hirsch, Moross, Coolis, Friedman, Goldberg and Tendler.

Newsy Gossip of the Trade

JEAN MARCUS of the Twentieth Century Exchange of Philadelphia announced this week that close to 400 theatres in his territory had already featured Richard Talmadge.

L. K. Brin of Kwality Pictures, Inc., arrived in Denver this week where he held a conference with his Colorado representative. Mr. Brin's home office is located in Seattle, Wash.

Len L. Berman, the enterprising showman who owns the Independent Film Corporation, distributors of the Warner Brothers money-makers in the Philadelphia section, visited New York this week.

Several sessions of the Board of Directors of the Federated Film Exchanges of America, Inc., were held this week at Hotel Astor in New York.

John Lowell, star of "Ten Nights In a Barroom," State righted by Arrow, will leave for the West on Sunday, to make personal appearances in conjunction with the showing of that picture.

Monday, April 10, will see another member of the proud Warner family—Harry Rapf, the producer—leave for the Coast where he will produce.

Lester Scott, 2nd, general sales representative of Affiliated Distributors, Inc., arrived in Los Angeles this week, according to a wire received at this office this week.

Hazel Flint, playing an important role in "The Bootleggers," this week celebrated a double opening on Monday, April 3, when her picture began its engagement at Moss' Broadway. At the same time Miss Flint also opened in her new vaudeville act at Proctor's Mount Vernon, N. Y., Theatre.

Weiss Brothers staged an auspicious premiere trade showing on "The Expose of Cutting a Lady In Half" in the projection room of the Inter-Ocean offices at 218 West 42nd street, New York, Monday, April 3, where a representative gathering of film men were in attendance.

Pittsburgh exhibitors are still talking about the celebration of the Columbia Film Exchange there of its first anniversary last week.

Morris Schlank, President of Anchor Film Distributors, Inc., of Los Angeles, and producer of many successful Arrow comedies, visited New York this week. He will remain here for about ten days.

Ted Dana, who is now associated with Morris Schlank, formerly with Arrow Film Corporation, is also in New York with prints of the latest Anchor productions.

A. H. Woods, the producer of legitimate productions who first achieved fame and fortune with the melodramas of other days, has reaped about $400,000 on film rights to those successes that he had shelved. And A. H. has offers for his other plays that will run those figures up to the half-million mark.

Louise Lovely is making personal appearances in the Southwest. Jack Hoxie, Grace Davison, Zena Keefe and others also will soon go on a personal appearance tour.

Harry Charnas, the popular Cleveland exchangeman, passed through New York this week.

Joe Friedman, of Chicago, was a Buffalo, N. Y., visitor last week, but he didn't stay long for he hopped right back to Windy City on Sunday.

Declaring that the picture must first be approved by the Oklahoma Exhibitors League, before it could be shown in that city, the mayor of Frederick, Okla., barred the Clara Hamon pictures.

The Pittsburgh exchangemen are planning a big reception to the M. P. T. O. of that section when they hold their annual convention on April 10, 11 and 12.

Julius Singer in Chicago to Open New Pacific 'Change

Julius Singer, eastern representative of the Pacific Film Company is now studying the Chicago territory with the intentions of opening an exchange for the distribution of the Pacific's output. If his intentions materialize the pictures which will be handled by the Pacific-Chicago exchange will be Henry B. Walthall in "The Able Minded Lady"; "Gloria Joy in "The Girl From Rocky Point" and "The Forest King" with Reed Chapman and Lillian Hall.

Mr. Singer stated that this is the reason why he is withholding the sale of the Chicago territory from the enumerable independent exchanges who wish to purchase them.

J. J. Hayes, President of the Pacific organization is the recipient of an abundant supply of inquiries for the three aforementioned pictures in other territories of the United States and Europe. Negotiations for the sale of the output for South America is now in order and will be announced later.

"Nance" Is Title of Fourth Release of Second National

Second National Pictures Corporation announced this week that the title of the fourth release, a visualization of the well known novel, "Nance" by Charles Garvice, will be "Broken Shadows." It was selected according to Mr. W. J. Auchterlonie, not only because of its aptness as a descriptive title, but also because it is in line with the "shadows" advertising campaign conducted in the trade publications through the past two months.

In "Broken Shadows" Isobel Elsom, Mary Forbes, Ivan Sampson and James Lindsay are featured. The production was directed by Albert Ward. It is said to be an enthralling romance strong in the elements of mystery, emotional appeal and love interest. The scenes are laid in Ireland.

New West Coast Producing Firm

The Apollo Producing Company was incorporated in San Francisco this week. The capital was fixed at $300,000 with E. J. Lawler, M. L. Samuels, D. Buchholt and S. C. Bennett mentioned as stockholders.

"Determination" in Providence

Matt Rielly, the energetic manager of B. F. Keith's Victory Theatre in Providence, R. I., has booked Lee-Bradford's "Determination" for the week beginning May 29th.

In the Independent Field

Equity, Arrow and Weiss Lead Week in Consummation of Territorial Sales

The first week in April was marked with unusual activity among territorial buyers, reports of sales coming this week from virtually every big company. Arrow Film Corporation and Equity Pictures Corporation reported the consummation of a number of important sales deals. "Where Is My Wandering Boy Tonight?" reports indicate, is bringing into the motion picture business a number of showmen who, realizing the box office possibilities of the picture, are coming back from retirement. Fred Martin of Atlanta, for instance, has organized his own distributing organization for the purpose of handling the picture in the South.

From Equity, too, came the announcement that All-Star Feature Distributers, Inc., this week acquired the rights to "Where Is My Wandering Boy Tonight?" for California, Nevada and New Mexico. The sale was consummated through Miss Rosenfield, eastern sales representative of the Coast exchange of which Louis Hyman is the head.

Arrow Film Corporation, which has been scoring big all year, this week announce the close of an important deal involving Arthur C. Bromberg Attractions, Inc., which has taken over the entire Arrow output. Under the terms of this contract, Bromberg takes over the following Arrow pictures: 26 Sport Pictorials, 52 Arrow comedies, "Nan of the North," an Ann Little serial; 10 productions featuring Jack Hoxie, four productions starring Neva Gerba, two productions starring Grace Davison, "The Deceiver" starring Jean Hersholt, four Peter B. Kyne productions and "The Stranger of Canyon Valley."

Remarkably quick action has been accorded the exclusive announcement made in The Moving Picture World last week that Weiss Brothers' Clarion Photoplays, Inc., had acquired the world rights to "The Expose of Sawing A Lady In Half." Shortly after publication of this announcement three important sales were closed on the picture. Ben Amsterdam of Masterpiece Film Attractions, Inc., of Philadelphia, took over eastern Pennsylvania and southern New Jersey, while Alexander Film Corporation of New York purchased the metropolitan rights. John Cone of Los Angeles bought for California, Arizona and Nevada.

Announcement was made in New York this week of the opening of two new National Exchanges, Inc., branches in Albany and Buffalo, N. Y. Both exchanges are under the sales direction of Sol E. Rose. E. A. Kuper will manage the Buffalo National Exchange, the address of the latter having not yet been selected. The Albany exchange is located at 380 Broadway.

Minneapolis film exchanges must move from the loop district under an ordinance which was introduced recently in the Minneapolis City Council. The great fire hazard of film exchanges in the loop district is the ground on which sponsors of the measure hope to have the ordinance passed.

Sam Werner of United Film Service Company of St. Louis has taken over the eastern Missouri and southern Illinois franchise for Graphic pictures. He holds the St. Louis franchise for Federated pictures.

Roy Brannon, manager of the Eltrabran Film Company's Charlotte, N. C., exchange, reports business registering a marked upward tendency in that territory. He reports that with independent exchanges, especially, in that territory, bookings on big attractions are much easier to get.

Fred Martin, formerly with Realart and Robertson-Cole in the South, has secured the distribution rights in North and South Carolina for "Where Is My Wandering Boy Tonight?"

The Columbia Film Exchange of Pittsburgh this week acquired rights in Western Pennsylvania and West Virginia to "Ashes" and "Any Night."

Exhibitors Film Exchange, also in Pittsburgh, has taken over a series of two-reel Lee Kid comedies for distribution in that territory.

There is some talk about the establishment of an independent exchange in New England for the distribution of big State rights pictures. There is a report that a syndicate of Philadelphia and Boston men getting together to open this exchange.

Enterprise Distributing Corporation, which maintains exchanges in St. Louis, Kansas City and Omaha, is 24-sheeting the Richard Talmadge pictures in those territories and cashing in accordingly.

Sam Zierler of Commonwealth Pictures Corporation of New York is breaking his own record with "Where Is My Wandering Boy Tonight?"

John J. Hayes of Pacific Films this week announced a unique plan known as the "partial payment plan." He offers to sell unsold territories for the three Pacific pictures, now ready, on a proposition involving a cash payment of 20 per cent. of the territorial value and 20 per cent. every 30 days until the full amount has been paid.

Al Kahn of Crescent-Federated exchanges of Kansas City and Omaha, Neb., closed an important deal this week which gives him the distribution rights in that territory to all Warner Brothers' features, including "School Days," "Your Best Friend," "Main Street," "Brass," "From Rags to Riches," "Little Heroes of the Streets" and "Broadway After Dark."

Richard and Flynn Film Exchange of Kansas City, according to their own announcement, paid the highest price they ever gave for a picture when they purchased "Ten Nights In a Barroom," from Arrow Film Corporation, for Kansas and western Missouri.

Truly B. Wildman of Kansas City Enterprise Exchange announced this week that Sir Conan Doyle, author of the "Sherlock Holmes" stories, will make a series of personal appearances in that territory in conjunction with the showing of "The Adventures of Sherlock Holmes."

Western Exploitation Will Handle Irving Cummings' Northwest Films

Irving Lesser, in charge of the New York offices of Western Pictures Exploitation Company at 576 Fifth avenue, is particularly enthusiastic over the series of Northwestern productions that Irving Commings is making for distribution in the State rights market through that concern. The initial feature of this series, "The Man From Hell's River," has been completed and a print of the production reached New York this week.

"The Man From Hell's River" is a James Oliver Curwood feature in which a dog played a most remarkable role, which has attracted much attention. As a matter of fact, the work accomplished by this canine is said to be the most remarkable of its sort depicted on the silver sheet. Featured in the cast is Irving Cummings, who in addition to being producer, also directed the picture.

Mr. Lesser also announced the following sales on "The Man From Hell's River": California, Nevada and Arizona to All-Star Features Exchange of Los Angeles and San Francisco; Oregon, Montana, Washington and Idaho to De Luxe Film Exchange and Wisconsin to the Mid-West Exchange of Milwaukee.

Buffalo Pioneer Issues Statement

J. L. Cook has resigned from the Buffalo Pioneer sales staff. Manager Robert T. Murphy has issued the following statement: "In view of the various rumors and reports prevalent at this time in reference to the Pioneer Film corporation being in the hands of the receivers, I wish to announce that it in no way effects the operation of the Buffalo office. I can personally assure all exhibitors with whom we are doing business that any bookings recorded with us will receive the usual prompt attention as in the past. I can further state that this recent action will have no effect on the product about to be released or the purchasing of any productions which we are negotiating for."

"White Hell," Bartlett's First, Soon Ready for Showing

Cutting and titling of "White Hell," first of the series of eight productions being made at Gloversville, N. Y., by the Charles E. Bartlett Productions, Inc., has progressed so far that it is expected the first completed print will be available for showings to buyers in New York within a few days.

Those who have viewed the picture in the rough are as one in declaring its story holds from start to finish, and that in atmosphere, photography and quality of histrionic ability as displayed by the cast it will rank with the best out-door stories of the year.

Since the first announcement of the series was carried in the trade journals, Jerry Abrams, sales manager, who is making his headquarters in New York at the Bristol Hotel, has received scores of inquiries from out-of-town buyers. He is withholding from closing any contracts until the buyers have an opportunity themselves to see the quality of the initial offering.

"After Six Days" Now Ready for Showings in Theatres

After six months of arduous labor on the part of a large cutting, titling and editing staff, "After Six Days" is now ready for presentation in the United States. Under the direction of Adolph Weiss, the film version of the Old Testament in its entirety has been in course of preparation for six months. The gigantic task of cutting the picture into ten reels, and retaining all events of importance from "Adam and Eve" to the "Songs of Solomon" has finally been accomplished.

The titles have been written by Katherine Stuart, who is also responsible for the editing of "After Six Days." John K. Holbrook, well known camerman, photographed all of the illustrated title backgrounds and will introduce in these backgrounds and throughout the entire film, a new color process of his own invention.

In the Independent Field

Producers Seeking to Boost Production at San Mateo, Cal., Coast State Right Studio News

Los Angeles.—Various interests in this section are working overtime seeking to interest independent producers in moving their production activities to San Mateo. Already, it has been announced here several companies will produce there. Reports of an authentic nature here have it that the Sacred Films, Inc., which are producing the much-advertised and talked-of series of Bible pictures, will soon establish in San Mateo. Monroe Salisbury and his company, too, it is reliably stated, will shortly start production there.

According to a report prevalent here the Tweedy comedies will be distributed through a national distributing agency in every territory excepting in New York. Just what firm will distribute the pictures in New York has not been ascertained. "Fire Fire" is the first Tweedy comedy.

Faithfulness and business integrity received its reward on the Coast recently when A. Guy Frumm was made secretary-treasurer of the Pacific Film Company. Mr. Frumm has been associated with John J. Hayes ever since the latter started in this business.

"Slow and Easy," Billy Armstrong's first independently produced two-reel comedy, has been completed. Reaguer Productions, Inc., of which Charles Diltz is manager, is making the Armstrong series.

The cast in "Fires of Vengeance," which Irving Cummings is making here for distribution through Western Pictures Exploitation Company, includes in its cast Lon Chaney, Jack Mulhall, Noah Beery, Kate Price, Ralph Lewis, De Witt Jennings and Edith Roberts. Irving Cummings is also directing. A print of "The Man From Hell's River," based on a James Oliver Curwood story, produced by Irving Cummings, who is also starred, is due in New York this week.

Irving Lesser of the Western Pictures Exploitation Company is owner of a 50 per cent. interest in Irving Cumming's productions.

Gilbert Warrenton will photograph the Clara Kimball Young productions. William V. Mong has been loaned to Harry Garson for the Clara Kimball Young feature, "The Hand of Nara," now being produced here.

Abe Warner of Warner Brothers arrived in this city this week and immediately went into a conference with his studio officials. Abe said that Harry Rapf, the producer, will arrive here some time next week. The Warners expect to do all their production here.

The initial feature of the Co-operative Producers, Inc., entitled "Come On In," will be completed next week.

David Butler is working on a special at the Burston studios. W. S. Van Dyke is directing.

There is some talk here that Cecil Hepworth, the British producer who visited here several months ago, completed arrangements to transfer his production activities from England to this section.

Lester Scott, Jr., representing C. C. Burr, president of Affiliated Distributors, Inc., which will distribute the first of a series of Edwine Carewe productions within a few weeks, arrived here Monday. He will remain here several weeks and then return East with a print of "I Am the Law," in which an all-star cast appears.

Burr Sends Representative to Coast to Bring Back Negative On Ed Carewe's "I Am The Law"

Lester Scott, in charge of the sales force of the Affiliated Exhibitors, Inc., is speeding across the continent to Los Angeles, for the purpose of bringing to New York a finished print of Edwin Carewe's big independent special, "I Am the Law." Six months actual work has been put into the making of this unusual production. The story was selected after combing the fiction market, and the scenario and continuity were prepared with the greatest care. Director Carewe might be said to have cut the picture before it was shot, because previous to the turning of the crank for a single scene the script was changed and altered until it had reached the stage of perfection.

The same degree of care was devoted to the selection of the cast, which might truthfully be placed in the all-star category. It is doubtful if any State right production has ever before contained in its list of players such an aggregation of famous screen personalities as Alice Lake, star of many Metro productions; Kenneth Harlan, who has just finished a series of First National pictures opposite Constance Talmadge; Gaston Glass, who will be remembered for his splendid work in "Humoresque," and who has since played leads with Viola Dana and Shirley Mason; Rosemary Theby, whose last big hit was in "A Connecticut Yankee;" Noah Berry, who scored heavily in Douglas Fairbanks' "Mark of Zarro," Marshall Neilan's "Go and Get It," Nazimova's "Red Lantern" and Cecil DeMille's "Whispering Chorus"; and his brother, Wallace Berry, whose list of successes was topped by "The Four Horsemen of the Apocalypse."

In the actual shooting of the picture nothing whatever was spared. A whole Chinese village was constructed only to be torn down after a few shots. The same might be said of an Eskimo village. In all this Director Carewe was aided by the splendid photography of Bob Kurle. Instead of turning over the negative of "I Am the Law" to a subordinate for cutting, Carewe performed this most important duty himself, and he likewise supervised the titling.

FADING IN AND OUT

With Joe Lee

I WONDER how many remember when Harry Lande, now owner of one of the big Pittsburgh exchanges, was a national distributor? Harry had a suite of offices at 220 West 42nd street and there did a thriving business. How many can recall such successes as "The Exposé of the Delaware Whipping Post," "Mysteries of Paris," and many other sensational titles? By the way, one of Lande's specials had a run at Hammerstein's Victoria, billed as an extra attraction there.

Getting the proper subject is the first step to success in the independent production market. Many wonder at the success of the Warners. Well, the Warners are showmen; just look at the subjects they have filmed. I know they have purchased rights to play titles that, when announced, will surprise the trade. But that's the half of it, for these subjects will make good pictures.

How many remember when Dave Mundstuck, of the Strand Features, Inc., of Detroit, was getting out "Mundstuck features"? And they were big sellers in the state rights market. Dave had quite a luxurious office at 145 West 45th street, where the boys used to purchase a "success," including a print and the territorial right for what an exhibitor today gives for a week's rental.

Plays and stories are selling now at reasonable prices. Salaries of stars and directors are back to normal. A state right special can now be produced without the outlay of millions of dollars. I wonder who will be the first director or producer to make a series of specials, sell them for cash at a reasonable profit, thus turning his investment into immediate cash. But the prices must come down to earth. Give the exchangeman a chance to make money. But have a heart.

How many remember when Joe Simmons, Hy Winick and P. P. Craft had the Apex Feature Film Company at 145 West 45th street and features like "Queen of the Counterfeiters," "Should a Woman Tell" and "The Mystery of the Black Thirteen" were sold in territory on the basis of twelve cents a foot?

What's happen to Rupert Julian, he of "To Hell with the Kaiser" fame?

Houdini came back to Broadway this week as vaudevillian and motion picture producer, when he introduced his independent picture, "The Man from Beyond," at Selwyn's Times Square Theatre, Sunday night. Houdini promised to make "Jenny Ringling," a huge elephant, disappear in full view of the audience. Everything was fine until it come time for Jenny to vamp out of sight—then Jenny quit cold. Even that master showman, Houdini, with all his power, could not make Big Jen move.

And there was the audience. But Harry Houdini was not to be baffled. He gave her seven gum drops as a bribe, but to no avail. I later heard that Big Jen thought she was to appear in the movies and hearing all this bull about "millions being in it" and getting a taste of soft money (the seven gum drops) demanded that Houdini give her a contract for the Mirror candy store, next door to the theatre. But the amount was too much for Houdini, so he called in Big Fanny and, with her aid, accomplished the stunt.

How many remember when Eva Tanguay, of "I don't care" fame, brought suit against John Heaney and me for having a negative of her vaudeville act in our possession? The picture was taken by the Cameraphone Company in 1907. Heaney is now with S. A. Lynch.

How many remember the Renfax talking pictures?

And do you remember when the following titles prominently and sensationally displayed in front of the Nickleodeons drew mobs: "Rogues of Paris," "Serpents of the Slums," "Protect Your Daughter," "Escaped from Siberia," "The Lure of Millions,' "Master of Death," "The Great Phyton Robbery," 'The Price of Justice," etc., etc.?

Lee-Bradford's New One-Reelers

Lee-Bradford this week announced a new series of one-reelers. There will be six releases. The entire series is enacted by squirrels and is said to be one of the most interesting novelty short subjects on the market. The first release is "The Romance of Curly Squirrel." H. I. Phillips is writing the titles for the pictures.

In the Independent Field

HOUDINI
Makes bow as producer-star in "The Man from Beyond"

From the Showman's Angle

A CERTAIN State rights firm whose product in almost its entirety was turned over to a recently formed national distributing company which is about ready to call it "finis," is congratulating itself that a particular picture that had been handed to it for distribution, was passed onto the other concern. This picture was given its premier on Broadway and was handed an unmerciful panning by critics and patrons alike. Although disguised with a popular title, this film having been made on the other side, represents about the rawest piece of junk peddled on Broadway in the name of entertainment.

Harry Houdini is the same clever showman of old. His initial independent production, "The Man from Beyond," opened at the Times Square Theatre on Sunday, to a packed house. The picture was cleverly exploited and with Houdini personally appearing in his now famous act, what could have been sweeter? Two elephants, both borrowed from the Barnum-Bailey outfit playing in New York, were paraded up and down Broadway on Sunday afternoon, advertising the showing. The stunt attracted the attention of thousands and the box office gained on Monday, for the press notices on the premier were commendable.

That a New York showing means nothing in the lives of the millions of people who patronize theatres located in other cities and towns is evidenced by the remarkable records set by Arrow's "Ten Nights in a Barroom." This picture has been shown in virtually every Eastern city of any importance—excepting New York. It was given its premier in Providence, R. I., and since that showing has no less than ninety records to its credit. And this splendid showing, in spite of the fact that New Yorkers have not yet seen the picture. The picture has been playing all the way from one dollar down—and getting it against the stiffest sort of exhibition. Now the picture is about to be exploited in Chicago and the Middle West. When the final figures are in it no doubt will be shown that this picture has netted its producers and distributors a profit that will stagger the industry. Yet all credit for the remarkable showing should go to Arrow Film Corporation, which has handled it in a manner that puts that company at the head of the showmanship firms.

The picture booking representative of the vaudeville syndicate in New York has raised his price on metropolitan bookings on pictures a trifle, but his figures are still below those fixed by the independents, who seem to be getting bigger money without these dates.

Business in Newark, N. J., has taken a decided slump for the worse, judging from reports coming from that city. Sydney Ascher, who has been running the Halsey Theatre there, has been having a hard time of it. He started off with a bang, but with the advent of March the box-office figures started to slump. There is a report to the effect that Sydney intends to sell out to a syndicate.

The officials of a Western State local M. P. T. O. A. two weeks ago called a delegation of State rights distributors into conference for the purpose of arranging a tie-up. The distributors were agreeable, but the terms were not what had been expected and the deal fell through. There are no hard feelings, however, both sides parting the best of friends.

LOU BERMAN
Owner of Independent Film Corporation Exchange, Philadelphia, who is making history in his territory

State Righters' Court News

Justice Irving Lehman of the New York Supreme Court has denied the application of Arrow Film Exchanges, Inc., for an injunction restraining Edward M. Berman and Jacob Haas, operating the Concord Film Exchange, from exhibiting the re-issued "Ten Nights in a Barroom." The application was made by C. Randolph Seelye of 3 West 50th street, vice-president of the exchange, who stated that on March 9 his firm purchased exclusive rights to exhibit this picture in New York and New Jersey, from Morris Ginsberg and Frederick Charles Sumner, the latter having acquired the rights from Concord Film Exchange under a five-year contract made on June 4, 1919.

Ginsberg, it was alleged, transferred this contract to Arrow on March 9 last and it was then discovered Concord Film Exchange were showing the picture in the larger New Jersey towns. The injunction was then sought. Berman, however, on behalf of Concord, maintains that the contract with Ginsberg and Sumner has expired.

William H. Rudolph was arrested by Federal agents in Louisville, Ky., on April 1, charged with bringing the Dempsey-Carpentier fight pictures into the State of Kentucky in violation of the Federal laws. According to the authorities there, Rudolph admitted exhibiting the pictures in that city, adding that the showing was "private." Arraigned before the United States Commissioner, J. A. Crafts, he pleaded not guilty and was released on bond of $500. Rudolph is now in New York. Rudolph is said to own the southern rights to the fight picture.

Arrow Film Corporation has filed an answer in the Supreme Court in New York to the suit of Cooper, Collins & Shreve, admitting that Norman Manning Productions, Inc., did present it a draft for $3,000, which has not been paid. The answer alleges further that in April, 1921, defendant agreed to release a two-reel comedy, "Idle Workers," if it could be used with a series of twelve to be made by another producer and released by defendant. It is also alleged that the draft was not to be paid unless films were delivered in the manner stipulated, but the other producer decided not to make the series and the deal fell through.

"Mother Eternal" Gets First Run in Oklahoma

Frank Fay, general manager of the Graphic Film Exchanges in Dallas and Oklahoma City, has completed negotiations for first run showings of "Mother Eternal" in Dallas, Fort Worth and Oklahoma City. This is the first of the Abramson features to be released on the co-operative basis just formed between the Graphic Film Corporation and the newly organized Graphic Exchanges.

Besides being general manager of the Graphic Film Exchanges in Dallas and Oklahoma City, Mr. Fay is president of the Southwestern Pictures Corporation in Dallas. It was due primarily to Fay's high standing and square-deal policy that Ivan Abramson, president of Graphic Film Corporations, and himself a pioneer in film circles, entered into and closed negotiations whereby Mr. Fay took over the Graphic Film Exchanges in Dallas and Oklahoma City.

Juanita Starts on New Series

TAMPA, Fla.—Junita Film Company of this city, has started a second series of slapstick comedies, which, according to a report here, have already been sold. This company, which started as a commercial and advertising concern, is branching out into other fields.

Many "Torchy" First Showings

Reports received this week by MOVING PICTURE WORLD indicate that some of the biggest first run houses in the country are featuring the "Torchy" comedies.

"Yankee Doodle, Jr." Producer Attacks Broadway Premiers

M. J. Burnside, distributor of "Yankee Doodle, Jr.," has decided that the premier showing of his picture shall not be held in New York City. As one of his reasons, Mr. Burnside cites instances of "forced Broadway runs, rental of Broadway picture houses which are then operated at a loss and the waste of thousands of dollars in 'putting over' numerous mediocre pictures with the result that a 'Broadway run' has lost its kick and doesn't mean anything to the exhibitor west of the Hudson river." Mr. Burnside is at present making arrangements with S. Barret McCormick of the Allen Theatre, Cleveland, for a premier showing of his picture in that city.

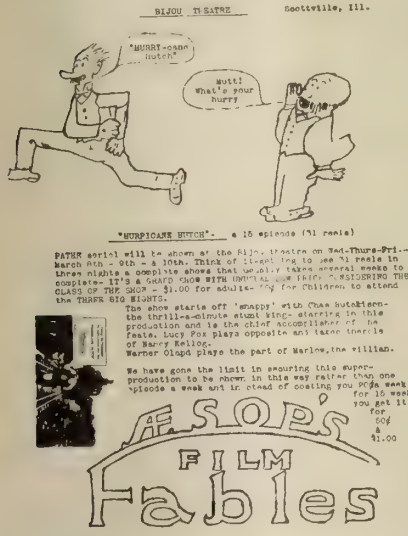
In commenting on his decision Mr. Burnside said "It has been the custom of producers since time immemorial to "put over" a picture on Broadway (particularly a film that is to be sent out as a road show) and then take it into the provinces to be shoved down the throats of the natives at a two dollar admission. It is a sad fact that many of these two dollar pictures are not worth more than the average admission price, but the fact that New Yorkers paid two dollars to see them seems to be the only reason for gouging this amount from picture fans in Pittsburgh, Cleveland, Cincinnati, Indianapolis, Chicago and "points west."

Selling the Picture to the Public

Finds a New Idea in Utilizing His Serials

Scottsville, Ill., is 300 large, or small, as you prefer. It has the Bijou Theatre, which has been showing one night a week, and for once serials did not seem to have much drag.

Then an idea struck the management. He booked "Hurricane Hutch" for three days, five episodes a day—or night. It cost $1 for adults and 50 cents for children for season tickets, and seventy-five adult tickets alone were sold in advance of the opening. The argument was that, instead of having to wait for fifteen weeks, you could see it all in three nights at a total cost of $1 as against $3 if you went for fifteen weeks at 20 cents a week.


BIJOU THEATRE
Scottsville, Ill.
"HURRY-scare Hutch"
Mutt! What's your hurry
"HURRICANE HUTCH"- a 15 episode (71 reels)
PATHE serial will be shown at the Bijou theatre on Wed-Thurs-Fri.- March 8th - 9th - & 10th. Think of it-not log to see 71 reels in three nights a complete shows that usually takes several weeks to complete- IT'S A SHARP SHOW WITH UNUSUAL LOW PRICE- CONSIDERING THE CLASS OF THE SHOW - $1.00 for adults- 50¢ for Children to attend the THREE BIG NIGHTS.
The show starts off 'snappy' with Chas Hutchison- the thrill-a-minute stunt king- starring in this production and is the chief accomplisher of the feats. Lucy Fox plays opposite and takes thrills of Barry Keiloe.
Warner Oland plays the part of Marlow,the villian.
We have gone the limit in securing this super- production to be shown in this way rather than one episode a week and in stead of costing you 90¢ a week for 15 weeks- you get it for 50¢ & $1.00
AESOP'S FILM Fables

THE MIMEOGRAPH CIRCULAR

A combination type and drawn mimeograph throwaway was sent out through the R. F. D. carriers, and each was supplied with one of the miniature stills supplied by the Pathe exchange. The little photographs helped wonderfully. And it brought in more money than the Bijou ever saw before in one week. Playing back a serial at the end of the run is nothing new, but to make a Chinese play out of it first time out is something limited to the Bijou and "The Mistress of the World."

Hyman's Novelties at the Mark Strand

Edward L. Hyman of the Mark Strand Brooklyn will play his vocal numbers on Lent the week of April 9 and let his dance program typify Spring. The dances are two in number one a solo Spring dance and the other a skaters waltz for two. Both dances are appropriate to the Spring season as we are getting it in Brooklyn just now.

EDW. L. HYMAN

The overture is Schubert's Omnipotence. The stage will be solid amber from the booth and overhead, with blue foots and blue and pink strips. The Spring dance solo comes next, followed by By-way Champions, a Sport Pictorial.

The first vocal number will be The Palms, sung as a duet by baritone and tenor. The choir loft setting will be used for this, with the singers in surplices. The lighting will be steel blue.

Following the Topical Review comes Pace, Pace, from La Forza del Destino, sung by a soprano on the concert stage, and the skaters' waltz follows. This is danced by a man and woman in black and white costumes with cold blue night lighting and what Hyman says is a "midnight sun" ignoring the fact that the midnight sun is a midsummer demonstration.

Anita Stewart in "The Woman He Married" and Harold Lloyd in "An Eastern Westerner" complete the film program. The organ postlude will be Gillette's Souvenir.

Lobby Bathroom Is Worked for Cleanup

Eli M. Growitz, the Philadelphia Paramounteer, framed a stunt in Shamokin whereby a prize was offered to anyone who would sit in a tub filled with water for ten minutes in the promotion of "Saturday Night."

It will be recorded that Orowitz persuaded the Mayor to stop the stunt on the grounds that it was a menace to health, and anyhow "Saturday Night" needed no advertisement.

Called the Reserves

Orowitz brought the idea back to Philadelphia and gave it to William Gaines, of the Coliseum, who advertised for a girl to take a bath. He had already taken the precaution to get a girl who was willing to go through with the stunt and the cop on the beat had to send around to the station house for reserves to help him handle the crowd.

Then Orowitz sold the idea to Samuel Stiefel, of the Poplar Theatre, who offered ten dollars for ten minutes and five dollars for an additional four minutes.

Here it was arranged to have the police stop the stunt, and the girl announced that she was going to dance on the stage in her one-piece suit, and dared the copper to try and stop her. Of course she pulled most of the crowd through the doors after her and she made good with a dance, because that was what she had been hired for. Both stunts are good, but the second shows the more direct result, for you can count the people going in.

"COME ON IN, THE WATER'S FINE!" SAYS THE LADY

She gets a dollar a minute for staying in the tub ten minutes, but she could spend the rest of the day there without earning any more. How William Gaines, of the Coliseum Theatre, put over "Saturday Night" in his Philadelphia house

Found Novelty Ads Cheaper than Mail

E. E. Collins, now of the Palace, McAlester, Okla., sends in a novelty ad in the shape of a wrist watch wired to a small blue tag reading:

Here's the TIME
The Palace Theatre is the PLACE.
So get your GIRL (or someone else's girl) and come to see The Three Musketeers.

A ten cent store had the watches, which had been sold as part of the Christmas stock. There were about a thousand left over, and Collins bought the lot for a penny apicce, and with the tag the novelty cost less than a mailing list and brought in several times as much business.

The alleged watches were in all colors and more than one grownup carried the watch a couple of days as a joke, and of course explained where he got it. Collins now has his eye (the *right* one,) on some celluloid toys the manager is about ready to junk, and suggests that if managers will effect a liaison with the ten cent store they can get the material for a lot of good novelty work.

And he found that Loose-Wiles make a Three Musketeer confection, so he got a thousand samples from a salesman and made that the foundation of a candy matinee at no greater expense than some blotters to be distributed in the schools; the small blotters the children like best.

If you cannot find a ten cent store with a live manager, write to some of the "slum" dealers for a catalogue. If you do not know what a slum man is, ask this department.

Use exploitation suggested in PROSPERITY section of the World in issue of April 1st.

Selling the Picture to the Public

ANOTHER FINE LOBBY FROM THE MAJESTIC, PORTLAND

An entire false front was built for the First National production of "Shattered Idols," the design being on conformity with East Indian architecture to harmonize with the Frothingham story. The inside walls also carried out the scheme

Lobby False Front Was Faithful to the Locale

Once more the Majestic Theatre, Portland, Ore., comes in with an extra good design in lobby decoration, this time the display for "Shattered Idols," which was the attraction First National Week, and which was one of the prettiest lobbies in a week when all First National franchise-holders were putting out their best efforts.

The photograph shows only the details of the exterior of the lobby, but the same scheme was carried out within and even the lobby frames were masked to conform to the peculiar design and coloring of East Indian architecture.

The same idea will serve for "One Arabian Night" or other Arabic or Egyptian locale plays, though, if arches are to be cut, the tops of these should be more of a turnip shape, the bottoms resting on the side pillars. This is the only essential difference in the two designs.

Note particularly the arabesque design for the walls. The religious law of the Moslem prevents the reproduction of any living thing, lest it be worshiped as an idol and plants and animals are equally barred.

Gloria's Regrets

Apparently Gloria Swanson visited Dowagiac, Mich., lately and found nobody home. Every householder found a card with the name of the star neatly engraved and with this pen-written notation:

"Dropped in to see you, but you were out. See me in "Don't Tell Everything," at the Century, Monday.

Some of the cards were distributed by grocers' and butchers' delivery boys and the remainder by pass-subsidized youngsters.

The writing was done by a staff of girls at the theatre.

Good Any Time

Edwin Ray Coffin, assistant manager of Associated First National Pictures, Inc., of Iowa, tied the First National Bank of Omaha to the First National Week, applying especially to "Polly of the Follies" and "Penrod," the current runs in that territory.

The hook-in was on the savings department, and it gave a real connection. There is a First National Bank in most towns and the hook-up is available fifty-two weeks and one day each year with some line about the home of first national being a theatre as well as a bank, and as solid as the First National. If you have a franchise, see your banker.

Log Cabin Lobby Is a Johnstown Appeal

One of the best log cabin lobbies we have ever printed comes from the Cambria Theatre, Johnstown, Pa., where W. J. Bittner spread himself in his efforts to win first prize in the "Strongheart" contest. That he came out third is due to the fact that the others made a more diversified appeal instead of centering upon one feature.

The poster display consisted of ten regular 24-sheets and 15 hand-painted sheets with merely the title and a painting of the dog, crude, but strong in its lines.

This lobby involves more painting than most managers are willing to pay for, but it apparently made money for Mr. Bittner. It will serve as a useful model to others who may be in search of ideas.

THIS IS THE MOST PRETENTIOUS IDEA FOR A LOBBY FOR "STRONGHEART" YET REPORTED

It was used by W. J. Bittner, of the Cambria Theatre, Johnstown, Pa., for the First National-Associated Producers picture, and is a model for the general type of full log-cabin lobby. The angles from which the two pictures were taken, in order to get in both sides, prevents a match up, but the general idea can be gained from these two sections. The box office is over on the left, the center windows being dummies

Selling the Picture to the Public

Putting Penrod Over Easy in Indianapolis

Quite apart from the natural pull of Wesley Barry in "Penrod," the Circle Theatre, Indianapolis, had the additional advantage being in the author's home city, which made it an easy matter to win large additional newspaper space for news stories.

A special showing was given for Tarkington and his friends, a second was screened for the school commissioners, as a result of which the play was announced and endorsed in every classroom, and newspaper men were also let in on the pre-view, with beneficial effect.

Then Don McElwaine, the publicity man, tied the Star to a newsbody show, making the carriers the hosts to every freckle-faced kid in town, and a parade of two thousand boys through the business district was a big feature in overworking the S. R. O. sign.

Several good window hook-ups were obtained on the book, the best carrying a miniature of the Circle stage. The oblong where the screen should have been was cut out and behind this was placed a mechanism carrying a dozen scenes from the play, each of which came to rest for a few seconds before the opening, then giving place to the next. The result was a crowd in front of the window all day long and a large sale for the book.

All of the book stores gave out Penrod book markers in all volumes of fiction sold for a week before the showing.

TWO WINDOW DISPLAYS AND A POSTER FROM INDIANAPOLIS

The central display shows a miniature of the stage of the Circle Theatre with Penrod and his pals on the screen. The panel is split between Penrod and an old Curwood story. The frame is the hook-up to First National Week

Sold on Soap

Most managers would be willing to pay ten cents for a one per cent. increase in business. Frank Miller, of the Rialto Theatre, Augusta, Ga., took two dollars' worth on "A Homespun Vamp."

He borrowed some foliage flippers from a local drama house and rigged up a clothesline for the title. He also borrowed a well curb from the other theatre.

Then he hooked up with a local merchant for a demonstrator on a brand of laundry soap. This got him a store window and a girl in the lobby who dressed as May McAvoy. She talked up the soap and the picture in equal proportions and brought in a twenty per cent. gain.

Gave More Action to the Three Live Ghosts

Figuring that "Three Live Ghosts" should display an especial liveliness, A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., improved on the Lindlar idea.

He used headless clothing store dummies for the bodies of the "ghosts" and gave them paper heads, fastened to the neck of the dummy and supported from the ceiling by a black thread, loose enough to allow motion. As the ghosts were placed on a black stage above the lobby, the thread did not show. A concealed fan kept the heads constantly moving.

But even this was not enough. A small boy was hidden back of the black drop, and when he noticed a spectator looking at one of the ghosts, that dummy would be tilted, apparently performing a clumsy bow. This generally brought a shriek from the women and the squeals helped the ballyhoo effect.

This was worked as an advance stunt and helped to put over the production to exceptional business.

AN EFFECTIVE DISPLAY FOR "SCHOOL DAYS" FROM TAMAQUA

H. W. Larned, of the Victoria Theatre, Tamaqua, Pa., framed this display for the Warner Brothers' film. The blackboards are beaverboard with muslin top and bottom, and the box office is draped in bunting. A perambulator carried slate signs and was dressed as Barry

Plenty of Paper

W. E. Elkin, of the Temple Theatre, Aberdeen, Miss., believes in plenty of paper, and he sends in a set of kodak prints to show some of his locations.

In front of the house he uses three sixes and numerous ones and threes, and has six 24-sheet boards as well as for 6 and 8 sheets. He uses quite a large allotment for a 900-seat house, but he finds that it brings him in a good return on a three-day run for features.

Made One Change

Morris Sussman, of the Empire Theatre, New York City, wanted a wedding for "The Bride's Play," but he felt that a wedding on the stage would shock some of his conservative patrons and defeat his chief aim, so he changed the stunt a little. The couple, both of whom happened to be patrons of the house, were married in his private office and then taken to the stage for the congratulations and good wishes of the audience, while Mr. Sussman handed over a substantial check as his gift.

Selling the Picture to the Public

"THREE LIVE GHOSTS" WERE LIVELY SPOOKS IN BRANTFORD

They blinked their eyes and waved their arms and did everything but walk and talk in the lobby of the Temple Theatre, Brantford, Ont. It was one of the most profitable displays the house has made, and it cost under ten dollars

Three Lively Ghosts Endowed with Motion

Ernest Moule, manager of the Temple Theater, Brantford, Canada, sends in the best lobby display for "Three Live Ghosts" yet to be reported. It got all the business, made a wonderful flash and cost less than ten dollars, exclusive of labor, the work being done by the house electrician.

Just how the effect was worked is not made wholly clear, but the main idea is here and you can figure out how to transmit the motion to the figures. Mr. Moule writes that "three-quarter inch round iron arms were on the shaft, set at different angles in order to make each one alternate in motion."

The ghosts were made of plain boards, with beaverboard heads and arms, the latter terminating in white cotton gloves stuffed with excelsior. The arms were jointed to the bodies. The heads were provided with eyes consisting of frosted globes on each of which a black circle was painted. Flasher sockets gave a winking effect.

The arms were geared to an inch and a half wooden shaft, which was actuated by a motor making 1700 revolutions per minute. By the aid of two old bicycle wheels this was geared down to three revolutions per minute, giving the necessary deliberation to the movements of the figures. Whether the projecting rods on the shaft struck and tripped the arms or whether the rods were eccentrically mounted is not clear, but the former would seem to be the simpler adjustment.

The stunt attracted much more attention that would the dancing sun ghosts.

Flasher and Wireless Helped Lobby Display

Steve Willitt, of the Liberty Theatre, Astoria, Wash., made a two part scenic banner for Hobart Bosworth in "The Sea Lion," when he played that First National. The front was based on a 24-sheet with a ship in a storm on the back drop, with a lighthouse on the left. There was a flasher lamp in the lantern of the lighthouse and this gave life to the display.

On the floor he had an eight-foot model of a square rigger and on this he rigged the attennae of a wireless outfit which buzzes the S. O. S. at showing time with real sparks and a real noise to rouse the indifferent passer-by.

No one could come near the theatre without seeing the display, and a lot of persons came just to see it, and Steve is very well satisfied that exploitation pays. He knows, because it paid him.

Western Coney Island Cost Fifteen Dollars

Some of the Coney Island amusement enterprises represent investments of upward of a million dollars, but William H. Ostenberg, Jr., of the Orpheum Theatre, Scotts Bluff, Neb., made an entire Coney Island for "Saturday Night" at a cost of only $15.

He took a dry goods box, painted it and turned it on its side so that the open top faced the street above the marquise. Two strong lights were wired into the box.

On a sheet of compo board large enough to cover the opening he traced the skyline of Coney Island, adding the title of the play. Then he went over the outlines with a steel drive punch. Each of the building was backed by a different colored tissue paper, and the result was a riot of color that suggested the elaborate scenic investiture of the play.

The Coney Island angle has been almost as popular as the bath tub for "Saturday Night," but few have been as inexpensive as Mr. Ostenberg's stunt.

Varied Personal Appeal

Using the names of well known persons in newspaper advertising is not new, but the Brandeis Theatre, Omaha, found a new way to do it. For the engagement of "The Golem" it used the names of organizations instead of individuals, playing up the name of the society in bold type and running the rest in eight point. One read

THE OMAHA WALKING CLUB
Would walk ten miles to see "The Golem" at the Brandeis Theatre next Sunday.

Another read that the Retail Grocers' Association was making "provisions" to see "The Golem." The stunt drew the attention of those who were not in the various organizations but were interested in local news.

PLAY UP PROSPERITY

SIGHT AND SOUND UNITED IN THIS LOBBY APPEAL

The old square rigger carried a wireless hammock and there was a flasher in the lighthouse on the top display, the latter being in two grooves to gain perspective. From Steve Willitt, of Astoria, Oregon

Selling the Picture to the Public

Three Change Window Boomed Peacock Alley

The last word in window displays comes from John B. Carroll, of the Imperial Theatre, Asheville, N. C. It is a dress window with a daily change of costumes and a newspaper hook-up.

--those Gorgeous Spring Gowns Glittering With Splendor
Mae Murray
In a characteristic pose taken from her popular play, "Peacock Alley." She stands as proud as Lucifer—who would not with an array of such alluring gowns as she wears in this photoplay.
Watch Our Windows Daily
We are going to show different styles of magnificent gowns similar to those worn by Miss Murray in her photoplay running at the Imperial Theatre Thursday, Friday and Saturday—different styles will be shown daily in our window for the three days.
Second Floor for Prices.
Spring's Interesting Fashions
EVERY woman who loves the beautiful will surely be interested in the new exquisite creations for Spring wearing which we have now assembled for showing in our ladies' department. It will be our pleasure to have you come and look them over at your convenience.
M. V. Moore & Co.
Second Floor, Take Elevator

THE NEWSPAPER TIE-UP

Mr. Carroll hooked the leading store in town to the idea of a window fashion show. If you will remember that Asheville is a fashionable winter resort, just now at the height of the season, you can realize just what this means.

Mr. Carroll provided a cut-out and a couple of peacocks. The store rustled some peacock feathers, which were placed in four vases, and stills were set down front.

Then the store advertised in a 140 lines by three in all papers that the Metro production would be shown at the Imperial Theatre on Thursday, Friday and Saturday, and that on each of these days gowns similar to those worn by Miss Murray would be displayed in the window, being changed daily. Two-thirds of the space, or about 300 lines, worked for the theatre. Next to the use of live models this is about the limit of display.

And you can get your own leading store to do the same thing for any picture suggestive of rich dressing.

Tagged Drama House

When "The Glorious Fool" was about to open at the California Theatre, Los Angeles, Fred A. Miller was ready to go to a lot of extra expense in putting the Goldwyn picture over.

Before he spent the money he learned that a drama theatre would hold one of the plays done from a Rinehart story over for a second week.

That was all he needed. He spent only the usual appropriation, but he spent it in putting over the Rinehart idea through allusion to the retention of the play by the local stock company. It put his show over to a long queue on the opening night in spite of the fact that the people had to wait in the rain, and he did it without extra investment—except in brains.

Ernest Shipman Makes a Personal Talk Put Over His Newest Canadian Picture

ERNEST SHIPMAN has a new one in the line of personal appearances. To put over "Cameron of the Royal Mounted" he made his own talk at a special presentation, and did it under the auspices of the Ottawa branch of the Canadian Authors' Association. It was the culmination of one of the best publicity campaigns that has ever launched a picture, and it must be remembered that Mr. Shipman has boosted more than one play to success before this.

Some time ago he set out to gratify the yearnings of the Canadians for a provincially produced picture—an all-Canadian production. This is not to say that there have not been Canadian picture companies before this, but many of them never got beyond the stock selling stage, and others have made a (One) picture, but Shipman was the first honest-to-goodness picture man to come into the Canadian field.

Appealed to Pride

He selected a Canadian author's Canadian story, made arrangements for a co-operation with the Canadian government, and got a picture that has tickled Canada almost to death.

When he was ready to launch it, a special showing was arranged at the Imperial Theatre, Ottawa, where it was to have its public premiere, and Shipman permitted himself to be persuaded into a public appearance.

He knew just the line of talk to employ, and the Ottawa papers got solidly behind the idea and played it up, down and across. At the public showings the place was packed and not to have seen Cameron was almost akin to disloyalty, treason and regicide.

It was by no means the first Canadian story, nor yet the first story made in Canada. But it was the first fruits of a real producer in a real Canadian production, and the papers fairly begged for more things to say about the production.

Has the Advantage

And Shipman has it all over Clara Kimball Young and Viola Dana and all the rest of the personal appearance stars. He does not have to advertise that he will wear a new suit at each show, and he doesn't have to advertise that he uses Redneck's rouge or Leblanc's Lily White Powder, and you couldn't hire him to write a corset ad. He makes his hit on the strength of his manly beauty—and his nerve, mostly his nerve, but he is paving the way for Cecil De Mille and Maurice Tourneur and the rest of them.

And, as has happened before, he is first in the field.

Has it Soft

Glens Falls, N. Y., boasts a clever woman who runs a tea room. She knows that look-ups pay, so she gives F. W. Mausert, of the Rialto Theatre, a special display for each weekly change. She does all the work herself, and makes a series of unique displays, feeling that a display for a picture star will be more interesting than anything she can do for her own enterprise, and that she will profit through the connection. All Mr. Mausert does is to give her access to the advance information that she may compose her stunts in advance.

A Paramount Theatre

His is a Paramount house, and a recent display for "The Woman God Changed" was composed of cutouts from stills, a few toy shacks to give the tropical effect and with a painted over Paramount poster for a backdrop.

THIS WINDOW WAS CHANGED EACH DAY OF SHOWING

Not only that, but nearly a three tens was taken in the newspapers to urge readers to be sure and see all of the displays. And this in Asheville, N. C., in the height of the tourist season. Engineered by John B. Carroll, of the Imperial

Selling the Picture to the Public

Two Dollars in Stunts Brought Fine Increase

Spending two dollars in stunting brought E. C. Kingman, of the Strand Theatre, Gaffney, S. C., a forty per cent. increase in business on "Midsummer Madness."

He figured that the moon was responsible for midsummer madness, so he made a moon by covering a cheese box with cloth and on this he pasted a cutout from the one-sheet.

He could not have the moon floating around a bare lobby, so he moved the cut wood flippers from the stage into the lobby. Then he replaced the white lobby lights with green bulbs and he had a striking display at small cost; one that brought people through the rain to see the production. His grass was sawdust, dyed green.

One brand new stunt was a Valentine party given on the eve of the showing. After the last night show Mr. Kingman entertained six young couples at a Valentine party and, purely as an incidental, he ran off the picture for them.

Of course they told all their friends how they had been the first to see the picture and how good it was, and this helped the game along. The idea is novel and good, and practicable where the importance of the picture does not seem to warrant a formal pre-viewing.

Moved Inside Display to His Outside Lobby

Making double use of display material is getting to be more and more common. The cut at the bottom of this page shows how G. A. Metzger used his display for double duty at the Rivoli Theatre, Portland, Oregon.

Two weeks before he opened the First National production he had special lampshades made up announcing the coming of the play. Then he had some silk banners made up to run across the foyer, with a book cutouts and other display material.

In a niche under the balcony steps he built a miniature stage, not shown in the cut, in the centre of which stood a cutout figure against a handsome conservatory set.

The week of the showing he moved most of the material into the outer lobby, adding a front banner to match the four used inside and placing all of the material where it would do the most good.

As a result he gained a largely increased business at no additional cost, and had two weeks use of his material instead of only one. Pretentious as this display may seem, the cost was slightly under $100.

This Homespun Vamp Was a Clean Heroine

This laundry idea is far from new, but it has been so long since we showed the stunt that probably a lot of people have forgotten that the laundry display is always a good attractor. It can be made to work for almost any domestic story picture.

Phil Gersdorf used it at the Capitol Theatre, Macon, Ga., for May McAvoy in "A Homespun Vamp" and got away with it nicely.

THE WASHOUT

Dummy windows were set into the upper part of the back lobby, to carry out the backyard effect, which was further heightened with a paling fence and grass mats forming paths to the box office. As Lem Stewart puts it, the garments were "suggested," which means that they were not suggestive. In the South, as in many other parts of the country, the humor of a display of intimate apparel is not appreciated.

The laundry stunt is a good ace in the hole when you have no good ideas.

Watches the News

Watching the news gave De Sales Harrison, of the Howard Theatre, Atlanta, a look-in on the editorial page of the Atlanta Constitution. The Constitution's columnist is Frank L. Stanton, who celebrated a birthday lately.

The Howard used a slide to call attention to the fact and then announced that in his honor the orchestra would play "Mighty Lak a Rose," the musical setting of one of his best-known poems.

It was not only appealing to the patrons; for Atlanta is justly proud of the poet, but it took about half of the Constitution's story on the almost inaccessible editorial page.

One Dollar, and Junk

In "The Idle Rich" Bert Lytell is supposed to make his money out of junk. A. L. Selig, of the Odeon Theatre, Savannah, had the porter move the contents of the cellar into the lobby and dump it in the centre of the usually immaculate space. It attracted as much attention as would a cow in a church choir and they all read the sign worded "Come in and see how Bert Lytell made money out of junk."

The only expense was the cost of the sign, and this was less than one dollar. It looks as though Selig knew his way about.

Used Home Talent

Two weeks before he showed Mack Sennett's Home Talent, E. Metzger, of the Strand Theatre, Creston, Ia., advertised a small prize for the best amateur play to serve as a prologue to the First National. The prizes were tickets, twenty for the best play and ten and five for the runners up.

The winning manuscript was produced and local interest more than atones for its shortcomings. Of course it was produced with home talent, and this further helped.

THE LOBBY AND THE FOYER OF THE RIVOLI THEATRE, PORTLAND, ON "STAR DUST"

G. A. Metzger exploited both inside and out for this First National release of Fannie Hurst's play and made a miniature stage setting under the balcony stairway, which he ran two weeks in advance of the coming of the picture. Special lamp shades announced the coming of the play, and cutouts of the three sheets were dotted all over the interior of the theatre

Selling the Picture to the Public

Cut and Scene Still Command the Attention

Jewett Bubar believes in varying his layouts for the Roth & Partington houses in San Francisco. He does not always insert the type in a general design. Sometimes he separates the two appeals as in this display for the Granada where the portrait and scene cut extend above the type display and still serve to see the type announcement. In this sketch he offers the star and then shows her in a scene from the play to suggest the nature of the offering and heighten the appeal. In the portrait he works a new idea. The upper part of the face, to the line of the lower eyelashes is

GRANADA
Starting Tomorrow
The Granada extends to everyone the Happiest of Holiday Greetings
BETTY COMPSON
in Sir James M. Barrie's Play
"THE LITTLE MINISTER"
—and the Granada's right-to-turn program for Christmas Week, including—
"SNOWFLAKES"
a Christmas Extravaganza with Boris Petroff and 50 people.
SEVERI
Ormay and Orvini — Granada Trio
WALLACE
At the Granada Organ
The Holiday presentation de Luxe
A Paramount Picture
Last Times Today—
RUDOLPH VALENTINO
in "The Conquering Power"

WITH SHADED EYES

shadowed with a faint benday, which gives much the same effect as that women gain through making up their eyelids. The shadow is not so pronounced as to be intrusive, yet the idea gives a certain distinction to the cut. This should be handled very carefully or it will be ineffective if not hurtful, but there is an idea here to be worked out by other artists. A full black ground would be too heavy, so a few white lines cut up the panel and still sufficient color is retained to make a striking display. Just how much white to work in is a delicate matter. For once we think that Bubar has used too much white space. The title could have been run out into the space at the right with an improvement both in the display and in the balancing of the white. There is a little too much white between the scene cut and the lines below. But better too much than too little.

—*P. T. A.*—

Grauman Drawings Are Better Than the Copy

Possibly the Los Angeles public is easily appealed to, but we think that now and then the Grauman spaces get to a very low ebb of selling copy. This drawing for "Moran of the Lady Letty" is capitally done, but we do not think that the text helps much. The top bank is not so bad, though not well worded. It runs: "The unusual story of a girl (Dorothy Dalton) who sailed the seas like a man and taught the pampered social lion (Rudolph Valentino) how to fight for love and life." It is not fluent and the bracketing of the names seems to be unnecessary where they are displayed in such large type below, but under the title there runs: "Think of the treat in store for Los Angeles. These two famous stars in love with each other—her world the seas and his society teas until—he was shanghaied and forced to be

GRAUMAN'S RIALTO
BROADWAY NEAR EIGHTH
"Moran of the Lady Letty"
World Premiere Begins Today
A GEORGE MELFORD PRODUCTION (Scenario by Monte Katterjohn) with
RUDOLPH VALENTINO AND DOROTHY DALTON
A Paramount Picture

A SPIRITED DRAWING

First mate—and she loved her mate." The first section is run just above the wheel, with the other two above and below the two circles on the right. This sort of thing is as childish as the "Don't shoot—his love is as warm as the desert sands," which was used to sell "The Sheik." This sort of stuff does not sell extra tickets. It may sell those who would probably come anyway, but it will not make much of an appeal because it lacks strength. It does not draw a vivid picture of the story. It is inane and in no way suggestive of a strong story. It suggests that the story did not move the copy writer and he is doing the best he can to put over a weak sister. The Grauman copy is peculiarly in-and-out in this regard. Some of it is strong, but every little while the copy is as weak as the first effort of an apprentice, and generally the weakest appeals are made for the strongest plays.

—*P. T. A.*—

Quote Higher Ups to Interest in Feature

Here is an interesting display from the Strand Theatre, Montgomery, Ala., done by E. A. Doster. It gives a new angle to the personal appeal idea. Instead of using local names, those of Southern Enterprises officials are used, the "Mr. Stewart," for example being Lem L. Stewart, head of the exploitation department. The reader goes on to say "To you their names perhaps mean nothing. To us they mean men of rare discernment; men who are qualified by virtue of their wide experience to be real critics of motion pictures." And from each of them comes the same opinion, "which is, of course, that "Three Live Ghosts" is an exceptionally good picture. Lem Stewart put in extra effort on a letter to all Southern Enterprises managers to give them the proper angle on this production, feeling that to offer it in such a manner that the reader might anticipate a ghost story would be to keep from the theatres those most apt to enjoy this unusual story. That he did his work well is clearly shown by the fact that the Paramount production has fared exceptionally well in this territory. It has been sold from the right angle and has reached the largest possible number of persons. That Mr. Doster was impressed is shown by his passing along the opinions to the patrons and by his follow paragraph in which the story is given in four lines, ending with "You'll laugh, not shiver, at 'Three Live Ghosts.'" That assur-

Mr. Stewart—Mr. Kincey—Mr. Bird
To you their names perhaps mean nothing. To us they mean men of keen discernment, men who are qualified, by virtue of their wide experience to be real critics of motion pictures. And from each one of them comes the same opinion of "Three Live Ghosts." Each one of them declares it to be "a remarkable production, a clever comedy entirely out of the ordinary." And such a statement from them means that it is just that!
"3 LIVE GHOSTS"
with Anna Q. Nilsson And Norman Kerry
A GEORGE FITZMAURICE PRODUCTION
It's the story of three pals—buddies in the war—who came back to Blighty and found themselves officially dead. You'll laugh not shiver, at "Three Live Ghosts."
Begins Today
STRAND THEATRE

A NEW PERSONAL APPEAL

edly helped to sell the story. This is a three tens and is handled with exceptional skill in the placement of the type and the use of the press book material. It is a very sightly advertisement and one in which appearance is not gained at the expense of selling value. The sales talk is all there and working hard.

—*P. T. A.*—

Made Language Appeal in Selling "The Oath"

Advertising plays with a racial appeal in the special language papers of that race has always paid, but Sioux City, Ia., has no Jewish paper and W. C. O'Hare felt that "The Oath" would

A JEWISH DISPLAY FOR "THE OATH"

make an especial appeal to them, so he did the next best thing and printed his display in Hebrew, using English type only for the title. Mr. O'Hare has a large Jewish clientele and he was directing his appeal to them, but he was pleased to find that many who were not regular

Selling the Picture to the Public

patrons were drawn to his house by the announcement, a certain proportion of whom he can count upon for a return visit, which brought him more than he had bargained for. If you are near New York, Chicago or other large cities, you can get this stuff set if you ask far enough in advance.

—P. T. A.—

Another Hand Drawn for Jackie Coogan

"Bill" Yearsley, of the First National publicity, set the pace for "My Boy" when he devised the hand-drawn lithographs, and most of the effective newspaper work has followed the lithographs in their general scheme and have apparently been lettered in by Jackie himself. This from the Metropolitan Theatre, Atlanta, is a characteristic example. Like most of the others it is local stuff and not taken from the press book, though the illustrations are clipped from that source and pasted in. Most hand lettering is poor policy, but because of the nature of this play, the

METROPOLITAN
PITCHUR SHOW
COME EARLY
DOORS OPEN 10:45 A.M.
DAILY - 10^45 - 12^45 - 1^45 - 3^15 - 4^45 - 6^15 - 7^45 - 9^15
JACKIE
COOGAN
I Got a job makin a Pitchur and it wuz Lots of Fun
U8 KIDZ HAVE GOTTA Get TOGETHER Again SOON
IN
P.S. Hope You All Like
"MY BOY"
"IT'S JACKIE'S LATEST AND GREATEST"
Educational Comedy
KinoGrams
Metropolitan ORCHESTRA

A COOGAN HAND-DRAWN

crude lettering is better than the smoother type. This is because the hand work fits this picture as type would not, and because it is so badly done that people will puzzle over the childish scrawl where they would not concern themselves with a much better example of hand work. It is one of the exceptions to prove the rule, and it does not establish a new rule, but merely emphasizes the old rule that hand lettering is a good thing to keep away from—generally. The last line "It's Jackie's latest and greatest" is out of keeping with the rest. Jackie is supposed to be talking, and he would be more apt to say: "You should see this. It's the best I done yet."

—P. T. A.—

One More Castle for "Connecticut Yankee"

The Globe Theatre, McKeesport, Pa., has a rather shallow lobby, too small to permit a falsework to be built up to the street line and leave room inside for a crowd, so it solved the

THE PROPER WAY TO BUI LD UP A NARROW LOBBY

problem of building a castle for "A Connecticut Yankee at the Court of King Arthur" by setting it right against the inner walls, letting the doors give ingress to the foyer and not to a space between the falsework and the entrance. Some managers have made the mistake of building out on a shallow lobby, with the result that the intervening space is cramped and uninviting. The Globe has pursued the proper course. It lacks something of the display value of a structure capable of being seen up and down the street, but there is no good end achieved in attracting attention to a house and then turning the people back because a closer inspection repels. For a front display the shields and the head of the author work much better. The crescents are a part of the permanent lobby as are the female figures, for the lobby is better at the top than the bottom and the ceiling is very ornately lighted.

—P. T. A.—

Even Imperial Uses All-type Sometimes

Even the Roth & Partington houses in San Francisco use type at times, though their pictorial designs are almost a trade mark. Now and then they find that an all-type will command more attention, not alone because it is different, but because a well displayed type advertisement yields the maximum of attention on the minimum of space. This applies, of course, only where a good choice of types is made and a fair allowance of white space is used, for there is nothing more concealing than a mass of type so closely set that no line gets a fighting chance for the attention. The Imperial handles very nicely a second week display for "Saturday Night," challenging interest

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

AN IMPERIAL ALL TYPE

with the statement that "Thousands are clamoring to see this great picture." You will note that there is comparatively little display in the space. Not all the lines are set up large. Some of them are purposely kept down to give the others more prominence and therefore greater display value. The title is too bold to be obscured by the lines above, and a contrasting type is also used to help in this effect. Below the "Second Big Week" is cut off from the title by eight lines of a ten point with about an eight point value, which gives a leaded

Selling the Picture to the Public

effect. Most advertisers would be tempted to elaborate the punch in lines of the small type talk and probably would do so at the expense of the entire display. Some never appear to learn that display is purely a relative value and that all lines in eighteen point would give little more display than all lines in an eight point. It is all brass band and no parade, and it does not get over.

—P. T. A.—

Mexico Has Discovered Hook-up Page's Value

The fame of the hook-up page, whereby someone else helps you to advertise and thanks you for the opportunity, has spread to Mexico, where Sr. Douglas Fairbanks, "la major espada del mundo," has introduced the fashion through his performance in "The Three Musketeers." Apparently this is a hook-up page worked by United Artists in behalf of the several theatres playing the attraction, for six houses are mentioned in the display, with a U. A. cover line

A SPANISH HOOK-UP PAGE

and ears. The hook-ups do not connect very clearly with the title, but at least the idea is put over and succeeding tie-ups will probably be with titles more susceptible of use by the contributing merchants.

Pointing Fingers Are Big Point in Lobby

Pointing fingers are the chief selling point for "I Accuse" in this lobby display by William Cutts, of the Columbia Theatre, Seattle. These do not show up well in the photograph because the foreshortening gives but a poor display in a photograph, but the idea can be gained. There is a huge hand, apparently modeled, above the box office and each pair of doors also carries the accusing finger for the United Artists' title. Even the doorman seems to have caught the idea, though we presume that he is not a permanent fixture but merely butted in. The finger was a big feature in the trade advertising displays for the Abel Gance presentation, and the idea works just as well in the lobby as it does on the advertising page, and it is well suited to the title and the nature of the play. It is a well established fact that a pointing finger is always a good attractor, and it probably would be more often used were it easier to get over, but it takes good drawing to get proper perspective and the hand shown in side elevation has not the same effect. Mr. Cutts used the finger in every form of advertising, making it a trademark of the production, and it helped largely to bring in the good business that was the reward of his extra effort.

—P. T. A.—

Granada Advertisements Given Strong Displays

Roth & Partington are naturally giving their best efforts to the new Granada, the display house of their San Francisco string. It is not always possible to better the work Jewett Bubar always does, but he puts in his best licks on the Granada layouts. This is one of the best he has done for the new house, simple, yet carrying the idea of the title and the story. It is rather late coming to hand, for this was the New Year's presentation, but it is still suggestive and still worthy of study even though you may have played this Paramount attraction. The idea of these advertisement reproductions is not so much to give the artist something to copy as to provide him with suggestive material which will enable him to handle other titles. Do not pass over an advertisement merely because the title is old. Study its appeal and adapt the idea to some other title. Study the placement of the types, and the relation of the type to the drawing, the effectiveness of the draughting and the use of mass colors. They all help to give suggestion for other displays on other titles. Bubar is particularly clever in handling his masses of lights and shades, which is the reason we reproduce so much of the work done for the Roth & Partington houses, just as we stress the Shea spaces for single column displays. They are not so much to be copied as to be adapted. The theatre artist who will make a large scrap book of the best examples shown here—as well as keeping some of the worst, as a warning—will have a library of material well worth his while.

ONE OF BUBAR'S BEST

—P. T. A.—

Double Reader Card Got Large Business

G. M. Blake, assistant manager of the Arcade Theatre, Brookhaven, Miss., writes that he gets so much help from this department he wants to kick in with an idea of his own. He sends a throw card which reads:

THIS CARD
and 10c, or 28c
ENTITLES YOU TO
see
"RENT FREE"
with Wallace Reid
FOR ONE DAY
At the Arcade Theatre Today

The capitalized lines were in heavy eighteen point commercial and the others in a light eight point, with the result that at first glance the card seemed to read that you were entitled to rent free for one day.

Even after they got the entire message a lot of people seemed to think that it was a discount card and turned in the card at the box office, along with the 28 cents, though this was the regular admission and tax.

Are you even up with this department or are you a poor debtor? Kick in.

Special Ticket Office

Frank H. Burns, publicity man for the Southern Enterprises theatres in Orlando, Fla., used a three-card mailing campaign on "A Fool's Paradise," starting three weeks in advance, but the big kick was found in a special box office, at the Beacham Theatre, done in imitation of a railroad ticket office.

This was started the week before the showing, and then was used for an advance sale for the Paramount special. It was also used the week of the showing with the Texas locale suggested on a specially painted backing.

SELLING A UNITED ARTISTS' RELEASE

News of the West Coast

By W. E. KEEFE

Earl Metcalfe, the well-known stage and screen actor, has been engaged as the heavy in the Goldwyn-Rupert Hughes production, "The Bitterness of Sweets," which Hughes is personally directing. Francis McDonald has also been signed to an important part. Colleen Moore and Antonio Moreno are the featured players. One of the noteworthy scenes in the picture is a novel vaudeville act within a theatre in which a large chorus of Butterfly girls are shown revolving through the air. Hughes created the story in addition to writing the continuity and directing the screen play.

* * *

Alice D. G. Hiller, author of the "Fourteenth Lover" and other screen stories, has been added to the Goldwyn scenario department, of which Paul Bern is editor. Miss Hiller was formerly associated with D. W. Griffith.

* * *

Sidney Franklin has returned from New York and is busily engaged on getting the manuscript for the well-known play, "East is West" whipped into shape for Constance Talmadge. The film rights for the play were recently purchased by Joseph M. Schenck. The production will be staged at the United Studios where the Norma Talmadge productions are also made.

* * *

"The Man from Hell's River," which has just been completed by Irving Cummings, who is also starred in the production, is based on James Oliver Curwood's well-known story, "The God of His People." Cummings is supported by Wallace Beery and Eva Novak.

* * *

"His Rascals," Hal Roach's latest comedy unit, is now finishing the second of its series and will soon start production on the next story, "Sunshine Sammy," in which Jackie Condon, Peggy Cartwright and other well-known screen children will appear. Animals from the recently added Roach Zoo will also play important roles in the comedy. Tom McNamara wrote the story which Bob McCowan will direct.

* * *

Producer J. L. Frothingham has loaned William V. Mong the character actor, to Emmett J. Flynn, to appear in an important role in "A Fool There Was," which is being produced by Fox.

* * *

Jerome Beatty, publicity chief for Paramount, and Robert Sherwood, the well-known critic of "Life," were the guests of honor at the current week's banquet given by the Wampas. Bogart Rogers acted as chairman. Sherwood said that he intended to sue the various yellow journals in which the night life of Hollywood was painted so luridly for breach of promise. Sherwood added that he had been sent out to Los Angeles by various magazines to investigate conditions in the so-called film colony and that after he had spent two weeks in Hollywood, he was willing to vouch for the fact that Hollywood was the tamest and most modern little city he had ever visited. According to Sherwood Hollywood is just a quiet suburb with a few studios, a number of model bungalows and an overwhelming amount of cafaterias and eskimo pie emporiums.

* * *

What promises to be the most notable stage pageant ever presented in Los Angeles will be the "Hollywood Follies," presented by the Screen Writers' Guild of the Author's League of America, at the Philharmonic Auditorium Saturday evening, April 22. The entire personnel of the Follies will be made up of screen people. Marion Fairfax, the well-known playwright and screen writer, has been named chairman of the affair with Percy Heath as general manager. The book of the "Follies" was written by Waldemar Young and Al Cohn with the lyrics by Harvey Thew. Aubrey Staufer wrote the music. Frank Beresford has been selected as stage director, with Louis Gottschalk acting as musical director. Gottschalk also arranged the orchestration. The names of the cast are being withheld for the present but when announced they will make the average all-star cast in a Broadway show look like a small town affair by comparison. Mary Pickford will be one of the screen players to appear and incidently husband Douglas Fairbanks paid $500 for a box in which to sit and watch his better half act. The "Follies" will be enacted entirely by those who are now doing film work. The production will be a sort of a satire dealing with life at a motion picture studio.

* * *

James Young, who recently completed his work with Guy Bates Post on the Richard Walton Tully production of "The Masquerade," has just received a letter from the United States Navy thanking him for a film of the fleet's activities off the Pacific coast which Young photographed during the production of the Tully picture.

* * *

The West Coast Theatres have installed a wireless radiophone in the Kinema Theatre. All the symphony concerts given at the theatre are now being relayed to thousands of homes throughout Los Angeles and Southern California. The installation of the radiophone was made quite an event by the presence of Mayor Cryer, who made a speech commending the theatrical organization for their venture. A telegram of congratulation was also received from Governor Stephens congratulating the organization. Miss Colleen Moore made a personal appearance. Sol Lesser, the well-known film impresario, was called out on the stage and made a speech. The Kinema Theatre is probably the first on the Pacific coast to install the wireless radiophone.

* * *

Ralph Lewis, who scored such a noteworthy success in Metro's Rex Ingraham production, "The Conquering Power," has been added to the already strong cast with Lon Chaney in Irving Cummings' production, "Fires of Vengeance," which will be distributed by the Western Pictures Exploitation Company. Others in the cast are Jack Mulhall, Noah Beery, Edith Roberts, DeWitt Jennings and Kate Price.

* * *

Irving M. Lesser and Mike Rosenberg of the Western Pictures Exploitation Company will soon release the following features: "Ridin' Wild," featuring Roy Stewart, supported by Marjorie Daw, Johnny Walker and Noah Beery; "The Man From Hell's River," starring Irving Cummings; "According to Hoyle," starring David Butler; "Four Hearts," starring Dick Hatton; "Fires of Vengeance," starring Lon Chaney, and the two-reel Cactus features, co-starring Bob Reeves and Maryan Aye, the latest of which will be "Phantom of the Hills" and "When West Meets East."

* * *

Hal E. Roach has signed Sam Taylor, a member of Harold Lloyd's scenario staff, on a long-term contract to continue as scenario writer for the spectacle comedian. Taylor collaborated with Roach and Lloyd on some of the latter's most notable successes, including "Now or Never," "Never Weaken," "Number Please," "A Sailor-Made Man" and many others.

* * *

Lester Cuneo has started work for Western Pictures Exploitation Company's release, with an original story by Henry McCarthy and Leo Meehan as the vehicle. The working title of the production is "Double Fisted." The cast includes Thelma Worth, A. G. Ferguson, Edyth Stayart, Jack McCready and L. S. McKee. A number of the scenes will be staged at San Fernando.

* * *

The Jess Robbins Productions has just started the filming of its second feature, which is an adaptation from the Edgar Franklin story, "The Ladder Jinx," which appeared recently in a well-known national magazine. The cast will consist of many well-known players, including Edward Horton, who for several years was leading man for the Wilkes Stock Company at the Los Angeles Majestic Theatre.

"Shackles of Gold" Listed for April 9

Fox announces April 30 as the release date for "Shackles of Gold," the latest William Farnum production, which was completed early this week at the New York studios.

The photoplay is based upon Henri Bernstein's greatest drama, and was directed by Herbert Brenon, who recently produced Farnum's "A Stage Romance"—the picture which has been widely booked by exhibitors in the United States and Canada.

"Shackles of Gold" is a story of modern society with both its ungracious foibles and its redeeming love. The good and evil that may come from the possession of great wealth is convincingly portrayed by the acting of William Farnum, whose tour of European film centers last summer seems to have imparted to his artistry an added delicacy.

The production of the photodrama necessitated the erection of an entire stock exchange set at the Fox studios, and a half dozen sons of prominent New York bankers and brokers were invited to appear in this scene.

The cast of the picture includes Myrta Bonillas as feminine lead, Marie Shotwell, well known leading woman, Al Loring, Wallace Ray, C. Elliott Griffin, and Eileen Cassity.

Theatre Ads. on Woman's Page of Paper

A new medium for reaching women and building up matinee trade has been discovered by Jack Retlaw, director of advertising for the West Coast Theatres, with headquarters in Los Angeles. Each Saturday, the day on which the Kinema changes its shows, advertisements for this house, which has all the big First National bookings, appear in the weekly, "Come with Me to the Markets" section of the Examiner. This is strictly a woman's section.

The Kinema takes space for a picture of the star appearing that week and for "liners" scattered through the page. The liners read "After luncheon, the Kinema matinee." "Relieve shopping afternoon by the Kinema matinee—Richard Barthelmess in 'The Seventh Day' is the feature picture," etc. Not every one reads the motion picture columns, and advertising in this medimu reaches the woman who otherwise might not have thought of taking in a matinee.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Any Wife

(*Pearl White—Fox—4,597 Feet*)

M. P. W.—By the use of an "it was all only a dream" ending, Fox has saved this feature somewhat from the criticism that it is one of the oldest, most obvious, and consequently most uninteresting of the stories that repeat themselves on the screen.

N.—Dream situation adds surprise and saves triangle theme.

E. H.—Not up to the average of this company's productions in story or direction.

T. R.—It is an unpleasant sort of theme at best, and its box office value must remain a dubious quantity even in theatres where Miss White possesses a strong following of admirers.

The Heart Specialist

(*Mary Miles Minter—Realart—4,768 Feet*)

M. P. W.—Promises to be a success chiefly because it is an expression of good showmanship.

E. H.—A palpably manufactured but substantial yarn manufactured containing more action than recent Minter vehicles and sufficient suspense to offset numerous improbabilities.

N.—While it carries its improbalities the story is a pleasing yarn which carries interest chiefly because it keeps going with plenty of vitality.

F. D.—Mary Miles Minter has good lively story in her latest.

Elope if You Must

(*Eileen Percy—Fox—4,995 Feet*)

M. P. W.—Eileen Percy engineers this comedy successfully through a stormy course of match-making and match-breaking efforts.

N.—This feature looks decidedly better than the majority which have come from the Fox lots starring Eileen Percy.

T. R.—A comedy that can be judged as fairly good entertainment.

F. D.—Fair comedy that starts off better than it finishes.

E. H.—A thin and obvious story, which should have been done in two reels instead of five.

The Man Who Paid

(*Wilfred Lytell—Producers' Security Corp.—5,000 Feet*)

M. P. W.—Superior acting and good drama in outdoor feature.

F. D.—State rights offering has nice atmosphere and fair action.

E. H.—For exhibitors whose patrons favor pictures of the trading post-French trapper variety, "The Man Who Paid" should prove an acceptable attraction.

N.—Rated as a better than average production, in which fine scenic shots, physical action and romance are divided equally.

Other Women's Clothes

(*Mabel Ballin—5,600 Feet*)

M. P. W.—In "Other Women's Clothes" nothing has been left out that would help to give it audience appeal.

F. D.—May please the average audience.

T. R.—The story manages to hold a fair amount of interest and occasionally some good comedy has been introduced to liven it up.

N.—The production values of this picture far surpass the story qualities.

A Homespun Vamp

(*May McAvoy—Paramount*)

M. P. W.—May McAvoy delightful in rural story.

E. H.—Not one of this charming little star's best Realart productions.

T. R.—The heroine wins and holds the audience's sympathy from first to last.

N.—The picture is cut to order and made to measure, so that it will fit the personality of the star.

Up and Going

(*Tom Mix—Fox—4,350 Feet*)

M. P. W.—Tom Mix is attractively aided by Eva Novak in Canadian picture.

N.—It looks as if Tom Mix is out for a record.

T. R.—A slightly new departure for the star from his usual cowboy roles, but nevertheless providing ample opportunities in which he is able to display his style.

F. D.—Another good live Mix picture with fine pictorial values.

The Bigamist

(*Ivy Duke—Robertson-Cole—5,400 Feet*)

M. P. W.—Sumptuous English picture. The theme is a vital one.

N.—"The Bigamist" has a theme which can be exploited by the wise exhibitor, and it has satisfying story, a wonderful, lavish production, and a beautiful star to back it up.

F. D.—Unexpected twist at end the outstanding feature.

T. R.—It is a picture pulsating with the succession of light and shadow that we call life.

Binderup Still May Prove Allegations; St. Louis Decision One of Jurisdiction

IN one of the most important decisions ever handed down by the tribunal, the United States Circuit Court of Appeals, St. Louis, on March 28, in the case of Charles G. Binderup against the Pathe Exchange and other film companies, held that the Federal courts did not have jurisdiction, affirming the findings of the Federal District Court at Omaha, which had sustained a demurrer for the defendants. This was briefly announced in Moving Picture World last week on receipt of an "eleventh hour" telegraphic "flash." None of the other trade papers carried it.

Justice Carland wrote the decision, which was concurred in by District Judge Trieber. The court held that the sale of films, programs and advertising matter to Binderup's theatres and the Binderup Circuit in Nebraska was not an interstate transaction and that because of that fact the court did not have jurisdiction. Justice Sanborn filed a dissenting opinion, taking the position that the sales to Binder were interstate.

Asked $240,051

Binderup had filed suit for $240,051 under the Sherman anti-trust act, and would have received thrice that amount if a verdict in full had been returned for him. He contended that Pathe and other film exchanges, members of the Omaha Film Board of Trade, had conspired to put him out of business, and had refused to sell him films after finding him guilty of "trumped up" charges.

When the case was tried in the Federal District Court last June the court sustained a demurrer for the defense. Binderup then appealed. The Appellate Court held that as the question of diversity of citizenship had not entered into the case there was only one theory on which it could get into the Federal courts, under the Sherman Act if the acts complained were in interstate commerce."

No Direct Shipments

Continuing, the court said: "From the allegations of the complainant it is apparent no shipments of programs, films or advertising matter was made from the City of New York to the motion picture theatres, but they made shipments to their respective branches in Omaha."

The court then pointed out that later the exchanges at Omaha did lease and rent these same films to the theatres located in the territory served by them, but that these shipments were not part of the original transaction with New York, contending that the shipments from the East had reached their destination in Omaha.

In view of the fact that the court had thus disposed of the very first question that came before it, the right of the case to be in the Federal court, the judges did not attempt to pass on the methods whereby Binderup alleged he was "blacklisted or bluelisted" by the exchange members of the Omaha Film Board of Trade.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

First National

ALL FOR A WOMAN. Some more foreign junk which producer is trying to make exhibitor force on public. I say again American people don't want it. Advertising; billboards. Patronage; all classes. Attendance; fair. L. O. Davis, Perry Theatre, Hazard, Kentucky.

BRANDED WOMAN. Not as good as other Talmadge pictures, old and many parts cut out. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minoqua, Wisconsin.

CHILD THOU GAVEST ME. Pleasing picture that occasioned much favorable comment. Played a return engagement within six weeks to good business. Advertising; usual. Patronage; best. Attendance; good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

INVISIBLE FEAR. A picture that the patrons will not comment upon as they leave the theatre, therefore I concede it is an ordinary program picture. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE KID. Excellent. Jackie Coogan is wonderful and Chaplin actually acts. Pleased 100%. Advertising; photos, newspaper,cards, three sheet. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

PEACEFUL VALLEY. A good Chas. Ray production; it fits the star and is a very pleasing picture. Advertising; regular. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

SIGN ON THE DOOR. Very good, but Norma fails to attract them as of old here. They killed her with too many "lemons," and folks hate to take chances once money becomes hard to get. Advertising; lobby and newspaper. Patronage; high class. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

SIGN ON THE DOOR. Our people liked this, not a single kick. We like Norma. Think this will please. Print in bad shape. Advertising; trailer, slides, newspapers, photos, heralds. Patronage; family. Attendance; poor. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

SIGN ON THE DOOR. Delighted Norma's followers and won new friends for her. More favorable comments than on any of her previous First National releases. Advertising; ones, threes, two four sheets, newspaper and slide. Patronage; mixed. Attendance; fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

TOL'ABLE DAVID. In my opinion Barthelmess is a genius in his first effort. Ran two days to very good business, everybody well pleased. A few more like this one from Dick, and I will have my Bacon in for next winter. Advertising; stands, one sheet and heavy on the newspaper. Patronage; all classes. Attendance; good. J. S. Kallet, Strand Theatre, Rome, New York

TWO MINUTES TO GO. Charles Ray's best. Good original athletic story, should please all classes, may be over the heads of lower class. Advertising; thorough. Patronage; mixed. Attendance; good. W. R. Fairman, Queen Theatre, Bryan, Texas.

Fox

OVER THE HILL. Best picture played this year. Pleased everyone. Played two days and good house. No mistake by booking this picture. Advertising; 24 sheets, newspaper, lobby and heralds. Patronage; mixed. Attendance; good. V. C. Scheley, Crescent Theatre, Statesville, North Carolina.

THE PRIMAL LAW. Good western picture and satisfied all. Dustin Farnum, the star, and Frankie Lee do some fine acting. Advertising; slides, programs and posters. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

QUEEN OF SHEBA. Held over for second week to fair business. Advertising; big. Patronage; best. Attendance; fair. S. N. Chambers, Regent Theatre, Wichita, Kansas.

SINGING RIVER. A very clever picture, was received very nicely. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

TO A FINISH. If your patrons like westerns they will like this one, it has one of the most real looking fist fights I ever witnessed. Advertising; usual posters. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

A VIRGIN PARADISE. Poor story, big price, eight reels should be three reels, why do they do it? Bought for two days, used it one day. Story impossible, hope I never get another like it, kicks galore from audience. I don't understand why they do it. Advertising; newspaper, six one sheets, slide. Patronage; small town. Attendance; poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

Goldwyn

DANGEROUS CURVE AHEAD. Good picture, but a little slow on the start. Won't warrant an advance in admissions. Advertising; six sheets, one sheets, heralds, window cards, programs. Patronage; best class. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

DANGEROUS CURVE AHEAD. Would call this a 90% picture, some did not like it, but would say 90% of them did. It's not a special by any means, and not worth special prices. Buy it right, exploit it and you will do a good business and please them. Advertising; every way known. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

OFFICER 666. Fair picture, but can't come up to "Made In Heaven," but it seemed to please about 80%. Advertising; cards, slide, paper. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

THE OLD NEST. Absolutely the finest picture I ever had the pleasure of running, and wonderful from every standpoint. Advertising; regular, herald, window cards, one and three sheets. Patronage; mixed. Attendance; extra good, broke record. J. I. McCarty, Majestic Theatre, Charlestown, Tennessee.

WHAT HAPPENED TO ROSA. Poor "Normand" picture. Patronage; general. Attendance; fair. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

Wid Gunning, Inc.

WHAT DO MEN WANT? Very good picture, with the "flu" in town, and rain. did a very good business with an advanced price. Advertising; twenty-four, ones, threes and photos. Patronage; mixed. Attendance; good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

Hodkinson

CAMERON OF ROYAL MOUNTED. Very good of its type. Scenic views make it worth while. A trifle melodramatic, but pleased 65%. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

LAVENDER AND OLD LACE. Fine, pleased 100%. Rollin comedy and Aesop's Fables shown in connection, both good. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

MYSTERIOUS RIDER. Pleased fine, all those who had not read the book. Those who had read the book couldn't recognize the story and were very disappointed. Patronage; small town. Attendance; good. L. Hables, Reel Joy Theatre, King City, Cal.

RIDERS OF THE DAWN. Zane Grey pictures are always good. Every time I show a picture taken from one of his books I almost double my receipts. "Riders of the Dawn" has plenty of action. Advertising; four one sheets, three sheet, six sheet, set 11x14 and two slides. Patronage; mixed. Attendance; good. Chas F. Johnson, Plaxa Theatre, Punta Gorda, Florida.

Metro

GLASS HOUSES. Metro has some stars, but Viola Dana in "Glass Houses" can't be

Straight from the Shoulder Reports

beat. Patrons pleased 100% and want more like this one. Advertising; two one sheets, slide, photos and heralds. Patronage; small town. Attendance; fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

PEACOCK ALLEY. Very good, pleased 90%, worth boosting. Advertising; billboard, lobby, window display, programs, heralds and newspaper. Patronage; mixed. Attendance; good. L. O. Hoover, American Theatre, Roundup, Montana.

THE REDEEMER. A good story, received many compliments, could not have selected a better title. Advertising; newspapers, ones, threes, photos, slide and screen. Attendance; good. Patronage; neighborhood. Edw. W. Weiner, Windsor Theatre, Canton, Ohio.

RIGHT THAT FAILED. A good picture and pleasing. Will keep your audience in a roar from start to finish. Advertising; regular. Patronage; best. Attendance; poor. M. F. Schnibben, Opera House, Florence, South Carolina.

Paramount

THE BRIDE'S PLAY. Well produced. Patrons enjoyed it. Advertising; ones and threes. Patronage; tourists and healthseekers. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CIVILIAN CLOTHES. Will please all, heard favorable comments on this for a week afterwards. Advertising; usual. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

THE COST. Very disappointing. Did the censor view this picture? Do not think that a picture of this sort will add to the prestige of any theatre. Advertising; usual. Patronage; neighborhood. Attendance; fair. Ida Grant, Grant's Theatre, Hobart, New York.

DANCIN' FOOL. A real novelty that went good. Advertising; mailing list, newspaper, lobby. Patronage; general. Majestic Theatre, Belleville, Kansas.

ENCHANTMENT. A well acted story. Miss Davies has certainly made a hit in this picture. Advertising; lobby, newspaper, program. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

A FIGHTING CHANCE. A good program picture, especially for high class audience, but cannot be rated as a "special." Advertising; posters and papers. Patronage; general. Attendance; fair. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

FOOL'S PARADISE. If there ever was a fine picture, "Fool's Paradise" leads them all. A 100% knock-out. DeMille has made another winner, it is bound to please everybody. All my patrons well pleased with it. Had more compliments on "Fool's Paradise" than any picture ever shown in my theatre. Book it, it will get you the "dough." Advertising; like a circus. Patronage; first class. Attendance; great. H. Odom, Dixie Theatre, Durant, Mississippi.

HER HUSBAND'S TRADE MARK. This one will please all classes. Gloria Swanson goes big here. Advertising; lobby, six, threes and ones. Patronage; all classes, small town. Attendance; good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LADY FINGERS. Pleasing comedy drama with a heart interest twist and a wonderful old woman part by Edyth Chapman. A picture we buy at "let live" prices and can cash in on. It pleased well for three days. Advertising; newspapers. Attendance; good. Temple Theatre, Bellaire, Ohio.

LITTLE MINISTER. Good, had same title on another production showing here at same time. Attendance increased, but price too high. Advertising; billboards, two papers, heralds. Patronage; high class. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

MALE AND FEMALE. Very good production. Print in rotten shape; spent three hours getting it in shape; had five breaks; more of these would put us out of business. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

MIDNIGHT BELL. Fair Ray offering, Ray's work very good. Advertising; regular. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

THE MIRACLE MAN. An excellent production that took well. The miracles that the Miracle Man works are very improbable, but nevertheless it teaches a wonderful lesson of faith. You can make no mistake in booking this. Our rental very reasonable. Advertising; threes, ones, slide, photos, heralds and mailing list. Patronage; country and village. Attendance; poor, but not the fault of picture. Roads almost impassable. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

MORAN OF THE LADY LETTY. A really good picture, many liked this better than other Valentino pictures. Advertise this heavy and you can clean up. Advertising; half sheet cards, fourteen inch display in daily papers, lobby display. Patronage; mixed. Attendance; Thursday, poor. Friday better and Saturday exceptional. C. D. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

MRS. TEMPLE'S TELEGRAM. An excellent picture that the majority liked. Advertising; posters and press. Patronage; general. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York

MYSTERY ROAD. An awful frost, as are all these British productions for me. I have been 100% Paramount for five years, but I am off this stuff. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

THE NEW YORK IDEA. Did not please my patrons. Alice Brady does not please any more; not much to this one for me. Advertising; usual. Patronage; mixed. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

O'MALLEY OF THE MOUNTED. Not as good for me as some of the other Hart pictures. Advertising; billboards. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

A PRINCE THERE WAS. Good, clean and entertaining. Patrons all pleased. A good neighborhood picture. Advertising; window cards, three newspapers, lithos. Patronage; neighborhood. Attendance; fair. J. Edw. Mitchell, Strand Theatre, Waverly, Massachusetts.

A PRINCE THERE WAS. Not up to usual standard of Meighan pictures. Advertising; regular. Patronage; mixed. Attendance; fair. Fred. S. Widenor, Opera House, Belvidere, New Jersey.

RENT FREE. Not what was expected. Very poor story for Wallace Reid. Did not please over 50%. Advertising; lobby, billboard, newspaper, heralds and bills. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

ROOKIE'S RETURN. A fairly good picture: they did not like this near as well as "23½ Hours Leave." Advertising; four ones, two threes, one six, slide. Patronage; mixed. Attendance; fair. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

ROOM AND BOARD. Good star, good picture. Now is the time that it takes big pictures to get them in. Advertising; fourteen one sheets, two newspapers, lobby. Patronage; the best. Attendance; poor. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

SAND. The kind Bill is fitted best in. His Pinto pony good. Advertising; ones, threes, six sheet, newspaper. Patronage; mixed. Attendance; good. L. P. Stubblefield. Hartville Theatre, Hartsville, Tennessee.

SATURDAY NIGHT. Truly a remarkable production. Too bad there are not more Cecil De Milles in the business. Advertising; regular, newspaper, billboard and lobby. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

SCARLET DAYS. A corking good western production well acted and directed. Advertising; three sheet, photos, slides. Patronage; neighborhood. Atendance; good. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

SENTIMENTAL TOMMY. Entertainment value not very good. Few favorable comments. Advertising; 24 sheet and lobby. Patronage; high class. Attendance; poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

THE SHEIK. The best drawing picture I ever played. Broke all house records for one solid week. Advertising; very heavy with exploitation. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

THREE WORD BRAND. One of Hart's very best, and will please any Hart fan and it's seven reels, too. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

THE TOLL GATE. Great! Hart's best. Played this on Saturday night and broke attendance record. Advertising; newspaper. Patronage; smalltown. Attendance; very good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

UNDER THE LASH. Attendance decreased, not the kind people liked with Gloria Swanson. Advertising; billboards, two papers, heralds. Patronage; mixed. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

UNDER THE LASH. Very good feature. Seemed to please everyone. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

THE WHISTLE. Fell down, is not up to Hart standard. Advertising; billboards. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Pathe

MY LADY O' THE PINE. The series of Holman Day and Tom Santchi are wonderful two reelers. Patrons always well pleased. Makes fine fill ups. Advertising; regular. Patronage; regular. Attendance; good. Jno. Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Straight from the Shoulder Reports

ON THEIR WAY. Absolutely no good. Advertising; newspaper and one sheets. Patronage; local. Atendance; good. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

Realart

THE LITTLE CLOWN. Have run all Minter's to date and this one was one of the best. Mary particularly lovely in this Circus part, will please all. Had a Kickapoo Indian Medicine Show for opposition so didnot have many kids. Your people won't believe any of those lurid newspaper stories after seeing this one. Patronage; best, small town. Attendance; very good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

TILLIE. Mary Miles Minter acts a different part in this picture than she has in other pictures. Everybody liked the picture and request more pictures of the same nature. A good comedy drama. Advertising; four one sheets, one three, slide. Patronage; best. Attendance; good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

R-C

AT THE STAGE DOOR. Very good, a well directed picture that will please the average. Advertising; paper and posters. Patronage; small town. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

THE SWAMP. Fine. This Jap is a splendid actor and never makes a poor picture. Weather hurt it here. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas

Selznick

THE HIGHEST LAW. Ralph Ince's impersonation of Lincoln makes this a very realistic picture. The acting, photography and story are very good. Advertising; newspaper, handbills, telephone. Patronage; small town. Attendance; good. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

CONFLICT. A real picture! Went big with those who turned out to see it. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

PROPHET'S PARADISE. Eugene O'Brien slipped bad, nothing in the picture to cause comment. Nothing in it to offend. Just tame amusement that's all. No one wants to pay to see Eugene sit around and three sheet. The woods are full of these boys. Have them do something else not release a picture. We had a poor show that day we claim. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

United Artists

MARK OF ZORRO. Wonderful picture. 100% in all respects. Played two nights fair attendance. Advertising; two, six, four, ones, two set photos. Patronage; mixed. Attendance; fair. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

Universal

HEADING WEST. Played to best business of week. Pleased everybody, and won praise from those who usually do not like a western. Advertising; newspapers. Patronage; usual. Attendance; good. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

PLAYING WITH FIRE. Good picture, everybody liked it. Gladys Walton is always good with us. Advertising; two papers and lobby. Patronage; mixed. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

Mr. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, N. Y., commented on "Bits of Life," saying in effect that after the matinee showing the word of mouth advertising DOOMED the night show. We printed it Boomed—quite a different thing. We hasten to correct the misleading error.

SECRET SOCIETY. A very good feature, pleased 90%. The acting part was very good. Film was in first class condition. Advertising; usual. Patronage; mixed. Attendance; fair. Jerry Wertin, Winter Theatre, Albany, Minnesota.

SHATTERED DREAMS. Good program picture. We think this star (Miss DuPont) is the weakest one that Universal has, not much of an actress, but looks help to put her over. Advertising; average. Patronage; mixed. Attendance; fairly good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

SHORT SKIRTS. Title of picture draws very good for Gladys Walton. Advertising; three sheet and one sheet posters. Patronage; small town. Attendance; fair. G. W. Miller, Liberty Theatre, Montezuma, Georgia.

THE WISE KID. Pretty good. We do well on these plays of Gladys Walton's. I think she will be a real star some day. Patronage; general. Attendance; good. H. S. Clouse, Hollywood Theatre, Highwood, Minnesota.

Vitagraph

BLACK BEAUTY. Seven reels, good picture with best of exploitation possibilities; work with school. We had announcements made in all grades by teachers, and heralds passed out to all pupils by them. Best attendance in four months. Many favorable comments. Patronage; general. Attendance; good, despite poor roads and bad weather. Smith & Correll, Portland Theatre, Casselton, North Dakota.

SECRET OF THE HILLS. Fine picture, book it, has as much pep as a serial. Will help make more Antonio Moreno fans. Advertising; newspaper. Patronage; mixed. Attendance; good. S. H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

Comedies

ON ACCOUNT (Universal). Listen brothers, if you want comedy that will please 'em all, try this one and then get "Pals" with the dog Brownie. Patronage; rural. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

ON WITH THE SHOW (Universal). The biggest piece of cheese I ever saw. Kid's Pal (Brownie) very good; delightful for the kids. Patronage; small town. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Serials

THE WHITE EAGLE (Pathe). Great one. The star, Ruth Roland, is a good drawing card for me. Advertising; banner, ones, threes and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

State Rights

BROADWAY BUCKAROO (Western Star Productions). A good western with plenty of action and thrills. Advertising; sixes, threes and ones, slide. Patronage; mixed. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

STATION OF CONTENT (Enterprise). Very good subject; although a reissue the picture goes big here. Miss Swanson is much liked here. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

EXHIBITOR'S REPORT

Title of Picture .....**Producer** .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....**Attendance** .....
Good, Fair, Poor.

Theatre .....**City** .....**State**.....

Date .....**Signed** .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Man from Beyond"

Houdini's Independent Special a Spectacular Melodrama With Great Rapids Rescue.

Reviewed by Roger Ferri.

Harry Houdini's long expected independent picture, dealing with the theory of reincarnation, at last reached the screen this week. While dealing with a most delicate subject—one with which a minority of film fans are acquainted or relish when dished out as entertainment—the production furnishes splendid material for showmen who are not afraid to make money. Put out as an ordinary picture, however, there is some question in the mind of the reviewer where it will obtain the looked for results.

"The Man from Beyond" is one of those pictures on which money must be spent, for upon exploitation depends its future career. It is perhaps a trifle high-browish, but there is material with which the showman can work and cash in. Take, for instance, that sensational rescue in the most vicious of rapids up Niagara way—and you have the word of Harry Houdini himself, that six cameramen were stationed at various points catching the struggle in Niagara Falls—it constitutes one of the most hair-raising stunts ever reflected on the screen. For realism and sensational thrills it is in every way superior to the dramatic rapids scene in "Way Down East."

The story, however, has been carefully worked up with every effort made to keep Houdini in the limelight. The climax is cleverly introduced following a fistic fight at the edge of a cliff—a scene that in itself is a bear, for it fairly throws you out of your seat.

Photographically, "The Man from Beyond" is a gem. Scenically picturesque, the amount of business an exhibitor can do with this picture depends entirely on the money expended exploiting it. With Harry Houdini personally appearing in conjunction with the picture, it should prove a big money-maker.

Taken as a whole, "The Man from Beyond" is a good picture to road show, provided the outfit is handled by showmen. What it will do in the sticks remains to be seen.

The Cast

The Man from Beyond.....Houdini
Dr. Gilbert Trent.....Arthur Maude
Dr. Crawford Strange.....Albert Tavernier
Dr. Gregory Sinclair.....Erwin Connelly
Francois Duval.....Frank Montgomery
Captain of the Barkentine.....Louis Alberni
Milt Norcross.....Yale Benner
Felice Strange / Felice Norcross .....Jane Connelly
Marie LeGrande.....Nita Naldi

Story by Harry Houdini.
Scenario by Coolidge Streeter.
Directed by Burton King.
Length, 6 Reels.

The Story

Two scientists searching the Far Northwest for scientific data discovered an abandoned ship. Aboard the ship they find a frozen corpse. The ice is chiselled off the body and much to the amazement of one of the party, man is restored to earthly existence. A search through papers on shipboard establish the fact that the man, so sensationally found and brought back to life, was one of a crew of adventurers, who had been helplessly caught in the whirl of a freezing spell one hundred years before. The stranger recalls his last moment on shipboard, when he became embroglioed in a mutiny and in an effect to save his sweetheart, Felice Norcross, and her father, was felled by one of the seamen. Returned to civilization by the scientists, the man sees in Felice Strange the image of his sweetheart. He claims her, but is taken away to an asylum from where he escapes. Felice Strange is attracted to the stranger, who that night visits her apartment. She tells him that he must be mistaken, but he insists she is the girl of his heart. He is disillusioned, however, when, after telling the girl, that it was 1820 that he had loved, the girl shows him a calendar dated 1922. However, the girl has fallen in love with the man and vows to marry him if he will save her father, who had mysteriously disappeared. A charge of murder is made against the stranger by Dr. Trent, whose wedding to Felice, had been dramatically interrupted by the "man from beyond." An accomplice of Dr. Trent confesses. Meanwhile Dr. Trent kidnaps the girl, intending to inoculate her so that she would be under his power and consent to marry him. A wandering mouse is detected by the stranger with a piece of cloth, with the missing man's initials embroidered on it, tied to his tail. The trail leads the stranger to a subterrean passage where the aged man is discovered. He tells of Dr. Trent's plot. Dr. Trent's office is visited and the "man from beyond" enters at the critical moment, preventing the inoculation, but being felled by a confederate. The girl makes her escape in the direction of the falls, pursued by the confederate. The stranger regains consciousness and locates the doctor on the edge of a cliff where a bitter fight ensues. The doctor slips, plunging to his death. The girl, in desperation, jumps into a canoe. From the cliff top she is seen by the stranger, who rushes to her aid, rescuing her just as the canoe is about to be swept over the mad rapids. With her father saved and the villain punished, "the man from beyond" regains the love of a hundred years ago.

IN THIS ISSUE

"Arabian Love" (*Fox*)
"Reckless Youth" (*Selznick*)
"The Silent Vow" (*Vitagraph*)
"The Woman's Side" (*First National*)
"The Man Under Cover" (*Universal*)
"Find the Woman" (*Cosmopolitan*)
"Pay Day" (*First National*)
"Flesh and Spirit" (*Lee-Bradford*)
"Cold Feet" (*Educational-Christie*)
"A Poor Relation" (*Goldwyn*)
"Daughter of the Don" (*Arrow*)
"All's Fair in Love" (*Goldwyn*)
"The Wolf Pack" (*Rialto*)
"Sisters" (*American Releasing*)
"The Man from Beyond" (*Houdini*)
"The Bootleggers" (*Wid Gunning*)
"The Worldly Madonna" (*Equity*)

"A Wolf in Sheep's Clothing"

Taking the well-known fable indicated by the title, Cartoonist Paul Terry has succeeded in making a reel that is up to high usual standard. His animal character, a wolf, a cat, a dog, a duck, a goat and a kid, pull some clever stunts. —C. S. S.

"Pathe Review 151"

Some of the most beautiful shots of skylines that it has been the writer's pleasure to witness are contained in this reel. Particularly striking are the views of trees silhouetted against mountain and cloud backgrounds. Another section shows salmon swimming up stream against the current and even leaping up small waterfalls; these shots are remarkable. Another section shows ski-jumpers, while "The original bonehead" illustrated the finding and putting together of the fossil remains of an enormous prehistoric animal whose brain cavity was so small that it would only hold a golf ball. "Florida Fancies" in color, completes this unusually interesting reel.—C. S. S.

"Pay Day"

Chaplin Blends New and Old Comedy Ideas With An Uproarious Result —First National Release.

Reviewed by Fritz Tidden.

Pity the poor reviewer when new Chaplin pictures come along, which they do with too little frequency. What is there left for him to say, except to make comparisons, which in the case of Chaplin is more odious than usual. A reviewer can't advise exhibitors to book the picture. They're going to fight to get it anyway. He can't restate the facts of Chaplin's supremacy in acting or his high art in low comedy. Everyone knew them long ago. It is stating the obvious if he says the certain comedy Chaplin happens to be appearing in is funny. They always are. Well, then what?

He can say that "Pay Day" is replete with roof lifting laughs from start to finish, and feel that he might be giving some sort of useful information. There is this much to say about the picture, also, that while there are numerous new ideas for typical Chaplin comedy there is also some old stuff. But who can do the old stuff and make it look as new as Chaplin does? And all through "Pay Day" the comedian displays his peculiar ability by making the obvious subtle, which is the pinnacle of comedy achievement.

Hypercritical screen sharps, who enjoy displaying their ultra sophistication for their own and nobody else's pleasure, may find fault with the old hoakum that dots the picture, as did some of the New York daily newspaper reviewers. But Old George Average Public will laugh himself weak at the comedy, old or new, so why find fault? Even Chaplin can't be new all the time. So if he gives us the old hoke dressed up in new clothes so that those who do not take themselves too seriously may enjoy it to the extent of walking out of the theatre weakkneed with laughter, why worry how it's done?

Chaplin is assisted by a capable cast that includes some popular favorites who have collaborated with him in many other pictures, notably Edna Purviance, Phillis Allen, Mack Swain and Sydney Chaplin. His brother makes his return to the screen after a long lapse of time. Charlie enacts a debonair bricklayer's helper with all the unction at his command, and gives a slice of his hectic life a few days before, on and after pay day.

The Cast

The Toiler.....Charles Chaplin
His Wife.....Phyllis Allen
The Foreman.....Mack Swain
The Foreman's Daughter....Edna Purviance
A Mere Friend.....Sydney Chaplin

Written and Directed by Charles Chaplin.
Length, 2 Reels.

Newest Reviews and Comments

"The Man Under Cover"

Herbert Rawlinson in Romantic Crook Role in Universal Feature.

Reviewed by Mary Kelly.

With its big dramatic punch, consisting of a scene in which a promoter plays a spectacular hoax on the public to get even with a swindler, this feature has an appeal similar to the Wallingford pictures. It has the thrill of an uncertain business venture, and although not entirely new, is as yet unhackneyed enough to be popular with many.

The way of a faker is usually lined with adventure and when one crook sets out to beat another, for altruistic purposes, he is more than often successful. This is what happens in "The Man Under Cover." Herbert Rawlinson is cast for this romantic part and is as usual his perfect smiling self, rather too ingenuous to be a convincing crook, but attractive enough to hold his own.

He is surrounded by capable players, including Barbara Bedford. The picture has been produced without elaborateness, but has been directed with a sincerity that gets very good results. The latter part shows some effective dramatic touches in connection with the discovery that the "oil" well is a clever contrivance for emitting black water. The story is the work of Louis Victor Eytinge, who is serving a life sentence in the Arizona State Penitentiary.

The Cast

Paul Porter.....Herbert Rawlinson
Daddy Moffat.....George Hernandez
Mayor Harper.....Wm. Courtwright
Jones Wiley.....George Webb
"Coal Oil" Chase.....Ed. Tilton
Holt Langdon.....Gerald Pring
Margaret Langdon.....Barbara Bedford
Col. Culpepper.....Willis Marks
The Kiddies.....Helen Stone, Betty Eliason

Story by Louis Victor Eytinge.
Scenario by Harvey Gates.
Directed by Tod Browning.
Length, 4,566 Feet.

The Story

Paul Porter and his crooked pal, Daddy Moffat, drop into the home town and learn that the whole town has been swindled by a few crooks. To save Margaret Langdon and her brother's children whom she is mothering, Paul decides to outwit the gang and beat them at their own game. He sets up a fake oil well, fools them with a lot of black water and gets the gang to invest all their capital in it. He succeeds in getting back the $100,000 which they have stolen from the public and returns it to them; also wins Margaret.

Program and Exploitation Catchlines:

He Was a Crook and a Gambler But When He Met a Man More Dishonest Than Himself—He Decided to Reform—He Did, After Beating the Other Crook at His Own Game by a Clever Ruse.

Exploitation Angles: Play up Rawlinson and go on to sell the story angle without telling just what it is the hero does to beat the sharpers at their own game.

"The Rich Cat and the Poor Cat"

We must have friends in adversity if we would have their help in adversity—is the moral of this animated cartoon fable. Paul Terry has selected a rich cat and a poor cat to exemplify this theme and has presented this story with his usual cleverness and humorous touches.—C. S. S.

"Torchy's Ghost"

Johnny Hines in "Torchy's Ghost" is slightly reminiscent of Harold Lloyd in his haunted house film, Hines having worked out similar stunts with trick chairs and walls that revolve. It is good entertainment, burlesque, slapstick, and well done. This time it is the "Coo Coo Clan" that spirits away the hero's sweetheart for ransom, ending with the conventional explosion that blows the hero and heroine sky-high but allows them to alight safe and sound. Educational releases it in two reels.—S. S.

"The Silent Vow"

William Duncan and Edith Johnson Co-Star in Thrilling Vitagraph Mounted Police Story.

Reviewed by Sumner Smith.

Spectacular feats of strength and skill and dramatic sequences make "The Silent Vow" good, average entertainment. This Vitagraph picture of the Northwest Mounted Police has a by no means unconventional plot, and its development is not always in accord with the best presentation of its dramatic values, nevertheless the daring of William Duncan and the wholesome appeal of Edith Johnson, the co-stars, as well as uniformly good acting by the remainder of the cast, result in strong melodrama. The fight scenes are immense. Duncan, himself, handled the directorial megaphone.

The picture has more than the usual quota of thrills. There are two scenes of participants taking risky falls on the precipitous side of a hill, there are the realistic fights. there is adept gunplay and there is the culminating thrill, the dynamiting of a mountain stream and the death at the foot of a great falls of the villains.

Duncan plays a double role, that of the police inspector and of his son. The double exposures are cleverly done, Duncan as the son often crossing the entire stage in back of himself, as the father. As he has proved himself in the past, he is a virile actor who is at his best in delineations of rugged characters. Wholly worthy of the title of co-star is Miss Johnson, whose sweetness makes her an appealing heroine. Maude Emory scores as Elizabeth Stratton.

The Cast

Richard Stratton } ..... William Duncan
"Dick" Stratton }
Anne ..... Edith Johnson
Ethel ..... Dorothy Dawn
Elizabeth Stratton.....Maud Emery
"Doug" Gorson.....J. Maurice Foster
"Jim" Gorson.....Henry Hebert
"Bill" Gorson.....Fred Burley
"Sledge" Morton.....Jack Curtis
The Professor.....Charles Dudley

Scenario by Bradley J. Smollen.
Directed by William Duncan.
Length, 4,600 Feet.

The Story

The story tells a fued of two generations. In the prologue Jim Gorson, a handsome courreur-de-bois, persuades the wife of Richard Stratton to elope with him. Twenty years later Dick Stratton, son of Richard, a trooper in the Northwest Mounted Police, is ordered to "get" Bill and Doug Gorson, the sons of the man who ruined his mother. Circumstantial evidence points to the Gorsons as the murderers of Dick's father. There is a long chase through the forest. In the end, by a queer turn of fate, Dick Stratton and Doug Gorson become allies to save two young girls from the power of Bill Gorson and "Sledge" Morton, the czar of the river district. There is a thrilling fight, in which Dic kand Doug defeat Gorson's gang, aided by Bill Gorson, who has a change of heart at the critical moment. Then explanations are made. It comes out that the elder Stratton died of heart failure and the feud of twenty years is ended. Dick and Doug sail back to civilization with the two girls.

Program and Exploitation Catchlines:

William Duncan and Edith Johnson Co-Star in Thrilling Tale of a North Woods Feud and the Mounted Police—Replete With Daring Feats—a Clean Out-in-the-Open Picture.

Exploitation Angles: Ignore the Mounted Police angle and sell the vivid action and the mechanical punch of the dynamite explosion and its consequences. Play also on the double exposures.

"Reckless Youth"

Selznick Feature Starring Elaine Hammerstein Like a Series of Beautiful Portraits.

Reviewed by Mary Kelly.

Cosmo Hamilton's story of youth's reaction to suppression has been picturized so that the appeal is one of theme rather than action. It might almost be called a pictorial essay, so free from dramatic suspense it is, until the concluding moments. The material has been approached delicately, as if the director and continuity writer were skirmishing around the edge of reality and preferred to suggest rather than portray what happened. The effect is not altogether satisfactory. The first part is too much like propaganda and not sufficiently illustrative to hold the interest. You are told that the young heroine is expelled from the convent when the more effective way would have been to show you why she was dispelled. You are assured that her life with her grandparents is like imprisonment, but if this had been convincingly, vividly depicted, your sympathy with her would be far more acute. This lack of dramatic force is more or less prevalent throughout, except in the scenes of the automobile accident and the sinking of the yacht, which have been splendidly produced.

From an esthetic standpoint, the production is far above the ordinary. Like a series of beautiful portraits, the scenes have been staged with fine taste, photographed from the most advantageous angle and lighted with a skill that brings out the very best effects. More than pleasing, the sets are appropriate and are an important factor in suggesting the spirit of the story.

Elaine Hammerstein has been given generous opportunity, somewhat at the expense of others in the cast, it seems, who are unduly subordinate. She does some of the most interesting work of her career and has selected a wardrobe that will not go unadmired.

The Cast

Alice Schuyler.....Elaine Hammerstein
John Carmen.....Niles Welch
Mrs. Schuyler-Foster.....Myrtle Stedman
Mr. Schuyler-Foster.....Robert Lee Keeling
Harrison Thornby.....Huntley Gordon
Mrs. Dahlgren.....Louise Prussing
Cumberland Whipple.....Frank Currier
Martha Whipple.....Kate Cherry
Chorus Girl.....Constance Bennett

Adapted from the Story by Cosmo Hamilton.
Scenario by Edward J. Montagne.
Direction by Ralph Ince.
Length, 5,700 Feet.

The Story

Alice Schuyler is expelled from the Sacred Heart Convent to her great joy, but finds life with her grandparents equally confining. This accounts for her quick friendship with John Carmen, and her hasty marriage with him, just so that she may enjoy "freedom." She continues to treat him as a good pal, even though he falls deeply in love with her. One night she goes out dancing with another man and is found by John, who sends her home. On the way back she is injured in an automobile accident, and has a fearful dream, in which she is alone with her dancing companion on his yacht, which is wrecked in a storm. She wakes up with a new sense of responsibility, and a love for her husband.

Program and Exploitation Catchlines:

Cosmo Hamilton's Story of Suppressed Youth and Its Foolhardy Expeditions—Elaine Hammerstein in Role That Will Interest Anyone.

Exploitation Angles: Pin this on Miss Hammerstein and the beauty of the photography, and sell the story as the tale of a girl who married to gain "freedom" and found herself fettered by the bonds of love.

Newest Reviews and Comments

"Arabian Love"

Desert Picture Full of Sheiks and Action Is Released by Fox.

Reviewed by Fritz Tidden

The public is devoting considerable of its moments for diversion to things Arabian, in reading, hearing and seeing. The Arab has attained sudden prominence and Sheiks are all over the place. Desert sands were never hotter.

"Arabian Love," released by Fox and having Barbara Bedford as the leading player, is not only timely but supplies to this avid public what it wants in Arabian stuff—love as warm as the climate, rescues, bad deeds finally frustrated, day and night riders over the burning sands and a very happy ending. It has fine atmosphere, being appropriately mounted as to interiors and having well chosen exterior shots. For the most part the cast do fine work, especially in the case of Miss Bedford and Barbara LeMar, who makes the forlorn lovesickness of the Sheik's daughter unusually effective and is restrained at all times.

Although familiarity with moving picture plots may make the outcome obvious to the sophisticated, the dramatic development of the story and the smoothness of the continuity will retain the spectator's interest in the proceedings from the first parti-colored tent to the last caravan. Much credit for this should be cast in the direction of Jerome Storm for the manner in which he has directed the action as well as the judgment he used in injecting atmosphere, which has been mentioned previously as being excellent. The picture has lots of action, of various sorts. In fact, it contains all the ingredients of a popular success, especially at this time.

The Cast

Normon Stone .....John Gilbert
Nadine Fortier .....Barbara Bedford
Themar .....Barbara LeMar
The Sheik .....Herchel Mayall
Ahmed Bey .....Robert Kortman
Doctor Lagorio .....William A. Orlamond

Story and Scenario by Jules Furthman
Directed by Jerome Storm
Length, 4,440 Ft.

The Story

Norman Stone finds refuge with a Sheik's band on the desert. Nadine Fortier, on the way home to her husband, whom she had left at the altar to visit her sick mother, is captured by the Sheik's followers on her return trip across the desert. As they all claim the girl, the Sheik makes them throw dice for her. Stone wins, then helps Nadine to escape. She reaches home only to find her husbond is dead and that a man named Norman Stone is accused of his murder.

Not knowing who Stone is, Nadine has a strong liking for him, and Stone has fallen in love with her. The Sheik's daughter is in love with Stone, but he does not love her. She tells Nadine who Stone is, and the next time Stone calls he learns who Nadine is. Nadine calls the French police, but before the police come Stone explains that shortly after Nadine left to see her mother he learned that her husband, Fortier, was trifling with his, Stone's sister. He had found a love letter from Fortier to his sister. He had gone to Fortier's home, and Fortier tried to kill him. There was a struggle, and in the struggle the gun exploded in Fortier's hand and Fortier was killed. With the evidence before her, Nadine asks his forgiveness and in each other's arms they decided to go to America, the "land of beginning again."

Exploitation Angles: Play on the Sheik angle, and you may as well make a mosque box office to replace the old log cabin, for it is evident that we ore in for a run of Arabian plays. Arab riders and the other stunts will work as well for this picture.

"The Woman's Side"

First National Releases a Katherine MacDonald Picture With Thrills A'Plenty.

Reviewed by T. S. daPonte.

The thread on which the incidents of "The Woman's Side" is hung is not strong enough to constitute a gripping story. However, those fans who are willing to gloss over improbabilities will find thrills enough in the film. The incidents seem to have been particularly pictured to lead up to dramatic climaxes, but those who think for themselves will readily see the story's weaknesses. There are interludes of foolishness in which a monkey figures, that seem to have been injected for no particular purpose. It appears to be unnecessary padding.

Katherine MacDonald does well enough in a part which gains the heroine no particular sympathy because it is not convincing. This, however, cannot be laid to any fault on the part of Miss MacDonald. There are sections of the story, too, in which Miss MacDonald is made to appear too "kittenish," and not in keeping with the actions of a grown woman. Again, however, no fault for this can be laid to Miss MacDonald.

The cast is adequate, especially a colored man who is unnamed in the line-up, but who does exceptionally well in a minor role. With convincing acting he personifies the Negro race.

The Cast

Mary Gray.....Katherine MacDonald
Theodore Van Ness, Jr.....Edward Burns
Theodore Van Ness, Sr.....Henry Barrows
Judge Gray.....Dwight Crittenden
The ex-Mrs. Judge Gray.....Ora Devereaux
"Big Bob" Masters.....Wade Boteler

Story and Direction by J. A. Barry.
Length, 5,366 Feet.

The Story

Judge Gray is running for Governor. He is opposed by "Big Bob" Masters, who threatens to expose in the press an incident of Judge Gray's past if he does not retire from the race. To prevent Masters carrying out his threat, Mary Gray, Judge Gray's niece, goes to Masters's office and threatens to kill herself there. During an altercation she is shot by someone outside the window, and Masters then refuses to go on with his charge against Judge Gray, which, it develops, would not have amounted to so very much anyway.

Exploitation Angles: This is best sold through the personality of the stär, so put her over with portrait posters and appeals to her followers.

"Nights of Many Shadows"

A story within a story is this Robert C. Bruce Wilderness Tale, "Nights of Many Shadows," released by Educational in two reels. Beginning with views of a pack train and a night encampment in the Rocky Mountain region, it dissolves into a pictorial narrative by a log fire of the experiences of a woodsman whose horses have run away while he is forty miles from civilization. As he stumbles along the trail he imagines seeing his horses led by a ghostly old man whom he dares not intercept, following the pack train up and down hill and across streams until, at last, he comes upon the horses tied to a tree. Could a ghostly hand have tied the square knot that secured them to the tree, he wonders. The film ends with the group speculating upon the proposition.

This scenic tale is up to the Bruce standard, though not as intriguing of the fancies as "And Women Must Weep," the first, and so far, to the writer's mind, the best of the series. Two or three of its scenes, however, equal the beauty of the first Wilderness Tale, the most striking being that of hundreds of sheep grazing beneath a snow-clad mountain. and its story should appeal to all who love the great outdoors.—S. S.

"Find the Woman"

A Mystery Story That Is Fair Entertainment, Released by Cosmopolitan.

Reviewed by Marguerite Kemp.

A mystery story is always good as a drawing card, and some of them are good entertainment. This one, however, will be obliged to rest upon the good reputation of what has been accomplished in the way of mystery stories, and not for any particular merit of its own. It is not particularly good technique for the audience to be kept guessing throughout numerous reels and then have the mystery unfolded via sub-titles, and in this case, when the murderer is found, it requires considerable footage for the detective to explain in subtitles just how and why the murder was committed.

Alma Rubens, although the lovely featured player, has a role rather subordinated to that of Eileen Huban, who looks as "hunted" as she should in her particular part. Harrison Ford is not required to work very hard, but is always a welcome addition to any picture. The other characters are well chosen and in appearance, as well as in their acting, carry out successfully the thought of the story.

The plot fairly bristles with finger prints, missing letters, blackmail, assault with intent to kill, as well as a murder. With such a wealth of material, the director could have refrained from several blunders. The audience is shown the murdered man being stricken down, yet is shown him reviving, walking and talking, in a later reel, and the news of the actual murder is conveyed by means of headlines in the newspapers, which is rather confusing. Another blunder concerns a piece of lace held as "Exhibit A." A flash of the gown shows the lace panel rent at the hem, yet a flash back showing the tearing being accomplished, reveals the lace being torn at the waist line.

The Cast

Sophie Carey.....Alma Rubens
Clancy Deane.....Eileen Huban
Philip Vandevent.....Harrison Ford
Judge Walbrough.....George MacQuarrie
Marc Weber.....Norman Kerry
Fay Weber.....Ethel Duray
Maurice Beiner.....Arthur Donaldson
Don Carey.....Henry Sedley

Story by Arthur Somers Roche.
Scenario by Doty Hobart.
Directed by Tom Terriss.
Length, 5,144 Feet.

The Story

Clancy Deane leaves her home in Zenith, Ohio, for a career on the stage. In New York, she meets the Webers, who are tools of Maurice Beiner, who cloaks his nefarious blackmailing schemes under the guise of a theatrical agency. On the evening she visits the office of Beiner to ask for a position, he is stunned by a fall over a table. As she hurries down a fire escape, Mrs. Carey enters the room to obtain some letters. The next morning the papers carry the story of the murder. Mrs. Carey is found through the Weber woman, but her finger prints free her from suspicion. As the judge enters the room he is knocked out by a mysterious assailant whose fingerprints on the club coincide with those on the knife which killed Beiner. Then a shot overhead is heard, and Don Carey, the dissolute drunkard, who had proved the murderer, was found dead. Clancy and Vandevant, Sophie and the judge, are married.

Exploitation Angles: This title seems made for hook-ups and the revival of a Raffles stunt. Try to work both. Play up the cast and the mystery angle, working the latter with teasers.

Newest Reviews and Comments

"A Poor Relation"

Will Rogers' Latest Goldwyn Picture Shows Him in New Role.

Reviewed by Fritz Tidden.

Edward E. Kidder's famous play of a generation ago, "A Poor Relation," which was first introduced by Sol Smith Russell, has at last found its way to the screen, as Will Rogers' latest Goldwyn starring vehicle. This play has been used by many noted stage stars for the past thirty years and there are but few stock companies that have not and do not to this day include it in their repertory.

"A Poor Relation" enforces what many people have long contended, that Rogers is one of the most versatile character actors the screen boasts today, and that he is not by any means limited to the shy cowboy or self-sacrificing, bashful tramp role. Unless the writer's memory is at great fault, the comedian has not played a role like it before. He gives one of his superlative performances. The Rogers enthusiasts will like him in it. The excellence of Rogers' characterization is enhanced by his familiar ability to inject the little human touches that count for so much in a role of this type.

Although the story is rather lugubrious and lays on pretty thickly the pathos of the man's life, it is at all times consistent, and there is a happy ending that is a logical conclusion and not merely tacked on. Some persons may object that such an unusual amount of bad fortune could not fall on one man and not kill him or his spirit entirely. But through the remarkable performance given by Rogers it seems perfectly reasonable that the character, Noah Vale, may be flat down, but does not go out.

Clarence Badger, who has produced twelve consecutive Rogers pictures for Goldwyn, has directed "A Poor Relation" with his customary realization of values. There are an unusual amount of subtitles, and the action in one or two places seems rather jumpy, which may be due to cutting. Rogers is supported by a competent cast, which includes such well known names as Sylvia Breamer, Sidney Ainsworth, George Williams and Molly Malone.

The Cast

Noah Vale.....Will Rogers
Miss Fay.....Sylvia Breamer
Johnny Smith.....Wallace MacDonald
Sterrett.....Sydney Ainsworth
Mr. Fay.....George Williams
Scollops.....Molly Malone
Rip.....Robert De Vilbliss
Patch.....Jeanette Trebaol
O'Halley.....Walter Perry

Adapted from Edward E. Kidder's Play.
Scenario by Bernard McConville.
Directed by Clarence Badger.
Length, 4,609 Feet.

The Story

Noah Vale is a shabby, lovable old inventor who shared a tiny attic with two orphan children he had picked up out of the gutters. Noah's life-time ambition is centered in an invention he has slaved to perfect. In the meantime he tries to keep Rip and Patch and himself in clothes and food by peddling books from door to door. His efforts are so unsuccessful that they would all have starved had it not been for Scallops, a nondescript girl neighbor who bought them scraps of food whenever she could.

Vale appeals to a distant wealthy relative named Fay for aid in putting his invention on the market, and arouses the active interest of Fay's pretty daughter. Sterrett, Fay's partner, steals the model of Vale's invention, thinking there is a great fortune in it, but when the firm's engineers report that it is worthless, he returns it and demands back the $100 which he had given Noah as part salary to go to England as the firm's representative.

Young Johnny Smith, secretary to Fay, gets fired because he proposes to the boss' daughter. While he is seeking a job that will bring him enough money so that he and Miss Fay can marry, he visits Vale's attic and finds some comfort in the philosophic aphorisms which Vale has written from time to time to prevent himself from getting entirely discouraged.

He takes the epigrams to a newspaper editor and they make such a hit that both Smith and Vale are given jobs. Vale finds that he can make enough money writing to care for Rip and Patch, and gives up inventing. And Johnny prospers so that he finally marries his sweetheart despite her father's opposition.

Exploitation Angles: Appeal to a past generation on the success of Sol Smith Russell in this play, and to the present playgoers with the able appeal of Rogers in a new type of character. Both angles should aid ticket sales.

"Flesh and Spirit"

Lee-Bradford Releases Picture With High Moral Tone.

Reviewed by Fritz Tidden.

There are theatres in which an occasional distinct moral lesson meets with success. If you are responsible for the bookings in such a house you will do well to consider "Flesh and Spirit." The film is almost a preachment and for that type of picture it is unusually well done, being staged most attractively, especially in the matter of the exterior locations and the manner in which they are photographed.

Another prominent attribute of the production is the work of the cast, which has been selected with special attention as to types of the individual characters. The company is headed by Belle Bennett, who makes her role appealing, and second to her on the women's side of the roster is Jean Robertson, who is a convincing female heavy. Denton Vane gives the best acting performance in the cast and James McDuff is a lovable old clergyman, making a small role stand out more prominently than it was originally intended.

The continuity is smooth and the picture has been well directed. So it only remains to decide if a story that preaches a moral lesson with melodramatic force and as much action as a tale of this sort can generate will interest your patrons. Spiritualism figures prominently in the story, and it is the spirit of a dead girl that delicately convinces the atheist that there is a supreme being.

The Cast

Donald Wallace.....Walter Ringham
Truth Eldridge.....Belle Bennett
James Dale.....Denton Vane
Rev. Howard Renfield.....James McDuff
Peggy.....Rita Rogan
Peters Roberts.....Logan Paul
Paula Roberts.....Jean Robertson
Mrs. Wallace.....May Kitsou
The Gardener.....Hayden Stevenson
His Wife.....Mary Rehan

Story by Garfield Thompson.
Directed by Josepf Levering.
Length, 5 Reels.

The Story

Donald Wallace is an atheist, who believes that all religion is a farce and that science is the only God. He is loved by his cousin, but is too self centered and too attentive to his scientific experiments to notice the girl's affection. She is killed through the mistake of one of Wallace's enemies, who had planned to murder the scientist in an insane rage at the way Wallace treats the girl. Shortly after her death the girl returns in spirit form and frequently appears in the man's vision, finally convincing him that there is a God.

Exploitation Angles: If you made money with "Earthbound," you can make money with this, driving your appeal at the churches and the many followers and students of spiritism. It will take handling to put it over, but it can be made to clean up.

"Cold Feet"

Educational-Christie Comedy Made Up North Is Delightful Travesty on Mounted Police Films.

Reviewed by Sumner Smith.

A delightful travesty on Northwest Mounted Police films and a short subject of most unconventional pattern is this latest Christie Comedy, "Cold Feet," which was directed by Al Christie and features Viora Daniel. Funny it is, from start to finish, and funny, too, is its history, for the Christie players went North for the snow scenes praying there wouldn't be a thaw—and got snowed in for about a week.

It is this same snow, in abounding quantities, and an excellent replica of a Northern trading post that furnish the background for a novel, pleasing story. In this same background you might include a real bear and four humans masquerading in furs, and an Indian guide as treacherous as characterized in certain novels. The Christies evidently "spread themselves" on this comedy, for transporting a whole company to the icy altitudes is no simple task, and neither is it inexpensive.

The story is ideal entertainment—simple, smooth running and immensely amusing. It seems that Mabel spends all her time with novels about the Northwest Mounted Police, and raves about "the pride of the force," and dreams about villainous Indian guides and wild animals, all to the despair of her dad, who owns a trading post up North. So, to cure her, he frames her.

This romantic miss arrives at the trading post just in time to discover the villain throwing a baby to the bears—in this case four men in bearskins. The pseudo Northwest Mounted Policeman, noted for his small size and feebleness of muscle, stages a rescue scene only to be thoroughly beaten by the villain, as planned. "That's how I treat your mounted police—bring them all on," says the villain, to disillusion the girl.

But ha, what is this? A strange figure bursts in upon the gathering and sends the villain spinning a dozen ways at once. Then, in response to the girl's question as to who he is, announces with the charming gallantry of a real story-book character: "Cameron of the Mounted." Exit Mabel and Cameron arm in arm.

All members of the cast do splendid work. Viora Daniel, ever a consistent performer, again scores, and Harry Edwards, Patricia Palmer, Henry Murdock and Nick Cogley sparkle in her support. Billy Bletcher contributes one of the most laughable characterizations as "the pride of the Mounted." Earl Rodney has only a bit, appearing at the end as the gallant policeman, but he is perfect and scores at the psychological moment.

Walter Graham wrote the story for this two-reel comedy, the art director was Tom Brierley and the photographers Anton Nagy and Alex Phillips. Educational is releasing it.

"Trumps, Ace High"

This one-reel nature study progresses in the form of a tale told in the first person singular of a dog. He relates that he has been a city dog living in a cramped apartment and then expatiates, with illustrations, on the advantages of living the rural life. The scenes follow in a well managed sequence of barnyard, pastoral and mountainous views, all of which are strikingly beautiful and photographed to their best advantage, which is the most important adjunct to a film of this kind. The dog is a good actor. The picture is a Post Nature scenic. —F. T.

Newest Reviews and Comments

"Sisters"

Beauty of Restraint Adds to Intense Realism of Theme in American Releasing Corporation Subject.

Reviewed by Mary Kelly.

"Sisters" is one of the best pictures on the marriage theme that has been available to exhibitors for some time. It realizes the distinction of being popular without, in any sense, being common. Its universal appeal to women goes almost without saying, and it is almost as safe to predict that men will find certain entertainment here.

Kathleen Norris's widely-read novel, which ran first as a magazine serial, is the foundation for the picture, and the success in keeping to the motive and spirit of the story is one of the admirable features. Dealing as it does with the matter-of-fact side of married life after the illusions are gone, it faces the difficulty of making this prosaic slant on existence interesting, without resorting to sensationalism. In this feat, it is an artistic delight. Always restrained, it presents the inevitable sufferings of two uncongenial marriages in a way that commands absorbed attention. The quietness of the action throughout is one of the greatest charms. Even the most dramatic moments illustrate this, and just because they are subdued, they have increased power. An example: when one man's wife and another woman's husband in a hope to find happiness together, attempt to steal out of the house at dawn, they are surprised (and so is the spectator) to find the calm, expectant figure of the other wife at the foot of the stairs. Intuitively aware of their intentions, she is on hand to prevent the tragedy of such a move and this incident, from the standpoint of conception, directing and acting, has been beautifully handled. Like other intense moments in the picture, it is thrilling because of its very quietness.

Seena Owen in this role of the wife, face-to-face with the knowledge that her husband is in love with another woman, gives a poignantly repressed performance. She is the embodiment of the spirit of the entire picture. Gladys Leslie as the sister, Matt Moore as the husband and Joe King as the sister's husband are fine types who respond unerringly to splendid directing. The photography and settings show unusual skill.

The Cast

Alix Strickland.....Seena Owen
Cherry Strickland.....Gladys Leslie
Anna Little.....Mildred Arden
Peter Joyce.....Matt Moore
Martin Lloyd.....Joe King
Dr. Strickland.....Tom Guise
Justin Little.....Robert Schable
Colored Mammy.....Frances Grant
Colored Servant.....Fred Miller

Adapted from the Novel by Kathleen Norris.
Scenario by E. Lloyd Sheldon.
Directed by Albert Capellani.
Length, 6,785 Feet.

The Story

Alix, the elder of two daughters of a doctor, safely sees her younger sister married to the man of her choice, only to see this romance smashed through a trivial matter. A former friend of the family returns when the father of the girls dies, and marries Alix, who seems lonely, but apparently contented. The younger sister, after coming home when she has left her husband, learns that her sister's husband was in love with her before she married and this discovery starts a romance which bears nought but grief and sorrow. The older sister discovers the affair and it is only through a stroke of fate that the younger sister is brought to a realization of her senses. The game has been played and lost because it was not played according to rules, and in the end all parties concerned see the light of day.

Program and Exploitation Catchlines:

The Theme That Made Kathleen Norris's Novel Great—Faithfully Pictured—Two Sisters Believe Themselves to be in Love With the Same Man—He Marries the One He Does Not Love—Disillusionment is Inevitable—But Hope Comes With Mutual Understanding.

"The Worldly Madonna"

Clara Kimball Young Plays Dual Role In Entertaining Equity Melodrama.

Reviewed by Roger Ferri.

Clara Kimball Young has furnished exhibitors with many box-office pictures this season, but "The Worldly Madonna" represents her best work. In the first place, the production, a melodrama, fills every requirement of the shopping exhibitor, it is melodramatic and clever with every opportunity for original and box-office attraction exploitation.

The story is one of the most original and entertaining in which she has appeared, in spite of the fact that the dual role Miss Young plays calls for the best in any artiste, and in this instance this magnetic star establishes herself as a player of a most superlative order. What is more the two roles are as different from each other as day and night. The entire production glorifies Clara Kimball Young and will make your patrons seek more of this sort of character work on the part of this star.

Miss Young scores a distinct and individual triumph in this special. As Lucy, the cabaret entertainer, she is extremely wayward in her ways, while as Janet, a novitiate at the Convent, she is lovable and innocent. To further complicate this dual characterization the story calls for a double deception in the identity of the two that injects into the picture a twist that is melodramatically sensational, although there are one or two spots that are not made fully clear.

The picture, as a whole, is a fine entertainment vehicle with each player doing his or her work admirably. George Hackathorne as the hunchback, Richard Travers as Allan Graves and William P. Carleton as the politician, do particularly brilliant work. The direction is good. The settings are elaborate, consistent in general with the picture itself, which is lavishly produced.

The Cast

Janet Trevor }
Lucy Trevor } .....Clara Kimball Young
John McBride.....William P. Carleton
Allan Graves.....Richard Tucker
Ramez ..... George Hackathorne
Toni Lorenz.....Count De Limur
Dr. Krell.....William Marion
Jail Matron.....Milla Davenport

Directed by Harry Garson.
Length, 6 Reels.

The Story

Janet Trevor, a novitiate at the Convent, in order to save her twin sister, Lucy, a cabaret entertainer, agrees to change places with the latter, who believes she has committed a murder. It develops that the supposed victim is John McBride, a politician, loved by both. The latter, however, had only been stunned. Allan Graves, a crooked restaurateur, makes threats against McBride and later accuses Janet, believing her to be Lucy, of having been a witness to the murder of Toni Lorenz, whom the politician is accused of killing. Ramez, a hunchback, confesses to this crime, but not until after the deception of the two girls is made known. Graves, however, refuses to accept the confession and accuses Lucy, who confesses being a drug addict, but stoutly denies any part in the crime or that McBride had killed Lorenz. Finally McBride discloses the double-dealing of Lorenz, who, instead of having been murdered, had been bribed to leave the country so that Graves could get McBride in his power. With these disclosures, McBride tells of his love for Janet, while Lucy finds happiness in her new life of peace taught her by her unselfish sister.

"The Wolf Pack"

Reckless Riding of Stars Is Best Bet In Poorly Handled Northwestern.

Reviewed by Roger Ferri.

Here's a Northwestern picture that is so full of old hoakum that you know the whole story immediately after the hero makes his bow in the uniform of a member of the Mounted Northwest Police. Every trick is used. There is the sort of villain that made us spend ten perfectly good pennies to hiss and hoot him in the old days, and there are a couple of huskies who are so willing to commit murder that they actually knockout the hero on three different occasions. But then there are heroes and heroes, and Trooper Joe Hammond was so superhuman that he refused absolutely to stay killed. Fact is, he couldn't, for without his riding, recklessly daring, "The Wolf Pack" wouldn't have been worth the film on which the picture is printed. And when it came to wild riding up and down steep cliffs and mountainsides, Jeanne Lamont stood out prominently.

But while the story is poorly told and senseless on the face of it, "The Wolf Pack" will probably entertain the admirers of the extremely sensational and illogical—if such admirers do exist. There is plenty of gunplay, too much perhaps. The cast as a whole, does good work.

William Craft, who wrote the story, directed the picture in accordance with the calibre of the yarn. Why he should have stretched a theme that could have been very intelligently and vividly told in two or three reels into five thousand feet of valuable film is something that he alone could tell. There are three different attacks on the hero and heroine and these are inserted into the story merely to stretch it into five reels. Certainly, the picture as it stands now, is nonsensical and will make a hit only with those who attach no value at all to their time.

The Cast

Joe Hammond.....Joe Moore
Jeanne Lamont.....Eileen Sedgwick
Henry Lamont.....S. W. Williams
Stephen Lamont.....S. W. Williams
The Wolf.....Robert Kortmann

Written and Directed by W. J. Craft.
Length, 5 Reels.

The Story

Henry Lamont, a wealthy miner, is mysteriously murdered. Trooper Joe Hammond, in the neighborhood, hears the shot and comes to the aid of Jeanne Lamont, who is at loss to explain the fatal attack on her father. The girl goes to live with her uncle, who has already been visited by a bogus trooper, who imparts the information that one of the Northwest Police is suspected of being "the lone wolf," a desperate criminal. Trooper Hammond, too, seeks "the wolf." Developments disclose the fact that the bogus trooper was "the wolf," but not until the latter tries to file claim on a gold vein is he detected by the girl.

"More Trouble"

While the story is not one of particular strength, the work of Frank Keenan in this three-reel Pathe Playlet, cut down from five reels, in which it was originally issued, makes it one of the best of the series. As the stern business man, father of a mollycoddle son, Mr. Keenan has one of the best opportunities of his screen career, and his work is excellent. The role is lighter than he usually essays, but he puts over the scenes in such a manner as to bring broad smiles to the faces of the audience. Jack Gilbert, Ida Lewis, Joseph Dowling and others comprise the capable supporting cast. Here is a picture that will hold the interest regardless of the absence of a romantic element. —C. S. S.

Newest Reviews and Comments

"The Bootleggers"

Sensational Effects Are Numerous in Wid Gunning Release On Popular Subject.

Reviewed by Mary Kelly.

All the modern improvements, including radio rescues, aeroplane flights, the bootlegging traffic and short skirts have been utilized in preparing this feature. It represents a marketing of the most popular topics of the day. With these to supply the sensation, of which there is a considerable amount, an interesting story has been developed in a style that should prove generally entertaining.

In a few striking instances, the spectator's credulity has been overtaxed. This has most likely been done with a view toward intensifying the thrills. The girl seems foolishly inactive, for instance, during the fire scene, so that her sweetheart's intervention may seem the more heroic; also the bootlegger's accomplice doublecrosses him for no apparent reason unless to aid the continuity writer; again the reunion of the girls on the desert island is another leaf from a fairy-book.

Norma Shearer is a most pleasing figure in the midst of this turmoil. She has beauty, charm and dramatic sincerity. Paul W. Panzer is a good type for the veteran bootlegger, but seems a little apt to overdo, in his wicked swagger and fiendish brutality. Hazel Flint is excellent.

The Cast

Jack Seville.....Walter Miller
Jose Fernand.....Paul W. Panzer
The Hermit.....Jules Cowles
Olive Wood.....Hazel Flint
Helen Barnes.....Norma Shearer
Alice Barnes.....Jane Allyn
Mrs. Murphy.....Lucia Backus Seger

Story and Scenario by Thomas F. Fallon.
Direction by Roy Sheldon.
Length, 5,544 Feet.

The Story

Jose Fernand, leader of a gang of bootleggers, has evil designs on Helen Barnes, an orphan shop girl, who is the sole support of her delicate sister. Posing Olive Wood, a female bootlegger, as his sister, he lures the girls on a supposed yachting trip, but purposely leaves his accomplice at home. The girls are taken to the smuggling ship, which immediately puts to sea. Helen is persecuted by Fernand and dashes to the wireless operator for assistance. A terrible storm arises and a call for help is barely made before the ship sinks. An ocean liner picks up the S. O. S. and starts for the rescue. Helen's sweetheart, Jack Seville, a revenue officer, detailed in charge of aerial patrol of the Atlantic Coast, starts by plane to the rescue. The sisters and Fernand are cast upon a lonely island and are sheltered by a hermit, its only inhabitant. Seville and his mechanic make a forced landing on the island and locate the girls and Fernand. After a terrific fight between Seville and Fernand the whole party is rescued by the ocean liner and brought to safety.

Program and Exploitation Catchlines:

Count the Thrills in This Tale of a Forbidden Quest—the Thrills of the Radio, the Thrills of the Sea, Aeroplane Flights, a Desert Island, and Two Beautiful Girls Unbefriended! Count Them If You Can!

Book PROSPERITY
Pictures for
April 16-23

"Daughter of the Don"

War Days in California Vividly Pictured in Arrow Feature.

Reviewed by Mary Kelly.

In producing "Daughter of the Don" the greatest attention has been given to obtaining broad effects—to creating ensemble scenes of big action. An immense cast is used. California in 1847 at the time of internal political disturbances is the locale. The character of the entire production is largely militaristic. The battle scenes show most careful directing, and the Spanish and Indian costumes add a picturesque touch to the skirmishes. One of the most startling shots, from the standpoint of lighting and photography, is scene of the burning cross at night.

The more personal angle of the story has been treated less thoroughly and convincingly. If there were a definite theme of human interest, if the story had not been made so subordinate to the spectacle, the production would have a more certain appeal. The cast appears rather inexperienced and self-conscious. The psychology of suspense has not been understood and as a result some of the efforts at drama lose force.

The Cast

Ysabel Carrillo.....Marie McKeen
Lieut. Merritt.....Hal Coley
Don Jose Carrillo.....V. O. Whitehead
Ramon.....William Ehfe
Eugene McNamara.....Grant Churchill

Adapted from the Novel by
Winfield Hogaboom.
Scenario Not Credited.
Direction Not Credited.
Length, 5,970 Feet.

The Story

The story deals with the love affair of a young American lieutenant and the daughter of a wealthy ranch owner in the days of 1847. The young couple have declared their love and the fortunes of war cause them to be separated for what seems forever. The shadows of war enter and the little valley near Los Angeles is in a turmoil. A British secret agent is eventually exposed and the two factions, the Americans and the native Californians, again declare peace.

Program and Exploitation Catchline:

The Days When California Was a Hotbed of Revolt—A Romance of the Home and the History of the State Combine in Making This a Spectacular Production.

Exploitation Angles: Play up the big scenes and slide on the story, offering it wholly as a spectacle.

"Stand Pat"

Gambling with "put and take" tops, dice, etc., is satirized in this single-reel comedy distributed by Pathe, featuring Paul Parrott and Sunshine Sammy. The whole community has the habit apparently. There are some clever comedy situations which are sure-fire laugh getters and this reel compares favorably with the preceding Hal Roach comedies, featuring Parrott.—C. S. S.

Ralph Waldo Emerson

This Kineto subject from the Great Author Series gives glimpses of the surroundings among which the great New England essayist and poet lived and worked. The pictures are interspersed with snatches of his verse.—T. S. daP.

Urban Movie Chats No. 10

This series takes the spectator from the sparsely settled Texas deserts, where workers are seen cutting cactus to be made into candy by a recently contrived process, to the throbbing centre of New York City, where the Public Library is shown, a building which 3,000,000 persons visit every year. There are also other interesting scenes.—T. S. daP.

"All's Fair in Love"

Goldwyn's Film Version of Buchanan Stage Success Is Well Done

Reviewed by J. M. Shellman.

There is a sparkling glamour about the bright and joyous Goldwyn production, "All's Fair in Love," that is ephemeral yet enjoyable. This film adaptation of Thompson Buchanan's stage play, "The Bridal Path," directed excellently by E. Mason Hopper, is not a big story, but its entertainment value is high.

May Collins, as the willful, spoiled and petted little flapper, who must have her own way and have it at once, seems particularly suited to the part and her characterization is delightful and spontaneous; her beauty enhancing her clever work.

The play is acted in an indefectible manner; the photography is splendid and beautiful; the locations are well selected; the interior sets are well designed; the lighting effects are effectively accomplished; the continuity is smoothly written; the sub-titles are cleverly worded, and the art title work is clean cut.

Every member of the company is a finished player and each one does splendid work. They were at their best, including: Richard Dix, Marcia Manon, Raymond Hatton, Stuart Holmes, Andrew Robson, the colored woman who took the part of the mammy and the hotel detective.

Throughout the play the comedy is sustained in a natural, effective and seemingly impulsive manner. The clever sub-title work increases the humor, causing the audience many chuckles and laughs.

By advertising this as a picture with an all-star cast, playing up the fact that it is adapted from Buchanan's stage success, playing up the marital troubles, it should prove of good box office value.

The Cast

Natalie.....May Collins
Bobby Cameron.....Richard Dix
Vera.....Marcia Manon
Craigh Randolph.....Raymond Hatton
Rogers.....Stuart Holmes
Marshall.....Andrew Robson

Adapted from the Play by Thomas Buchanan.
Scenario by Arthur F. Statter.
Directed by E. Mason Hopper.
Length, 4,979 Feet.

The Story

Natalie Marshall and Vera Malcleczka are rivals for the love of Bobbie Cameron. Vera had recived a bracelet with the inscription "From Bob to Ver," but it symbolized pure friendship and nothing more, on Bobbie's part. Natalie feigns an accident, falls in Bobbie's arms at the right moment and he proposes. They are married, but immediately after Vera sends back the bracelet with a letter telling facts that prove disturbing to Natalie. She leaves Bobbie despite his attempts at explanation, but reconsiders afterward when she begins to imagine Vera vamping her husband. She decides to vamp him back herself, and her methods, though unique, prove successful.

Program and Exploitation Catchlines:

Would you leave your husband on your wedding day because another woman was vamping him? or would you hold him tight? Natalie left hers in "All's Fair in Love" and—Oh, how she suffered!

What would you say to a woman who vamped your husband before and after your wedding day? See how Natalie solves the question in "All's Fair in Love."

Exploitation Angles: Don't overboom this, but tell them that it is a clever little story bound to give satisfaction. Play up the domestic angle of the story.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (Kendall Prod.). 7 Reels.
Jungle Adventures (Martin Johnson).
Belle of Alaska (Chester Bennett Prod.)
Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax). 6 Reels.
Sisters (International).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels.
Man's Law and God's (Finis Fox Prod.) Six Reels.

ARROW

Features

God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3. (C-399. Mar. 25).
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).

Serials

The Blue Fox (Anna Little). R-539.
Nan of the North (Anna Little). R-83. Mar. 4.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Woman Wake Up (Florence Vidor). (R-401. Mar. 25).
Don't Doubt Your Wife (Leah Baird). (R-405. Mar. 25).
Lady Godiva.

HAROLD LLOYD COMEDIES

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664. April 8).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-803.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Oh, Promise Me. (R-406. Mar. 25).
'Tis the Bull . (R-551. April 1.)
A Rambling Romeo.
Hokus Pocus.
Fair Enough (R-661. April 8).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).

Mermaid Comedies

Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

The Crater of Mt. Katmai.
Could Columbus Discover an American.
How to Get Thin. (R-403. Mar. 25).

Sketchografs

Seeing Greenwich Village.
What's the Limit?

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)

Toonerville Comedies

The Skipper's Last Resort (Two Reels).
The Skipper's Policy.

Wilderness Tales

Missing Men.

World Wanderings

Let's Go—to the South Seas (One Reel).
People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

December

White Oak (Wm. S. Hart). R-1077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17.)
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21.)

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.). 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart). (R-550. April 1.)
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.)
The Mistress of the World (Chapter 4), 3,335 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
The Cradle (Ethel Clayton). (R-404. Mar. 25.) (C-656. April 8.)
The Green Temptation (Betty Compson). (R-548. April 1.) (C-656. April 8.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.)

BURTON HOLMES
(One Reel Each)

Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

Too Much Wife (Wanda Hawley). 4,227 Ft. R-317. Jan. 21. C-75. Mar. 4.
Nancy from Nowhere (Bebe Daniels). R-665. Feb. 11. C-7448. Feb. 18.
Tillie (Mary Miles Minter). R-755, Feb. 18; C-170, March 11.
A Virginia Courtship. R-551. Feb. 4. C-656. Feb. 11.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps (Prizma).

MONTE BANKS COMEDIES

Fresh Air. R-811.
Cleaned and Dry. R-219.

JOE ROCK COMEDIES

Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

Nobody's Baby.
From Soup to Nuts.
Beware of Blondes.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

Stranger Than Fction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17.)
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1.)
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199, March 11).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. Mar. 25).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray).
The Infidel (Katherine MacDonald).
Kindred of the Dust (Walsh Prod.)

COMEDIES

A Dog's Life (Chaplin Reissue).
The Duck Hunter (Sennett—Two Reels).
Sunnyside (Chaplin Reissue).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels).
Shoulder Arms (Chaplin Reissue).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS

Hail the Woman (R-203. Jan. 14), (C-812. Jan. 21.)

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS

The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 82,200 Ft. R-729; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.
Monte Cristo (Eight Reels.) (R-548. April 1.)

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold.

PEARL WHITE

Any Wife. (R-753. Feb.18.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25)
Without Fear.

TOM MIX

Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up and Going (R-662. April 8).
The Fighting Streak.

DUSTIN FARNUM

The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-581. Dec. 3.
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed.

WILLIAM RUSSELL.

Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn.

SHIRLEY MASON

Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)

TWENTIETH CENTURY BRAND

Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.)

CLYDE COOK
(Two Reels Each)

The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)

Straight from the Farm.
The Studio Rube (R-199, March 11).

MUTT AND JEFF CARTOONS
(One Reel Each)

Too Much Sap.
The Phony Focus.
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)

Hold the Line. R-553. Feb. 4.
Please Be Careful (R-662. Feb. 11).
School Days (R-663. Feb. 11).
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)

LUPINO LANE

The Broker (Two Reels).

GOLDWYN

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24.)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine M. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,435 Ft.
The Night Rose (Leroy Scott). 5,620 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-293. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11. (C-656. April 8.)
Man With Two Mothers. (R-549. April 1.)
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)

SPORT REVIEW

Stamina.
In the Pink.
Drawing Cards.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11.)
Free Air (R-663. April 8).

WINNIPEG PRODUCTIONS

Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Other Woman (Six Reels). R; Vol. 48, P-627; C-R, P-705.

ROCKETT FILM CORPORASION

The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).
The Young Painter (R-198, March 11).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17.)

METRO

(Six Reels Each)

The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-583. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing. (R-554. April 1.)
Hate (Alice Lake).
The Five Dollar Baby (Viola Dana).

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.

Note—Refer to page 765 for explanation of reference marks

CURRENT FILM RELEASE DATES

Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.
Fascination (Mae Murray).

WM. DESMOND PROD.

Fightin' Mad (Six Reels).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle." Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of March 12

No. 11 of White Eagle (Danger Rails).
Little Mary Sunshine (Pathe Playlet—Reissue—Three Reels).
The Bow Wods (Pollard—One-Reel Comedy.) (R-549. April 1.)
The Spendthrift (2-3 Reel—Cartoon Fable). (R-406. Mar. 25).
On the Fire (Lloyd Reissue—One Reel).

Week of March 19

No. 12 of White Eagle (Win or Lose).
High Tide (One-Reel Roack Comedy). (A-406. Mar. 25).
The Farmer and the Ostrich (2/3 Reel—Cartoon Fable). (R-406. Mar. 25).
Hey There (One-Reel Lloyd Reissue).
Loaded Dice (Three-Reel Playlet—Reissue). (R-404. Mar. 25).

Week of March 26

No. 13 of White Eagle (The Clash of the Clans).
Hot Off the Press (Pollard, One-Reel Comedy). (R-402. Mar. 25).
Hit Him Again (Lloyd Reissue).
Isle of Zorda (French Film). Nine Reels. (R-300. Mar. 18.)
The Angel Factory (Three-Reel Playlet—Reissue). (R-406. Mar. 25).

Releases for Week of April 2

No. 14 of White Eagle (The Pivoted Rock).
The Anvil Chorus (Pollard One-Reel Comedy).
The Lion and the Mouse (2/3 Reel Cartoon Fable).
The Mark of Cain (Irene Castle—Three-Reel Reissue.) (R-553. April 1.)
Beat It (Lloyd One-Reel Reissue.) R-552. April 1.)
The Ballad of Fisher's Boarding House (One-Reel Drama). (R-554. April 1.)
The Opossum (One-Reel Bob and Bill Series).

Releases for Week of April 9

No. 15 of the White Feather (The Golden Pool).
No. 1 of Go Get 'Em Hutch (Chained to the Anchor).
Jump Your Job (Pollard—One-Reel Comedy).
The Rich Cat and the Poor Cat (2/3 Reel Cartoon Fable).
Next Aisle Over (Lloyd—One-Reel Reissue).
Shadows and Sunshine (Three-Reel Playlet Reissue—Baby Marie Osborne). (C-660. April 8.)

Releases for Week of April 16

No. 2 of Go Get 'Em Hutch (The Falling Wall).
Stand Pat (Parrott—One-Reel Comedy).
The Wolf in Sheep's Clothing (2/3 Reel Cartoon)
An Ozark Romance (Lloyd—One-Reel Reissue).
More Trouble (Pathe Playlet—Three-Reel Reissue).

PIONEER FILM CORP.

Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).
The Greater Profit (Edith Storey). R-115; C-695.
Beyond the Crossroads (Ora Carew). (R-662. April 8.)

R-C-PICTURES

The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist (R-661, April 8).
Queen o' the Turf.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses (R-944; C-1023).
The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? (R-541; C-49).
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).
The Prophet's Paradise. (R-297. Mar. 18.)

OWEN MOORE STAR SERIES

The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-163).

CONWAY TEARLE STAR SERIES

The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).

SPECIAL PRODUCTIONS

Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS

The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).

JEWEL COMEDIES

Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Across the Deadline (Frank Mayo). R-204, Jan. 14.
Don't Get Personal (Marie Prevost). R-306, Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-431, Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753, Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).
The Bear Cat (Hoot Gibson). (R-664. April 8.)
The Man Under Cover (Herbert Rawlinson).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

Trickery (Dorothy Woods).
The Trail of the Wolf (Laura LaPlante).
The Girl of the West (Laura LaPlante).
The Call of Courage (Laura LaPlante).
The White Messenger.
A Treacherous Rival (Laura LaPlante).

CENTURY COMEDIES
(Two Reels Each)

Upper and Lower (Lee Moran).
A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).
Mutts (Brownie).
Two of a Kind (Harry Sweet).
The Rubberneck.
A Dark Horse (Sally, a Horse).

STAR COMEDIES
(One Reel Each)

The Bottle Baby.
A Movie Mix-up.
His Inheritance Taxi.
Beware.
A Gold Insect.
The Minute Man.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland (R; Vol. 49, P-629 C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28 C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202 Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75 March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660. April 8).
Gypsy Passion (French Prod.). (R-663. April 8.)

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273

CORRINE GRIFFITH

Single Track.
Island Wives. (R-551. April 1.)

EARLE WILLIAMS

It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1).

ANTONIO MORENO PRODUCTIONS

Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

Note—Refer to page 765 for explanation of reference marks

CURRENT FILM RELEASE DATES

ALICE CALHOUN'S PRODUCTIONS
The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN
Steelheart (R-450; C-529).
No Defense (R-425, Jan. 28; C-546, Feb. 4).

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

Moongold (Will Bradley). 3,175 Ft.
Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series
The Fire Bride—Mar. 15. (R-404. Mar. 25).
The Madness of Love.
Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers.
The Love Nest.
Don't Blame Your Children.
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14

ARTCLASS PICTURES
After Six Days. (R-553. April 1.)

ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson). (R-755. Feb. 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18; C-170, March 11)

AYWON FILM CORP.
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Heed' ss Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7

EAST COAST PRODUCTIONS
Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)

DI LORENZO, INC.
Blaze Away (Big Boy William). (R-406. Mar. 25).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). R-1128. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feb. 18.

HOWELL SALES CO.
Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON
Give Me My Son (R-83, March 4; C-170, March 11).
In Self Defense.
When Knights Were Bold.

J. W. FILM CORP.
Road to Arcady. R-1129. Dec. 31.
Should a Wife Work? R-665. Feb. 11.

GEORGE KLEINE
In the Fog. R-115. Jan. 7.

L. & H. ENTERPRISES
Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination (R-319. Jan. 21) (C-656. April 8).

McGOVERN AND EGLER
(Shorty Hamilton—Two-Reelers)
Pep.
Let-Er-Go Gallagher.
Pony Boy.
Grit.

PACIFIC FILM COMPANY
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO
Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid. (R-404. Mar. 25).
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Power of the Borgias.
False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack.
Judgment.

RUSSELL CLARK
The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

SECOND NATIONAL
David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.

SWEDISH BIOGRAPH
Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TRUART FILM CORP.
Jungle Belles of Borneo.
An Arctic Hike on the Great Aletsch Glacier.
A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-330. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)

SACRED FILMS, INC.
Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1128. Dec. 31.
A Dangerous Adventure (Serial). R-306. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.
Cardigan (R-85, March 5; C-170, March 11).

HENRY BALLMAR
Once Upon a Time. R-207. Jan. 14.

M. J. BURNSIDE
Yankee Doodle, Jr. (R-299. Mar. 18.)

D. W. GRIFFITH
Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

KINETO COMPANY OF AMERICA
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.) (One Reel)
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats.
(Released Through State Rights Exchanges).
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-49; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

WARREN A. NEWCOMBE
The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.
The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA
Magic Gems.
Away Dull Care.
Seeing the Unseen.
Nippon.

Note—Refer to page 765 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

S. M. P. E. Spring Meeting

The Society of Motion Picture Engineers will meet in Boston May 1, 2, 3 and 4. A very profitable session is expected and the expectation is likely to be realized, as is evidenced by the following papers which are either now in process of formation or already in the hands of the papers committee:

Trick Photography—Alfred B. Hitchins, Ansco Company.

Constant Potential Generators for Motion Picture Projection Service—A. M. Candy, Westinghouse Company.

Preservation of Motion Picture Negatives—George Blair, Eastman Kodak Company.

Graininess in Motion Picture Negatives and Positives—A. C. Hardy and L. A. Jones, Eastman Kodak Company.

Some Uses of Aspherical Lenses in Motion Picture Projection—Dr. Herman Kellner, Bausch & Lomb Optical Company.

A Condenser for Mazda Lamp Projection, and the Elliptical Nest Reflecting Condenser—J. T. Beechland, General Electric Co. (West Lynn).

The Film Splicing Machine—J. H. McNabb, Bell and Howell.

Visual Education—Rowland Rogers, Picture Service Corporation.

Spirograph and Kinekrom Machines—Charles Urban, Urban Motion Picture Industries.

The Motion Picture of the Future and the Imaginary Equipment it Will Require—S. L. Rothafel, Capitol Theatre.

Color Photography—Dr. C. E. K. Mees, Eastman Kodak Company.

(Subject not submitted)—Alvin Wyckoff, Famous Players-Lasky.

Decidedly Encouraging

I am in receipt of a very neatly gotten up booklet of twelve pages descriptive of the new Palace Theatre, Danforth District of Toronto, which was opened a year ago and celebrated its first anniversary during the week of February 20.

The booklet describes the various departments of the theatre, prints a photo of Harry Dobson, together with the following:

OUR PROJECTIONIST. Harry Dobson, our projectionist (sometimes called operator), is the big boy of the Capitol staff. He stands over six feet in height and, while young in years, has been in the business since 1905, starting at Griffith's Theatorium, the first picture house in Canada. Mr. Dobson is a veteran of the Great War, enlisting in 1915, and did not come home until the struggle was over. He has three medals, but will say very little about his war record. He takes great pride in his projection room and asks the patrons of the Palace to look it over at any time.

In addition to the above tribute to the projectionist, the following appears:

PROJECTION DEPARTMENT

In the Proection Department of The Palace Theatre, no expense has been spared in making it one of the best, if not the best in Ontario. The room is large and perfectly ventilated, a twenty-four-inch exhaust fan in the ceiling being used to draw fresh air in, and force out all fumes and foul air.

Walls are all of six-inch hollow tile and plaster, which, in conjunction with plate glass in all observation ports, reduced to a minimum the noise which reaches the audience.

Two "Simplex" Projectors of the latest model are used. The projectors are motor-driven and noted for their steady, flickerless pictures, and with special lenses by the Gundlach Manhattan Co., produce an absolutely clear picture on the screen.

"Arc Controls," which automatically keep the carbons used for illumination at a set distance apart, and relieve the projectionist of this work maintaining an even clear white light at all times on the screen.

The electrical equipment consists of a motor operating on 550 volts alternating current, and in turn operating a generator which delivers direct current at 50 volts and any required amperage to the arc of the projectors—direct current being the only kind of power on which an electric arc will operate successfully, and is not supplied in this district by any of the power companies.

This is decidedly encouraging. The Palace is a Paramount theatre and when a large company, such as the Paramount of Canada, thus gives the projectionist and the projection department of its house public recognition as one of the really big departments of the theatre, it cannot but act as a stimulant to those in charge of projection to excell.

Certainly we all do our level best when the "spot" is turned in our direction. That is just plain human nature. My compliments to the Paramount of Canada.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

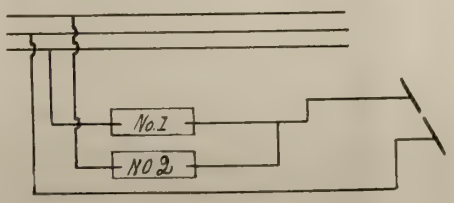
"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Wrong Number

James Kenrick, Strand Theatre, Ithaca, New York, wants to install an independent power plant, to use in case the city power plant fails. He wants to know:

Have an old Hallberg generator run by a 200 V, 3 phase, 60 cycle motor, delivering 50 amperes at 55 volts. It is an early type. Its number is 1490. How many revolutions does this motor turn the generator? Is it 1750? Could an old auto engine be belted to this to deliver the usual rating of the generator?



WIRING DIAGRAM
Showing rheostat connections

Here is another: Have a spotlight with a double rheostat, using 25 amperes on each. Can it be wired so as to pull 25 amperes on each side of the line, so as to balance the load? Which wires should resistance be on? The two outside ones?

Am glad you are advocating the change of the name of the I. A. to M. P. M. O. and M. P. P. of A.

As to the motor generator, you must be twisted somewhere. Mr. Hallberg informs me that the number you give (1490) is an A. C. to A. C. Economizer, transformer type, 220 volts, 15, 40 and 60 amperes. There is no Hallberg motor generator bearing the number you give. Mistake somewhere.

You Can Separate Them

However, if it is one of the old four-frame machines, which has a separate motor and generator, as it surely must be, you can easily separate the motor from the generator, as there is a flexible coupling between the two. You have then but to replace the coupling on the generator shaft with a pulley of proper size, and drive the generatorwith any suitable engine, but the engine must be governed to produce a reasonably steady speed.

It would be possible to remove the motor brushes and use the coupling for a pulley to belt to, but that would mean unnecessary wear on the motor; also the coupling would most likely not be proper diameter for pulley. Some of the generators are made to run 1750 and some 2200. The R. P. M. should be marked on the name plate, either on motor or generator.

As to rheostat, your information is rather vague, but you cannot connect two 110 volt rheostats in such way that they will both supply current on arc from opposite sides of a 110-220 volt system. Why this is you may see by examining the accompanying diagram. You will note that rheostat No. 1 is working normally on 110 volts, but rheostat No. 2 must be and is opposed to 220 volts, or whatever the voltage is between the two outside wires.

I came pretty nearly getting caught on that one myself. I first replied saying that it could be done. Then I woke up.

As to the change of time, you are by no means the only one who has expressed hearty approval of that proposition. Several unions have already expressed their official approval of the matter.

Projection Room Reel

There is a new projection room reel on the market which I commend to the consideration of projectionists everywhere. It is the Filmfast reel, designed especially and particularly for use in the projection room. It is made and marketed by the Frank Mossberg Company, Attleboro, Massachusetts, the design being such that not only is the film well protected, but threading is facilitated and made convenient.

The hub is five inches in diameter. The center hole and key-way are accurately made and the key-way so designed that it should last almost indefinitely.

The reel sides are of heavy metal, heavily embossed. The reel, as a whole, is a good one, but its unique feature, and the one which will appeal to the projectionist is the method employed for lifting the spring which clamps the end of the film. This spring is the usual wide, flat one, double-ended, of course, fitting the curve of the outer diameter of the hub. On the inside of the hub, and attached to the

aforesaid spring, is a "trigger"—one for either end of the clamp spring. An opening in the side of the hub enables the projectionist to grasp the trigger with his fore finger, a pull with which raises the clamp spring, whereupon, using the thumb of the same hand, the film end is slipped under the spring, the trigger leased and the job is complete.

The reel is, I repeat, a good one. It has the approval of this department and is recommended to you for trial. Projection reels are a real necessity. It is a crime to use the utterly wretched, bent, warped, decrepit bits of junk, miscalled reels, sent out by the average exchange. Their continued use for any purpose whatsoever is an insult to intelligence and their use for projection purposes should not be tolerated.

Projection Room

H. R. Switow, secretary Lafayette Amusement Company, Lexington, Ky., asks:

We are constructing a large, new theatre here and want to give the projection room very careful consideration.

Will you kindly advise us as to which is the best color to paint the interior of the projection room. Should it be light or dark, and, if possible, indicate the shade you think best, or in other words, "ideal." Would appreciate an early reply.

From the optical viewpoint, the interior of the projection room should be made as dark as possible, because it is only under this condition that the best possible view of the screen is to be obtained, and it is absolutely necessary that the best possible view of the screen be had by the projectionist if the best possible result is to be put on the screen.

This of course means that the entire room should be painted a dead black, and for a long time I advised that. But we live to learn, and experience has taught that whereas that advice was both theoretically and practically correct, an approximation of the same result may be had optically, and a really better result may be obtained by substituting something other than black, because black to many men is depressing, and it is not well to set up a depressing condition in the projection room, because that condition will certainly offset, and may more than offset, the gain in clearer view of the screen, because a man will never do his best work under conditions which depress.

And on the whole there is not very much to be gained optically by insisting on black as against other, more cheerful, but light absorbing colors.

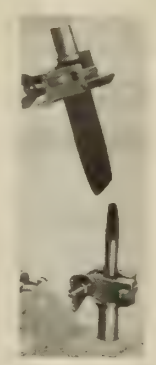
I Would Advise

I would therefore advise the following: That the walls of the room be painted a rather dark bronze or olive green, and that the color be absolutely non-gloss; that space twelve inches wide surrounding the observation ports be painted a non-gloss black. That the ceiling be a cream color, and that the lighting be by means of indirect fixtures in which there are two circuits, one giving just enough illumination to enable the men to see their way about, and the other of sufficient power to light the room with a fair degree of brilliance.

Orders should be issued, AND ENFORCED, that only the dim circuit be lighted when projection is under way, unless some genuine emergency exist which demands brilliant lighting of the room.

I would further advise that you obtain from the United Theatre Equipment Corporation, 25 West 45th street, New York City, a special large iris diaphragm to install over the lens ports. This enables the projectionist to close the ports down to just the necessary size. It is a new stunt recently installed at the Capitol Theatre, New York City, and a mighty good one.

And, above all things, see to it that your architect locates the observation ports RIGHT, and that he make them not less than twelve inches square. This is absolutely necessary to continuous high-class results.



Blue Seal Carbon Savers
With Flame Shields
Guaranteed Not To Burn Out.
Price $2.00 Each

SILVERTIP ADAPTERS
$1.00 Each

They Save 30% Carbon Consumption

Send for Folder.

BLUE SEAL PRODUCTS CO., Inc.
Manufacturers of Motion Picture Accessories.
29 Lafayette Avenue Brooklyn, N. Y.

"Rah" for Rothafel

March 28 I used my pass book to the Capitol Theatre, just so it wouldn't get rusty. I'm glad I did, because I saw two things worth while, one of them worthy the telling in letters three inches high.

Rothafel is a real genius on light effects. He uses colored floods and spots as I think no other living man has used them. I have seen some lovely effects, but yesterday a dance entitled "Song of Spring" was staged, and, take it from me, gentlemen, it was the most delicately lovely thing I have ever seen on any stage. It was a combination of red, green, blue and white lights, with maybe some amber mixed in. Oh, boy! it was something more than beautiful.

The other thing made me actually gasp with astonishment. Right up against the screen is an orchestra, in which I counted more than fifty pieces. I immediately noticed the remarkably slight effect of all the music lights had either upon the eye or the screen, but what made me sit up and take notice was that somewhere in the middle of the picture I awoke to the fact that all the lights (orchestra music) had been turned out without my having noticed the fact.

An Achievement

The thing is an achievement. It spells great improvement in screen results, and in diminution of eye-strain, always provided I can persuade Roxie to tell us all exactly how it was done, and do it in language which will enable projectionists and exhibitors all over this and other countries to duplicate the performance. I shall ask him to do so, and believe he will.

My compliments to you, Brother Rothafel! If your performance in this respect can and will be duplicated, then it will indeed be nothing less than a godsend to the industry and to theatre patrons, because musicians' lights are committing the vilest kind of outrage on both screen and eyes in a large percentage of theatres, ranging from the single musician, who sets up a terrific glare spot at the piano, to the fifty piece orchestra which kills both the picture and the eyes of the people.

Objection Not Valid

William R. Small, Newark, N. J., writes at length objecting to license laws, or rather to that section of the law which permits the Chief Examiner to say whether the man who fails to pass may be re-examined in three months or in six months—in other words, to say what time must elapse before the one who fails may try again.

The objection voiced by friend Small is not valid, for the reason that, while it places a power in the hands of the examining board which might possibly be abused, it nevertheless is a good provision.

Issue Taken

Mr. Small claims that the provision is discriminatory, hence unconstitutional and bad.

I take issue with that view. The clause is not discriminatory. It simply enables the Chief Examiner to give the man who has good knowledge, though not quite good enough to pass, the privilege of taking re-examination in the comparatively short time it should require to perfect his knowledge, and to say to the man who has tried to pass with little or no real knowledge (as many of them do) that he must wait the maximum time before again consuming the time of the board.

No, friend Small, I cannot agree with you at all. You undoubtedly believe what you say, but you have not, I think, given the matter the necessary study from all its various angles. It might amaze you to know that very many attempts to pass an examination with, to all intents and purposes, no knowledge at all. Their waste of the time of the board is nothing less than an outrage.

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Tales of Old Timers of Days When Films Were Few and Store Shows Flourished

IN our fifteenth anniversary issue—that of March 11—a number of old-time exhibitors took the floor and told us stories of the days when exhibiting conditions were very different from the present.

Here is another collection of tales by old-timers that, unfortunately, reached us too late for publication in the issue of March 11.

Started in 1909

J. S. (Dad) Bassett, of Bassett and Weber, proprietors of the Allentown Theatre, Independence, Iowa, contributes the following reminiscences:

I started in the movie game in the summer of 1909, buying out a hole in the wall that had been running a short time with poor success.

I paid $250 for what was in sight, which included about 150 chairs, mostly folding, and a few kitchen, also a two-pin Edison machine running the film into a tank, and a screen made of some kind of cloth covered with white alabastine. A piano of the vintage of 1890, which was in fairly good shape with the exception of a few missing notes, and a piano player, who thought all she had to do was to make a noise, in which she fully succeeded, and once in a while between the

J. S. (DAD) BASSETT
Allentown Theatre, Independence, Iowa

two they would hit the picture all right.

We were running two reels and an illustrated song. The singer had some voice some of the time. The songs were mostly old timers that most everyone was familiar with, and if the singer fell down or became exhausted some one in the audience would take it up.

I had a good operator at $7.50 per week, but he did not know he was good or I would have lost him. I sold the machine for $10 and put in a Power's 5, which was some improvement, and we thought we were over our troubles, and would have been if the darned old films would hold together. But they would break every few minutes and some kid would yell out "film broke."

After a while we got to running three reels with service from the General Film Co. of Omaha, paying $25 per week with free advertising and express one way, and all for 5 and 10 cents. And now what do we give them for 10 and 25 cents? As high as ten reels of the best in the market. And they kick and want to know when we are going to come down on prices. I am known as "Old Dad" Bassett, seventy-two years old and still going some.

$4.65 Meant Success

Here is what Arthur J. Miller, of O. J. Miller Company, proprietors of the Lyric Theatre, St. Clair, Pa., recalls of the dear old days:

I started in Gerardville, September 1, 1907, and the first picture that I tried to show was "Ali Baba and His Forty Thieves." We took in $1.40.

I had a hard time getting three reels a week from a Mr. Hetz on West Twenty-third street, New York City.

Celebrated Good Friday

I celebrated Good Friday, 1908, by starting the St. Clair Theatre in another store room, with a seating capacity of fifty-six, at the enormous rent of $15 a month. My first night's receipts totaled $2.85, when, on the second night, I took in $4.60, I knew that I was on the pathway to success. I was then getting my pictures from the Mint Arcade of Philadelphia.

My first comedy was called the "Runaway Horse," a Pathe picture, and the second, a Biograph, "The Curtain Pole."

On June, 1909, I started a new theatre, named the Palace, with a seating capacity of three hundred. On September 17 I was awakened by the fire whistle and found my new theatre going up in the flames. But we started all over again, my wife selling tickets, my boys acting as ushers and playing the piano and myself in the ticket booth of the rebuilt Palace, which we renamed the Lyric, with an increased seating capacity of four hundred.

Repeaters Were Common

A. L. Reeves, general manager of Reeves Amusement Company, Danielson, Conn., contributes the following:

I entered the picture business in 1905. At that time one could not rent pictures in any New England state for the simple reason that there were no New England exchanges.

I made my start by renting weekly service from an old machine repair man named Metz, located on Fourteenth street, New York City. Metz had about two hundred reels—all of them singles—and I paid weekly for my service. The week's supply arrived all in one lot and repeaters were a very common occurence.

Finally, a Boston theatre man by the name of Howard started with a few films to do a renting business. Then along came the General Film Company, and when they imposed the $2 per week, per projector, tax through the Motion Picture Patents Company, any exhibitor who used any film other than theirs would have his license revoked. They charged a $10 license for each projector.

Having three projectors myself, I bucked the General Film Company, became independent, and went to W. E. Green, who, at that time was at 224 Tremont Street, Boston, and up two flights of stairs in a little

A. L. REEVES
Reeves Amusement Company, Danielson, Connecticut

stuffy exchange where he disposed of films and song slides in office space just big enough for one desk and Mr. Green.

H. Ascher was at the same time handling song slides and films that came packed in tin cans.

Mr. Green's stock was made up of about two hundred reels of Great Northern films and those of the Biograph Company, which did not join the General Film Company until about a year later.

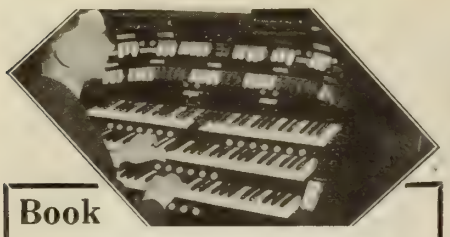
I have shown motion pictures in about every way that pictures could be shown—from the days of two illustrated songs to each program down to the present time of big productions.

I have good reason to believe that I am the oldest exhibitor in Eastern Connecticut and one of the oldest in the entire state, and I still take a hand in the projection room occasionally, the same as I did in the earlier days of the game.

I am proud of my record that I never yet had one foot of film burned while I was projecting it, and in many cases I returned film in better condition than I received it.

Dagle Buys Out Barth

Jean Dagle, of Murphysboro, Ill., announces that he has purchased the entire interest in building and equipment of the Barth Theatre Co. of Carbondale, Ill., taking over same April 1. The consideration was $75,000.00.



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AUTOMATIC TICKET REGISTER CORPORATION
1780 Broadway New York

A Counter E. M. F. Regulator to Hold Voltage Constant in Film Printing

THE necessity of maintaining absolutely constant voltage on the lamps used to supply light for the machines which print moving picture films has led to the development of a new type voltage regulator by the General Electric Company. This device, known as the Counter E. M. F. Regulator, has given satisfactory results in practice, removing all "sawteeth," or ripples from the voltage, and consequently eliminating flicker from the lamp.

COUNTER-E. M. F. REGULATOR
Built by General Electric Company. Above are shown the main control magnet panel and switches. Beneath are the Counter-E. M. F. motor and the external resistance

While the regulators may vary in detail, according to the requirements of each particular case, the main elements and principle remain the same in all cases. The apparatus consists of a main control magnet, and switches mounted on a panel, a counter E. M. F. motor with either brake magnets or a fan brake, and external resistances.

In operation, the field of the D. C. generator is connected in series with the counter E. M. F. motor armature, through the generator field rheostat. The operation of the motor is governed by the main control magnet, the contacts of which are connected across the motor field, and short circuit it when closed. The control magnet is adjusted for the particular voltage to be held by means of an adjusting spring and screw.

The Cycle of Operation

The cycle of operation is as follows: Take for example, a case where the main control magnet is adjusted to give 110 volts, and that the generator field rheostat is set to give a voltage slightly above normal without the regulator. When the transfer switch in the motor armature circuit is closed, the armature begins to revolve immediately, as the high voltage has caused the magnet contacts to open, putting field on the motor. The counter E. M. F. generated in the motor armature, being opposite in direction to the generator field voltage, bucks the latter down, decreasing the voltage of the generator.

This reduces the voltage on the control-magnet, allowing its contacts to close, short circuiting the motor field, and consequently lowering the counter E. M. F. This causes the generator field voltage to rise slightly, and the same cycle is repeated. The contact action is so rapid that an average field is held on the counter E. M. F. motor, which will vary in proportion to the load and speed of the main generator.

To Increase Rapidity of Contact

In order to increase the rapidity of the contact action, as is desirable in some cases, the control magnet is frequently equipped with a second winding, known as the "anti-hunting" winding. This winding operates with the main winding when the contacts close, causing them to open rapidly before the generator voltage can build up too high.

The regulator action is further stabilized by the loading brake, which consists of either an eddy current disk running between magnets, or a fan brake. In the former case one or more of the brake magnets are in series with the motor armature, while one is connected across the motor armature. These brakes are used to prevent over-speeding, and to give greater stability of retation.

By the use of the counter E. M. F. regulator, the base voltage of the printing machine is regulated very closely, so that the plugging for any intensity of light on the board can be made with assurance that the result from a given arrangement of plugs will always be the same. The finished film is thereby rendered free from defects or fogginess caused by sudden changes in the intensity of the light from the lamp.

Kenneth R. Caldwell Is Now in Double Harness

News reaches us that Kenneth R. Caldwell, sales manager of the Becker Theatre Supply Company, Buffalo, New York, and Miss Ruth Geddes, daughter of Arthur Geddes. chief projectionist of the new Lafayette Theatre, in the same city, were recently married.

We extend to the happy couple our congratulations, coupled with the old-time wish that all their troubles may be little ones.

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Most any screen is favored when viewed from the best seat in the house.
To properly judge a screen, it is necessary to view it from all angles and distances.
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We are the oldest Supply House in the Motion Picture Trade.
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Sixteen New Concerns Incorporated at Albany in Week Ending April 1

WITH sixteen companies incorporating at Albany last week, the past two weeks revealed an aggregate capitalization of $608,000 entering the motion picture business in New York State. With the exception of the Hudson Falls Theatre Corporation, located in Cohoes, the newly formed companies are all located in the metropolis. The Cohoes company, capitalized at $30,000, has for its directors: L. A. Buettner and L. J. Shearer, of Cohoes; M. J. Carroll, of Troy.

The following shows the capitalization and the directors of the new corporations:

Ries Audioscope Company, Inc., $200,000, May Spero, William Kessler, New York; G. I. Wiley, New York; Iroquois Productions, $40,000, F. R. Hazard, Elmhurst; C. S. Fleming, New York; N. C. Sholes, Rockland, Me.; Shipman-Luporini, Inc., $500, Ernest Shipman, F. V. Luporini, Thomas F. MacMahon, New York; Tec-Art Studios, Inc., $10,000, A. T. Manon, Charles Ohmann, A. S. D'Agostino, New York; C. O'Loughlin, Inc., $6,000; Charles D. O'Loughlin, Charles J. Long, J. P. Hackett, New York City; Oscar Price, Inc., $10,000, F. H. Butehorn, Thomas E. Halle, James L. Watson, New York; Starland Revue, $20,000, Joe Brandt, Jack Cohn, H. G. Kosch, New York; The Movo-Picto-Ad Organization, $1,500, H. E. Coakley, Joseph E. Dozier, New York; L. M. Travis, Ossining; Duffield Theatre, Inc., $10,000, C. F. Taylor, A. S. Fisher, C. B. Jaqua, New York; Howard Beach Amusement Company, $50,000, George J. Koch, Joseph H. Steinger, Frederick W. Gaiser, Howard Beach, L. I.; "D" and "W" Productions, $100,000, H. D. Symonds, D. D. Kimball, Thomas Laiter, New York; Elvin Theatre Company, Endicott, $50,000, S. H. and V. F. Ammerman, B. H. Dittrich, Union; Sherlock Holmes Series, $50,000, H. G. Kosch, Max Cohen, Mildred Gerst, New York; Redson Holding Corporation, $20,000, E. R. Redlich, T. E. Larson, H. G. Kosch, New York; Park Music Hall, $10,000, A. E. Fleischer, Juanita Lichtenberg, M. W. Minsky, New York.

You'll pay for a cooling system this summer

If you don't have it you'll pay its price in the receipts you lose during hot weather. And this price you'll pay *every* summer—year after year.

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Think it over—and install Monsoons for this summer

Write for Booklet W-14

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The U. T. E. Kansas City Branch in New Quarters

On March 23 the Kansas City Machine & Supply Company, Inc., the Kansas City Branch of the United Theatre Equipment Corporation, moved into its new quarters at 1710-1712 Baltimore avenue, Kansas City.

The new building, which was especially constructed for the company, is located in the heart of Kansas City's new film district.

Manager Ransdell is taking advantage of his spacious ground floor showrooms to exhibit, to even better advantage than in the past, the full line of U-T E picture theatre equipment and is demonstrating same under actual working conditions.

The Kansas City Machine & Supply Company also makes a specialty of expert repairing of all makes of projectors and electrical equipment.

Herziger Repeats on Barton Organ Order

John Herziger installed a large model Barton organ in his Orpheum Theatre at Menasha, Wis., one year ago and has made a special feature of his organ music, featuring T. D. Waiss, a prominent theatre organist.

The Barton organ has been such an attraction in the Orpheum that Mr. Herziger is now installing a Barton organ of even larger size than the Menasha instrument in his theatre at Neenah, Wis. The organ is a three-manual instrument and will cost $18,000.

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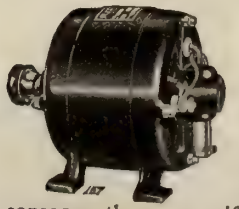

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Dowagiac's Century Has Snaplited Simplexes

With the opening of the new Century Theatre, Dowagiac, Mich., another name has been added to the already long list of theatres using Simplex Projectors in the State of Michigan. Built at a cost of $100,000 and seating one thousand people, the new Century stands abreast with the other leading theatres of the State.

The main floor of the Century is approximately one hundred and twenty feet in length by sixty feet wide and is equipped with upholstered seats, while in the balcony large comfortable wicker chairs have been installed. An eightpiece orchestra furnishes the music.

The projection room, which is quite large and well ventilated, contains two type "S" Simplex Projectors equipped with Snaplite lenses which were installed by the Michigan Motion Picture Supply Co. of Detroit. Ross Thayer, who has had many years' experience as a projectionist, will have charge of the projection room.

The L. E. Larkin Theatre Corporation, which is the owner of the Century, also controls the Beckwith Theatre of the same city which is used for vaudeville and road shows.

Osgood & Osgood, Grand Rapids, Mich., were the architects, and Frank Dyke, Holland, Mich., the contractor.

Shearer Gets Simplex

E. S. Porter, Simplex representative, was in Seattle during the latter part of March. He has granted northwest and Canadian distributing rights for Simplex machines to B. F. Shearer, Inc.

Millward Installs Twelve Projectors

D. C. Millward, president of Cosmopolitan Film Supply Co., Seattle, announces the installation of twelve projectors in Seattle public schools within the past ninety days.

One year ago, only eight schools in that district were equipped with machines, today there are thirty, showing the growth of the non-theatrical branch of the industry in the northwest.

Isn't it the Truth?

That *ALL* of the summer resorts haven't the capacity to take care of *ALL OF THE PEOPLE.*

This explodes the "gone away for the summer" theory for poor summer business.

But where do they go? or do they go? Surely enough of them stay at home to make big summer profits for you—*IF YOU CAN BRING THEM OUT.*

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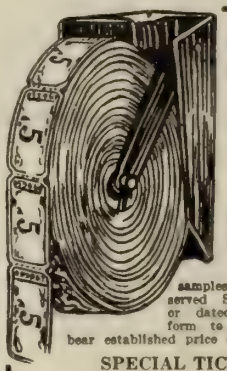

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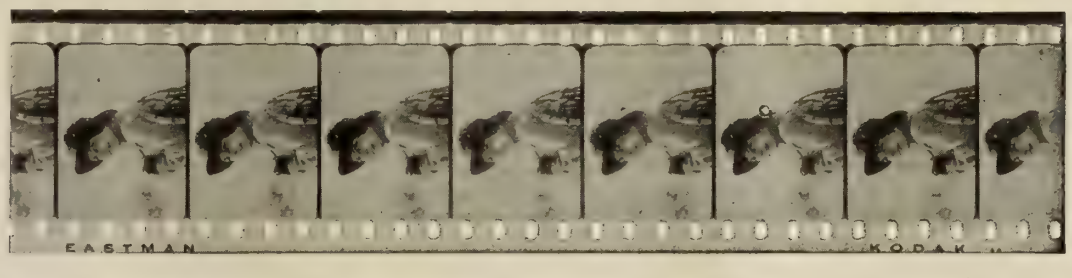

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EXPERIENCED MANAGER, years' experience picture, vaudeville and combination houses. Prefer first run straight pictures. Young hustler, publicity expert; consider only first-class proposition with some permanency. References. Box 256, Moving Picture World, New York City.

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WANTED TO BUY—Old model Chicago stage arc lamps. E. Neumeyer, 3159 Indiana Avenue, Chicago, Illinois.

EQUIPMENT FOR SALE

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

THEATRE CHAIRS, upholstered and veneered, new and used; other theatre equipment immediate delivery. Picture Theatre Supply Company, 79 West 45th Street, New York City.

THEATRE DIMMERS for sale. One bank Cutler Hammer dimmers, 19 plates, ranging from 1200 to 3000 watts, 115 volts, complete with rack, marble board and control switches. Priced very low. P. O. Box 1204, Dallas, Texas.

FILMS FOR SALE OR RENT

FOR SALE—"The Square Shooter," featuring Harry Carey (5); "Prodigal Wife" (6); "Lady Windermere's Fan" (5); "Her Greatest Performance" (5); "The Lyons Mail" (5); "Adventures Jimmy Dale" (32); "Secret Kingdom" (32); "Scarlet Runner" (24) and large selection other "serials," "features," "comedies." Guaranty Picture Company, 126 West 46th Street, New York. Cable address: "Gapicto," N. Y.

FOR SALE—Wm. S. Hart in "Wolves of the Rail," 5 reels; Sennett Comedy, "His Wife's Friend," 2 reels; "My Mother; or, Son of Democracy," 2 reels. All in fine condition. Will sell for best offer. W. I. Harring, 415 Main Street, Catskill, New York.

FOR SALE—Single reel Tom Mix westerns. Splendid subjects, with original posters on every subject. Central Film Company, 729 Seventh Avenue, New York City.

CAMERAS FOR SALE

BASS ALWAYS in the lead. A new 200 ft. capacity dissolve model Universal Camera, latest ball bearing type with Tessar F:3.5 lens, $399.00 net cash. A new Universal Panoram and Tilting Top Tripod, $89.00 net. A net 400 ft. Liberty War Model Universal with tessar F:3.5 lens, $255.00. Wire deposit. Balance C. O. D. on examination or send draft for immediate shipment. Bass Camera Company, Motion Picture Camera Headquarters, 109 N. Dearborn Street, Chicago, Ill.

Bristol's Columbia Changes Ownership

The White Equipment Company, Bristol, Tenn., advises us that it has taken over the Columbia Theatre, of Bristol, which has been operated for the past ten years by the Central Amusement Company.

The transfer took place on April 1 and the house will be closed for thirty days for repairs and the installation of new equipment.

New Automaticket Wins Recognition in London

The following item, which recently appeared in the Evening Standard, of London, England, is of particular interest to picture theatre exhibitors, constituting, as it does, evidence of the reliability of the new model Automaticket machine.

In dealing with the numerous crowds that patronize the London underground railway, any ticket issuing device which would be liable to derangement in service, would prove fatal to the handling of the traffic, and it is certainly a tribute to the reliability of the Automatic Ticket Register Corporation's new model that it has been selected for this extremely difficult service.

SPEEDING UP AT THEATRELAND TUBE STATION

The Underground has just completed a new booking office at Leicester Square Station, at a cost of nearly £2,000.

This office is equipped with the new electric automaticket device, which enables a considerable speeding up in the delivery of tickets. A complete rearrangement of the booking hall has been carried out and provision is now made for six booking windows besides a complete battery of automatic ticket machines.

With a view of speeding up the lift service, landing control equipment has been installed, and it is hoped that this reorganization of the booking hall and lift service will materially speed up the flow of traffic between the street and the four platforms below.

Leicester Square between 11 and 11:15 P. M., is one of the busiest centres in London.

Improving Theatres

COLUMBUS, GA.—Roy E. Martin will erect new building at Second avenue and Third street to replace burned theatre.

CONNERSVILLE, IND.—Lyric Theatre will be remodeled and reopened under management of C. F. Lewis.

MARENGO, IA.—Otto Panknen, manager, Marengo Opera House, is remodeling building formerly occupied by Orient Theatre. New floor and front will be constructed and new furnishings installed.

BATTLE CREEK, MICH.—G. E. Gross, of Garden Theatre, is considering plans for rebuilding Garden Theatre, recently damaged by fire.

HOPKINS, MINN.—Abraham Engler, 829 Fifteenth avenue, S., Minneapolis, has plans by M. A. Wright, 608 Pittsburgh Building, St. Paul, for remodeling and building an addition to theatre.

ATLANTIC CITY, N. J.—L. R. Barber, Guarantee Trust Building, is preparing plans for alterations to Central Theatre at 2426 Atlantic avenue. Address S. W. Ford, manager.

HUNTINGTON, L. I., N. Y.—Palace Theatre has been remodeled and redecorated.

CINCINNATI, O.—Lubin Theatre, which was temporarily closed on account of dangerous condition of roof, has had necessary repairs made and reopened.

WISTER, OKLA.—American Theatre, recently damaged by fire, will be remodeled. Address Garner Brothers.

FORT WORTH, TEXAS—Defective roof of Lyric Theatre has been ordered repaired.

FORT WORTH, TEXAS—Alterations and repairs have been ordered made to Princess Theatre.

Changes in Management

PITTSBURG, ILL.—Verner Hicks has taken over Family Theatre.

PECATONICA, ILL.—F. J. Fry has sold his moving picture business to Fred. Furnnell and William Keith.

INDIANAPOLIS, IND.—Gayety Theatre at 411 East Washington street, has been sold at public auction. This is the second of four moving picture houses operated by the Lenwood Amusement Company to go under the hammer to satisfy claims against the company.

CHARITAN, IA.—Aldrehn Theatre Company has disposed of its interest in Lincoln Theatre to E. P. Smith.

DES MOINES, IA.—Dorothy Day, former photoplay critic for the *Evening Tribune* and *Sunday Register*, has been appointed house manager of Rialto Theatre, a second run moving picture house.

FORT MADISON, IA.—Mrs. Anna Dickmann has sold Grand Theatre to John E. Whitford.

MUSCATINE, IA.—Frank J. Sadel has taken over Grand Theatre. Frank Bosten is new manager.

WILLIAMSBURG, IA.—L. A. Hays and Joseph Cady have purchased Latona Theatre.

BOWLING GREEN, KY.—Louis O. Macloon has purchased Diamond Theatre.

BENTON HARBOR, MICH.—W. C. Mellanson has been appointed manager of new Liberty Theatre, which cost $250,000.

OXFORD, MICH.—John G. Kessell, owner Oxford Opera House, has taken over management. Will install new equipment.

PONTIAC, MICH.—Louis Seranni has leased Central Theatre from Kleist Amusement Company. House is being remodeled.

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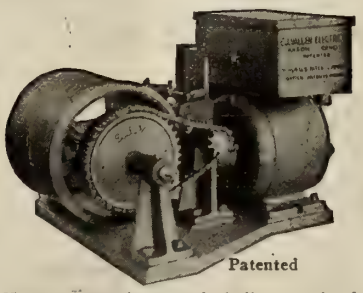

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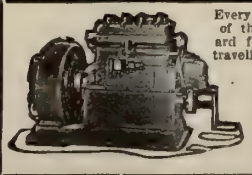

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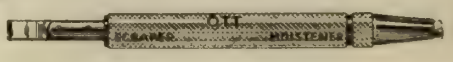
$1.00  $1.00

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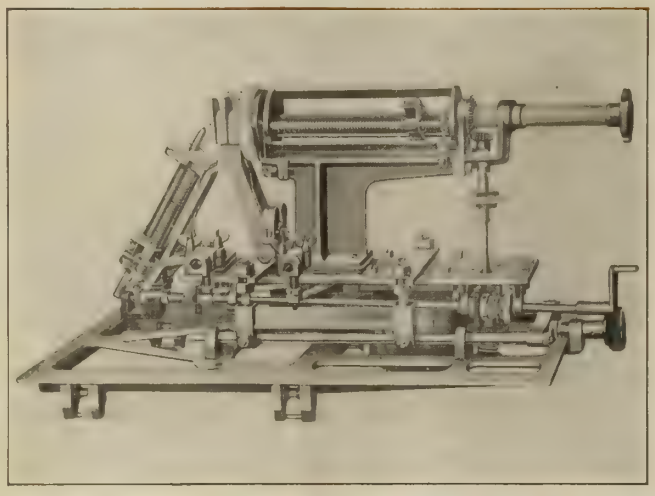

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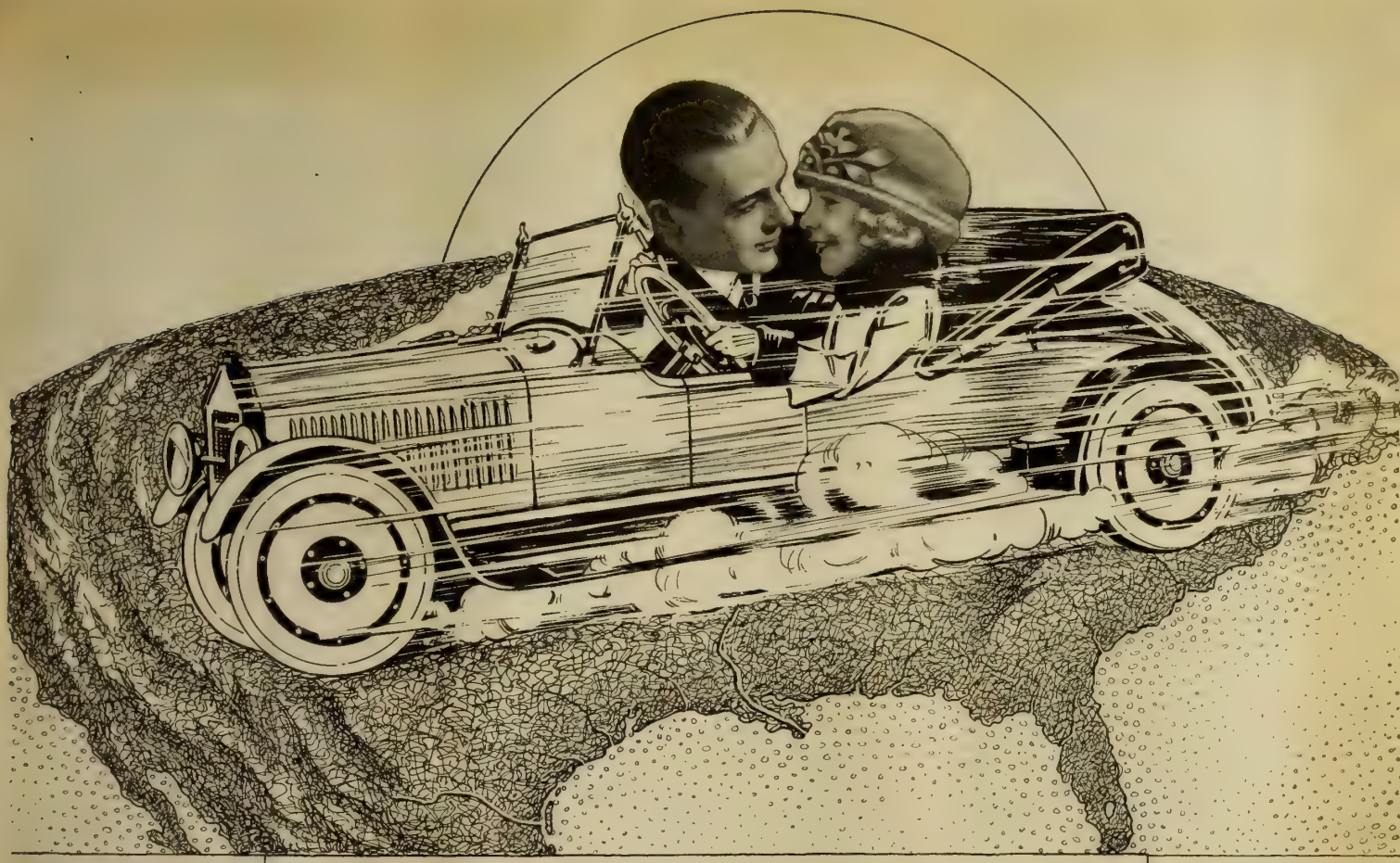

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"It even surpasses Fannie Hurst's now famous 'Humoresque.' It is a constant delight. As regards the other films that have flowed from Miss Hurst's prolific pen, it is so much better that a comparison would be worse than odious.

"'The Good Provider' represents the triumph of pantomime over print."

—New York Sun.

"Another 'Humoresque' at Rivoli. At the risk of annoying those who consider 'Humoresque' the last word in film production, we must confide that this seems quite as good, if not better.

"We forgot the audience and wept at Davidson with his incomprehensible family.

"Vera Gordon plays again a mother role—quite as perfect as her first. Cast are excellent. Here a bow to Frank Borzage, an inspired director. Beautifully mounted by Joseph Urban.

"This is one of the three films of the season which must under no circumstances be missed."

—New York Globe.

"THE GOOD PROVIDER"

WITH

VERA GORDON and DORE DAVIDSON

STORY BY FANNIE HURST; SCENARIO BY JOHN LYNCH; DIRECTED BY FRANK BORZAGE; SETTINGS BY JOSEPH URBAN.

"This newest play by Fannie Hurst might be considered a second chapter to that magnificent domestic drama, 'Humoresque.'"

—New York Journal.

"Something seems to tell us that we would be all wrong in pronouncing 'The Good Provider' a better picture than 'Humoresque,' so we shall compromise by saying that we liked it better.

"We did not know that William Collier, Jr., was such a good actor, nor that Vivienne Osborne was such a beauty.

"We give Frank Borzage due credit. The settings are by Joseph Urban. Of course, they are very fine."

—Harriette Underhill, N. Y. Tribune.

"At last the screen shows signs of becoming original. Has tingling human quality. The picture might be labelled 'Any Home—Any Family Argument.' Extremely natural handling given it by Frank Borzage. The beholder more interested than if it was his own family fracas.

"Often captions aren't needed, so well has this been conceived as a living picture rather than a moving picture.

"Miss Gordon and Mr. Davidson do so well they could be advertised as 'appearing in person—not a movie.' Davidson's pantomime speaks reels of subtitles for itself."

—New York Herald.

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A Paramount Picture

Created by Cosmopolitan Productions

The Author, Cast and Director of "HUMORESQUE"

IN A STILL GREATER PICTURE

"THE GOOD PROVIDER"

WITH

VERA GORDON and DORE DAVIDSON

STORY BY FANNIE HURST; SCENARIO BY JOHN LYNCH; DIRECTED BY FRANK BORZAGE; SETTINGS BY JOSEPH URBAN.

ANOTHER motion picture masterpiece. Only the organization that created "Humoresque" could surpass that superb classic.

You can break your box office record by booking and playing this—the greatest motion picture ever made.

PRESENTED BY FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

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The Verdict of the Press

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In His Initial Photodrama for His Own Company

"The Man From Beyond"

Now Playing TIMES SQUARE THEATRE, New York

¶ "ONE OF THE MOST HAIR-RAISING STUNTS EVER REFLECTED ON THE SCREEN. FOR REALISM AND SENSATIONAL THRILLS IT IS IN EVERY WAY SUPERIOR TO THE DRAMATIC RAPIDS SCENE IN 'WAY DOWN EAST.' THE CLIMAX . . . IS A BEAR, FOR IT FAIRLY THROWS YOU OUT OF YOUR SEAT."—Roger Ferri in *Moving Picture World.*

¶ "MOST THRILLING RESCUE SCENE EVER FILMED. . . . There is no fake about this. . . . It's a corker and well worth seeing. . . . Drew enthusiastic applause. . . . Accorded a hearty reception."—R. W. Baremore in *Morning Telegraph.*

¶ "Never a spectacle so impressive in its realistic fury as this Big Panorama. Minutes when one's breath came quick and short. Thrills and a romance as tempestuous as Niagara."—*Evening Journal.*

¶ "We think the water rescue scene in Houdini's new motion picture is one of the two most startling photoplay views of this kind ever made."—Quinn Martin in *The World.*

¶ "There are thrills, then a couple of thrills and then more thrills. Houdini is whirled to the edge of Niagara and saves the girl. . . . Will hold any audience spellbound."—*The Evening World.*

¶ "I quivered at the views of the couple battling in the rapids on the verge of the cataract and almost cheered when they made the crawl to safety."—Joseph Mulvaney in *N. Y. American.*

¶ "THE MAN FROM BEYOND" is a thriller. Mister Houdini, being the "master escaper" of the movies, belongs there . . . in the cinema drama, I mean . . . and if action is what you want, be a little go-getter and try his wares. Creepy stuff for you who take your movies with thrills attendant.—McElliott in *Daily News.*

¶ "As honestly exciting a moment as one could have, short of actually going over inside a barrel—a thrilling situation FIT TO RANK WITH THE WATERFALL SCENE IN 'WAY DOWN EAST.'"—*N. Y. Herald.*

¶ "Interesting stuff. . . . Fantastic conception."—*N. Y. Times.*

¶ "The weirdest, most uncanny, yet most fascinating, picture ever presented. Houdini has outclassed his previous efforts in offering a peculiar type of screen material that possesses all the subtlety of 'Deception,' all the novelty of 'Dr. Caligari's Cabinet,' and all the mysticism of reincarnation described in the volumes of old masters. As a box-office attraction this stirring drama will draw like a magnet."—Marion Russell in *The Billboard.*

¶ "A thrilling melodrama, fantastic of theme, and highly adventurous, has reached the screen in 'The Man from Beyond.' IT CARRIES A CLIMAX WHICH REMINDS YOU OF THE ONE STAGED BY GRIFFITH IN 'WAY DOWN EAST.' 'The Man from Beyond' will be remembered for its river scene. It is an exciting moment, and you are caught in a tight embrace of suspense."—Laurence Reid in *Motion Picture News.*

¶ "The most spectacular movie stunt seen here since the river scene in 'Way Down East.'"—*Zit's Weekly.*

¶ "Houdini excels all his past accomplishments in his new screen play. Swims the Niagara Rapids within a few inches of the Falls."—*Evening Telegram.*

¶ "One can safely wager that it is the most peculiar film now showing on Broadway. It is weird, it is interesting, and, at times, startling. . . . One of the most thrilling episodes ever screened."—*Evening Post.*

¶ "The most thrilling scene of the picture, and one which is worth seeing, is its closing passage, in which Houdini swims through the Niagara River Rapids to rescue the heroine. This was a strikingly daring feat, and one which was entirely genuine production, with both Houdini and the girl in question risking their lives. . . . Idea certainly a novel one."—*The Evening Mail.*

¶ "IT HAS A WHALE OF A PUNCH. Houdini does a sensational rescue of the heroine in the Niagara Rapids, and it has a kick that would carry any audience. IT IS A VERITABLE WHALE OF A STUNT. It is a true thriller."—*Variety.*

¶ "The thrill is absolute, positive. THE ENDING IS A SMASH THAT MAY STAND OUT IN THE ANNALS OF FILM THRILLS—a battle in the waters of the Niagara River. Mr. Houdini's screen work is praiseworthy."—*Exhibitors' Trade Review.*

¶ "Nothing which he showed on the stage equalled the stunts he performed before the camera."—*The Sun.*

¶ "The pictures of the Falls and of the Rapids are remarkably fine. Rescue accomplished at great risk to Houdini and the girl."—*Globe.*

¶ "Houdini can do things that nobody else on earth can do, and some of these things are in his picture. The most thrilling thing he does is swim down the Rapids and rescue a young woman who is about to go over Niagara Falls. There is no fake about this. Houdini actually does it."—Harriette Underhill in *N. Y. Tribune.*

UNLIMITED EXPLOITATION POSSIBILITIES

To Be Distributed Through State Right Exchanges

HOUDINI agrees to appear in person in conjunction with "THE MAN FROM BEYOND" in a limited number of key cities

For Territory Address

HOUDINI PICTURE CORP.

220 West 42nd Street
NEW YORK CITY

The Greatest Action Picture Ever Made

SELZNICK PICTURES

Owen Moore in "Reported Missing"

DIRECTED BY HENRY LEHRMAN

The Biggest Clean-up Since "The Kid"

Holy Bill, What a Picture!

LEWIS J.
Pres

Owen "Reported

Directed by HENRY LEHRMAN

The Fastest Moving Picture On Record!

SELZNICK
ents

Moore in "Missing"

Scenario by LEWIS ALLEN BROWNE

An Absolute Statement of Facts:

This Production Will Gross More Than Any Other Picture Ever Made by SELZNICK or sold by SELECT

NEVER

before, assuredly, has there been a photodrama title which actually and accurately described the play of light and

SHADOWS

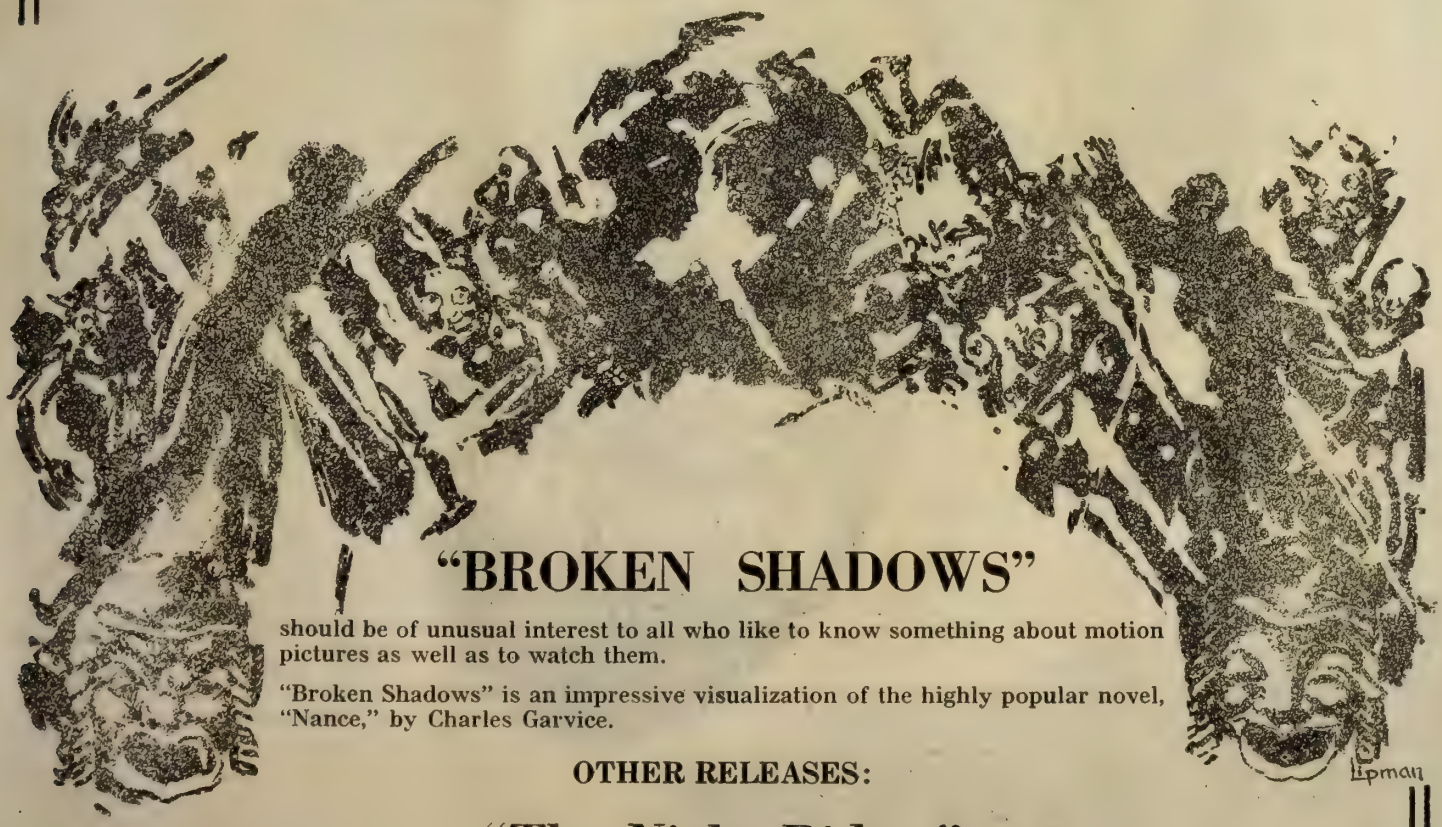
on the silver screen which produces what we call "Motion Pictures."

That is one reason

WHY

the fourth release by

Second National Pictures Corp.



"BROKEN SHADOWS"

should be of unusual interest to all who like to know something about motion pictures as well as to watch them.

"Broken Shadows" is an impressive visualization of the highly popular novel, "Nance," by Charles Garvice.

OTHER RELEASES:

"The Night Riders"
"David and Jonathan"
"Her Story"

Second National Pictures Corp.

140 West 42nd Street **New York City**

EXPLOITATION

These aids were used in a sweeping exploitation campaign

SMALL CARDBOARD THROWAWAY. SAME ILLUSTRATION USED FOR TEASER WINDOW CARD

TO
VERA
in her greatest
"YOUR BEST
A HARRY RAPF
production

DOOR KNOB HANGER, TWO COLORS, WHITE LETTERING ON BLUE BACKGROUND, STRING ATTACHED.

With every WARNER BROS. attraction you have been given unusual publicity and exploitation aids, in addition to wonderful box-office features.

POSTAL CARDS SIX TO SET, DIFFERENT CATCH LINE AND ILLUSTRATION ON EACH CARD

WARNER
1600 BROADWAY,

EXHIBITORS' EXPLOITATION BULLETIN

Wear the Carnation and see "MOTHER ETERNAL"

"Mother's Day"

A NATIONAL INSTITUTION

AND

"MOTHER ETERNAL"

with VIVIAN MARTIN

SUNDAY, MAY 14th

White carnations for Mothers who have gone beyond—Pink carnations for those still with us—and "Mother Eternal" to remind you of both.

HOME FOR THE AGED. Is there an institution for aged women in your town? You will command legitimate space in the press if you can make arrangements to screen "Mother Eternal," preferably on the Saturday afternoon preceding Mother's Day. Your screening will be for aged and infirm mothers who are unable to come to your theatre. INCIDENTALLY FIND OUT IF BY CHANCE THERE HAPPENS TO BE AMONG THE INMATES OF THE HOME ANY AGED MEMBER WHO HAS NEVER SEEN A MOTION PICTURE. If you discover one, phone all the reporters in your town for a real human interest bit of news that will put your free screening over with a smash.

SPECIAL MOTHERS' PERFORMANCE: Stage your special performance on the eve or night of Mother's Day. Advertise the fact that local tribute to mothers will be paid in the form of a special prologue and the addition of such local talent you see fit to arrange for. Devoting the musical portion of your evening to old-fashioned songs with mother themes will add the desired effect. Your ushers and help should wear the conventional carnation and if you feel warranted to add the additional expense you can decorate your lobby with these flowers, both pink and white. You will find a specially written "Mother Eternal" song in your press book.

THE OLDEST MOTHERS IN TOWN: Your newspaper friends will help you find them. Pick several of them and call for them in a machine the night of the performance as your guests for the evening. This stunt means another good angle for newspaper copy.

THE BOY SCOUTS: Noted for their chivalry, especially toward old folks, your local Council of Boy Scouts will be glad of the opportunity to make practical application of the fundamental principle of this fine organization, i. e., to help mothers of your town enjoy themselves on a public occasion. Ask your local scoutmaster to arrange for a pair of his scouts to call for and accompany home mothers without any escort. Numerous other courtesies will suggest themselves to your local scoutmaster. Make his acquaintance if you haven't done so before. He's a good man to know.

CO-OPERATIVE ADVERTISING: The old and familiar stunt of filling a whole or half page in your newspaper with co-operative advertisements is still a good one if you haven't used it lately. Place your "Mother Eternal" ad. in the large space in the center with some tribute to local motherhood in verse or straight copy. Announce your plans for the run of the picture. Those merchants who have things for sale with a special appeal to mothers will be quick to realize the value of tieing themselves up with your campaign. Be sure you have window displays of your stills, one sheet, etc., in the windows of these merchants as well as others.

WINDOW TIE-UPS: MUSIC STORES should display "Mother Songs," together with your photos, one sheet and announcement of play dates. GENERAL MERCHANDISE stores should display articles appealing to Mother's needs. TELEGRAPH STATIONS should display window cards asking the observer not to forget to wire home as follows: "This is Mother's Day, and to help to remind me of you (etc.) I am going to see the photoplay 'Mother Eternal.'" Add playdates on the card. FLORISTS should display cards reminding those who read to send flowers "and see 'Mother Eternal.'" CANDY STORES can be tied up in the same manner.

TAGS: It will not cost you much to print several thousand tags bearing the inscription "MOTHER'S DAY, MAY 14th. SEE 'MOTHER ETERNAL' at the Blank Theatre."

WIRE NOW

GRAPHIC FILM EXCHANGE

CO-OPERATION, MR. EXHIBITOR!

Further exploitation and tie-ups adapted to your local needs will be developed for you free of obligation by our advertising agents. Communicate direct with

THE WESHNER-DAVIDSON AGENCY, 117 West 46th St., New York

ADV. AGENTS FOR GRAPHIC FILM CORP., 729 7TH AVENUE

William Fox *presents*

A beautiful story with a delightful heart-appeal

FOOTFALLS

Story by
Wilbur Daniel Steele
Directed by
CHARLES J. BRABIN

Announcing

THE PLUM CENTER SERIES of TWO REEL CHARACTER COMEDIES

DAN MASON AS POP TUTTLE

Produced by
ROBERT EDDY
Director of Toonerville Trolley Comedies
Featuring
DAN MASON
"Skipper" of the Toonerville Films
Supported by
WILNA HERVEY
The Powerful Katrinka of the same series.

Dear Exhibitors:

Since I quit operating the Trolley Car, I've been driving a bus between the Depot and the Palace Hotel in the funny little town of Plum Center.

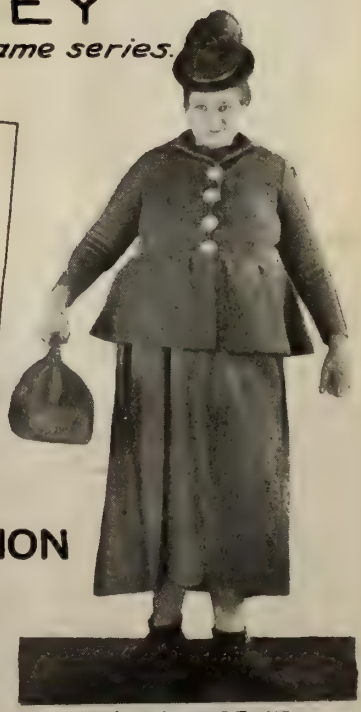
My Horse, Wildfire, may not be much to look at, but he won the Brown Derby back in '84 and he's still got a lot of speed. And talking about Speed, you ought to see the Speed we're putting in Plum Center Pictures. They've got more laughs to the running foot than anything I've ever done in the way of Movies. Your Customers will sure like 'em.

Yrs. Truly,

POP TUTTLE.

P. S.—My Boss, Mr. H. C. Weaver, and Robert Eddy, my Director, will be in New York at the Hotel Astor, about Apr. 20th, to arrange for distribution of the Plum Center Pictures.

P. T.



WILNA HERVEY AS TILLIE THE STATION AGENT

EACH PICTURE A TRUE TO LIFE CHARACTERIZATION
NO SLAP STICK
NO HOAKUM
NO FORCED GAGS
CLEAN WHOLESOME HUMOUR

The
PAUL GERSON PICTURES CORPORATION
SAN FRANCISCO

PYRAMID PICTURES INC.

presents

My Old

There has been a most extraordinary advance demand for "MY OLD KENTUCKY HOME."

This demand is prompted by advance word-of-mouth report that it is a *big* picture.

By enthusiasm over the cast that comprises Monte Blue, Sigrid Holmquist, Julia Swayne Gordon, Edward Carewe, Frank Currier, Matthew Betz.

A cast of exceptional merit.

American
RELEASING CORPORATION
WALTER E. GREENE *President* F. B. WARREN, *Vice-President*

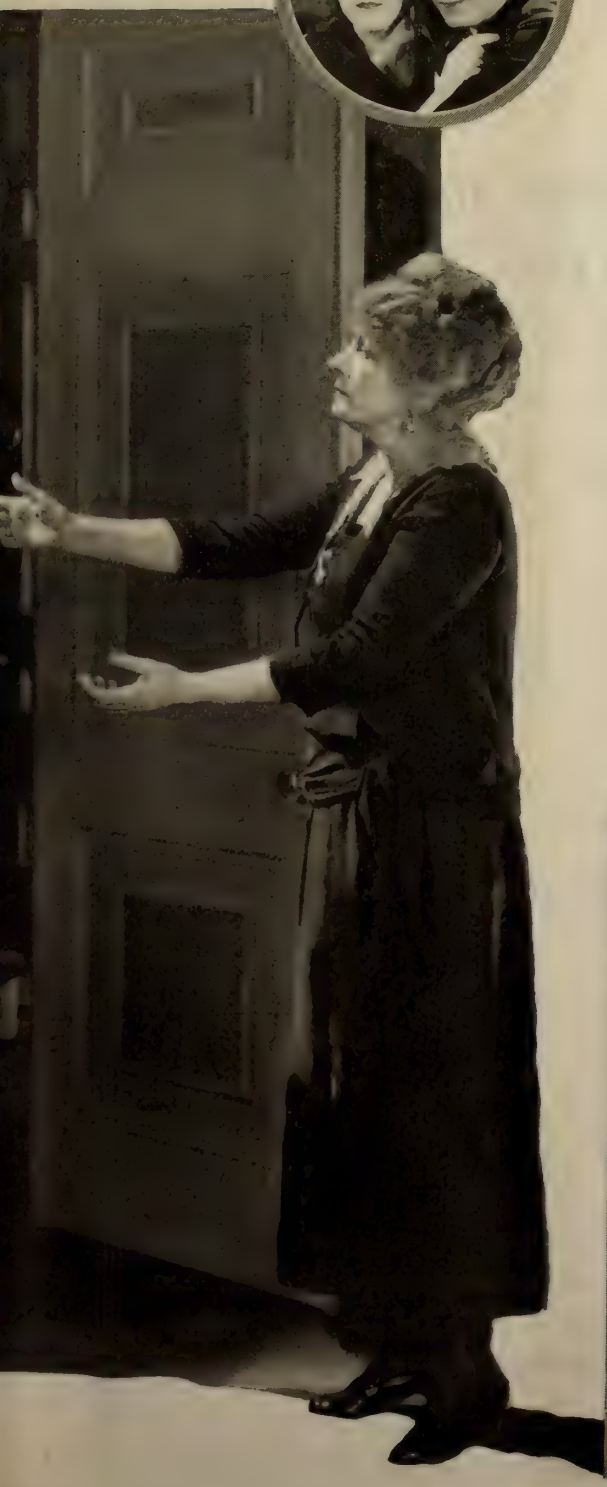
Kentucky Home

By Anthony Paul Kelly Directed by Ray C. Smallwood

A Ray C. Smallwood Production

With an all-star cast including

SIGRID HOLMQUIST ~ MONTE BLUE ~ LUCY FOX
MATTHEW BETZ ~ JULIA SWAYNE GORDON



Natural and just enthusiasm over the "box-office title" of the picture that will make history the rest of the year.

"MY OLD KENTUCKY HOME" has romance—three love stories—a strong melodramatic interest, a tug at the heart-strings; action that sets your heart a-thumping; pathos, a mother-love interest and a big prison episode.

See the picture at once in our score of branch exchanges.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

CONVENTION NUMBER

Dated May 20th
Out May 12th

After the Convention Moving Picture World will publish in its special issue the full details of the activities of the M. P. T. O. A., at the Washington Convention.

Who was elected President!
Who was there!
New policies outlined!
Location of next convention!

MOVING PICTURE
World
The oldest and newest trade paper in the field

Largest PAID Circulation in the Field—11,198

"Barthelmess Creates the Unusual; Playing With Strength and Intensity"

—Los Angeles Examiner

Let the critics tell you:

CREATES THE UNUSUAL

"Barthelmess creates the unusual. There is a quaint flavor of ships and seas and simplicity. He plays with strength, intensity and simplicity. The contrasting types are well worked out and the characterizations are delightful."—*Los Angeles Examiner.*

COMPLETELY ABSORBING

"No one could fail to admire Barthelmess' playing in this picture. The characterization has something of the spiritual. Completely absorbing and charming with romance and youth."—*Los Angeles Times.*

YOU'LL LIKE IT

"Interesting and wholesome, you can't help liking it. Just the sort of play the public is clamoring for. Splendid acting and magnificent photography. Barthelmess is an actor."—*Los Angeles Record.*

FULL OF HUMAN INTEREST

"Replete with human interest and humorous scenes. Barthelmess handles his part exceptionally well."—*Los Angeles Herald.*

Inspiration Pictures, Inc., presents

RICHARD BARTHELMESS

in

"The Seventh Day"

FIRST NATIONAL PICTURES

Story by Porter Emerson Browne; Directed by Henry King; Photographed by Henry Cronjager; Art Director, Charles O. Seessel.

Play Up "Our Star, Dick." The Big Series He Has Coming Will Amply Repay You!

Scores Triumph in Every City!

CROWDS WAIT TO SEE HIM

"Crowds waited to see Jackie Coogan in 'My Boy' at Shea's Hippodrome and they were delighted. The picture is rich in mirth provoking situations, and there is a strong undercurrent of pathos. Jackie brings tears and laughs."—*Buffalo Times.*

JACKIE'S BEST PICTURE

"Best picture in which Jackie has appeared. Jackie has no superiors and few equals on the screen among juveniles."—*Detroit Free Press.*

HARD TO FIND ANYTHING BETTER

"For more intelligent, sincere and natural acting than that contributed by Jackie Coogan in 'My Boy' you will have to search long and diligently. His name flashed on the screen brought salvos of applause. Few could draw such a response."—*Baltimore Sun.*

JACKIE IS MOST APPEALING

"Jackie Coogan, cleverest boy actor in the movies, is a very lovely and appealing figure in 'My Boy.' When he smiles it gives the effect of bringing a candle into a dark room."—*Buffalo Enquirer.*

CAPTIVATING AND CLEVER

"Jackie is captivating and his work is clever. Other characters are excellent."—*Baltimore Sun.*

AN UNQUALIFIED SUCCESS

"Jackie is an unqualified success in 'My Boy.' He puts a wealth of interest into the story. The humor is convincing."—*Detroit Journal.*

YOU'LL THOROUGHLY ENJOY IT

"You will thoroughly enjoy Jackie's expressive pantomime. The fun draws roars of laughter from the spectators."—*Buffalo News.*

IT SPARKLES WITH FUN

"Sparkling with fun and impressive with pathetic moments. Jackie has great ability as an actor."—*Detroit News.*

MAKES A BIG HIT

"A fine heart interest story that calls for both smiles and tears. It will win new laurels for Jackie. He scored a big hit here."

Syracuse Post Standard.

Sol Lesser presents

JACKIE COOGAN

in

"MY BOY"

Directed by Victor Heerman
and Alfred Austin

A First National Attraction

"Two Glorious Hours of Entertainment"

That's what the Detroit Journal says of the picture that drew tremendous crowds at the big Madison Theatre, Detroit. Read it!

B. P. Schulberg

presents

KATHERINE MacDONALD

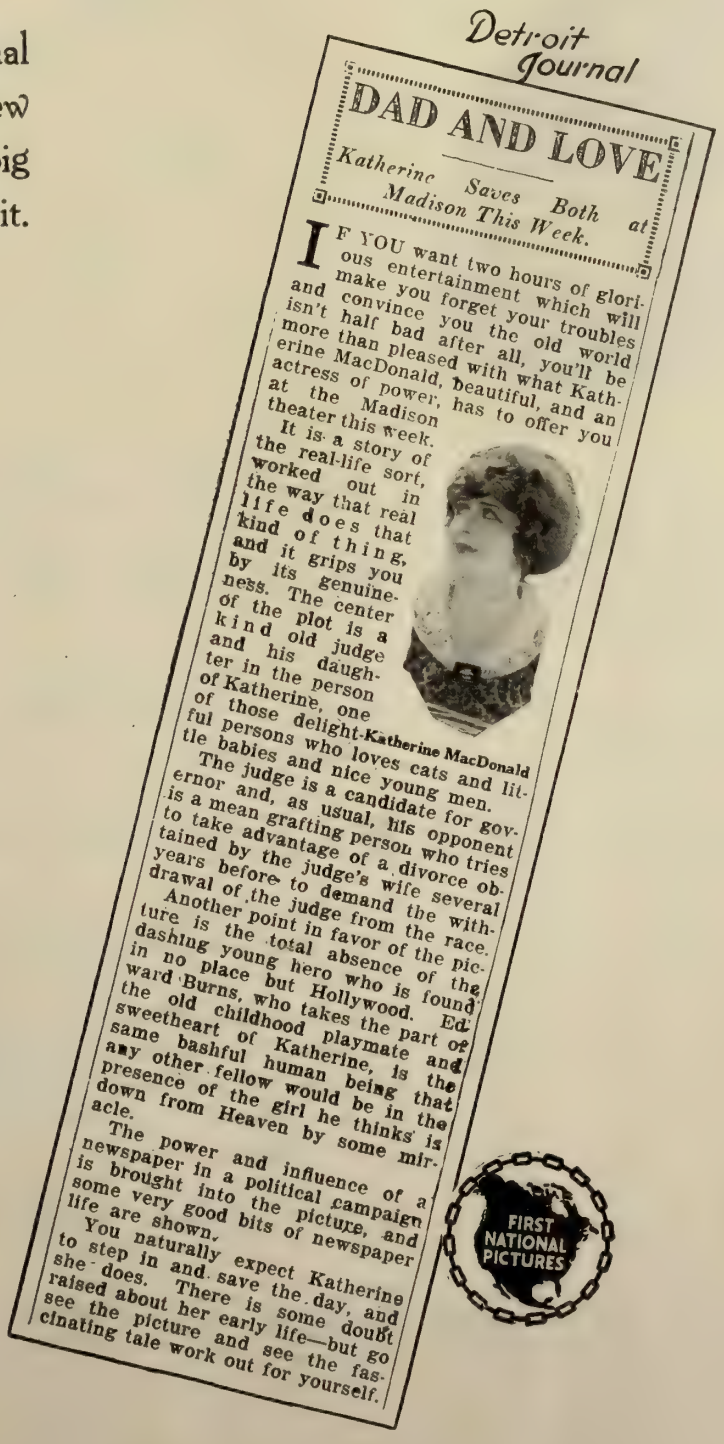
The American Beauty

in

"The Woman's Side"

Story and direction by
J. A. Barry

One of her new series of finer productions now being made for release through First National



Detroit Journal

DAD AND LOVE

Katherine Saves Both at Madison This Week.

IF YOU want two hours of glorious entertainment which will make you forget your troubles and convince you the old world isn't half bad after all, you'll be more than pleased with what Katherine MacDonald, beautiful, and an actress of power, has to offer you at the Madison theater this week.

It is a story of the real-life sort, worked out in the way that real life does that kind of thing, and it grips you by its genuineness. The center of the plot is a kind old judge and his daughter in the person of Katherine, one of those delightful persons who loves cats and little babies and nice young men.

Katherine MacDonald

The judge is a candidate for governor and, as usual, his opponent is a mean grafting person who tries to take advantage of a divorce obtained by the judge's wife several years before to demand the withdrawal of the judge from the race.

Another point in favor of the picture is the total absence of the dashing young hero who is found in no place but Hollywood. Edward Burns, who takes the part of the old childhood playmate and sweetheart of Katherine, is the same bashful human being that any other fellow would be in the presence of the girl he thinks is down from Heaven by some miracle.

The power and influence of a newspaper in a political campaign is brought into the picture, and some very good bits of newspaper life are shown.

You naturally expect Katherine to step in and save the day, and she does. There is some doubt raised about her early life—but go see the picture and see the fascinating tale work out for yourself.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

"Pay Day" Held Second Week at the N. Y. Strand

Crowds packed Broadway house to capacity all last week to see

CHARLES CHAPLIN

in his latest comedy. So many were turned away, Managing Director Joseph Plunkett held it over at special request. *And it's* packing them in just as thick this week. The critics of both the daily and trade press call it Chaplin at his best—Written and directed by Charles Chaplin.

A First National Attraction

Play Day is Pay Day!

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

APRIL 22
1 9 2 2

Organization

THERE are exhibitors who have no membership in exhibitors' organizations, and there are producers and distributors who have no affiliation with organizations of their branch of the industry. There may have been in the past very good reasons for this, and exhibitors and producers are subject to no criticism if their decisions were arrived at in open mindedness.

The time has now arrived when each element in the moving picture business should ally himself or his company with the best organization that his branch affords. It will doubtless be found that none of these bodies has reached that perfection that would make all of its acts or all of its policies in full accord with the opinions of every individual. That is a condition which cannot be hoped for in any human endeavor. But the business today in its most important branches is organized on a satisfactory working basis that needs only the full and hearty support of those who still are unattached to make the situation satisfactory and the work of each body effective first in its own interest and then in behalf of all of the industry.

In the past two years we have written so much on the subject of co-operation that it seems almost like the seventh reissue of an old subject to mention it again. Yet there never was a greater and a more crying need for co-operation than at the present day and hour. The only effective way to combat the evils that beset us from without in the form of censorship, unjust taxation and the wily propaganda of the hirelings of reform who would destroy us, is to build our army unitedly for single minded, harmonious and complete action as one body, with one purpose and one mutual plan of procedure.

This only can be accomplished by completing the organization of every branch. Personalities must be put aside and none should fail to see his duty, a duty by the way which is linked up closely with business salvation and the entire future of the moving picture industry.

We believe every exhibitor in the United States should join the Motion Picture Theatre Owners of America.

We believe every producer and distributor should join the Motion Picture Producers' and Distributors' Association.

We believe every director should join the Motion Picture Directors' Association.

We believe every advertising and publicity man should join the Associated Motion Picture Advertisers.

When this completing of each organization is effected let every question be decided on the sound platform "for the good of all," let conferences on those subjects which affect us all be arranged, let each body function in its own field and keep its hands off the things which belong to the other branches. On matters that affect the common welfare let a program of united action be decided upon after a full, free and complete hearing from all who have a right to be heard and once the plan is agreed upon, accepted and ratified let there be no dissension, no jealousies, no petty personalities and no politics.

We believe that such a program will be followed. We believe that the purely business relationships will have their adjustments also because there must be adjustments in all business relationships where inequities exists.

The time for the council table has arrived. We urge upon all parties to all controversies to set aside their differences, to meet in a spirit of give and take, with their feet firmly on the platform of fair play. Neither side will get all it may desire, but the important thing—hearty co-operation can and will be secured.

Arthur James

High Spots in the Week's News

By SUMNER SMITH

GLORIOUS news! Harmony and co-operation within the industry seems about to become a certain fact. The T.O.C.C. luncheon in New York developed even bigger than was expected. Will Hays pledged Senator James J. Walker his "earnest co-operation." Walker responded with a wonderful tribute to Hays, in which he said: "The last scene is being played in the effort for peace and harmony. What you say, you'll do."

Great applause greeted Hays' declaration that he is for an exhibitor organization "as strong as it is possible for it to be." Sam Berman led the applause.

Charles L. O'Reilly, New York State president, told Hays: "I have a warm spot in my heart for you."

Marcus Loew epxressed the sentiment of all when he said: "It is most satisfying to see Hays and Walker shaking hands and complimenting each other." He boomed Walker as an exhibitor leader.

Hays declared that poor business at the theatre is largely due to a decline of the pictures in the public's favor. This will return, he said, when we present a united front to our enemies.

* * *

The chief feature of the West Virginia exhibitor convention was the outline by National President Cohen of the program for the national convention. He declared war on road shows and said that United Artists must explain "unfair" treatment of showmen. It was apparent he will be a candidate for a third term. Moving Picture World's advertising plan received his support. President Harding will welcome exhibitors to Washington. A national committee will cooperate with the government and civic officials in furthering the public service work established by the M.P. T.O.A. A public service department will function in each state. A committee will seek reduced rentals. A national press and propaganda department will be established.

News was received of a prohibitive tax imposed on carnivals. C. E. Tipton of Huntington succeeded F. C. Smoot of Parkersburg as president. The hand of welcome was extended Will Hays. Resolutions demanded lower rentals, condemnation of reform movements and confidence in screen people's morals. Leech pictures were condemned.

* * *

That "live Western Pennsylvania bunch" expresses an unmistakable determination to make censorship only a memory. President Jerome Casper receives a well deserved reelection. Moving Picture World and Arthur James, its editor-in-chief, are thanked for their efforts in behalf of the industry.

* * *

Out in Minnesota William A. Steffes is re-elected president of this one of the strongest exhibitor organizations in existence. A questionnaire is drawn up for submission to Will Hays, asking exactly where he stands on specific issues.

* * *

"The Malay never seems to have any money," writes George Cecil. "When, however, he reaches the ticket office the wherewithal invariably is forthcoming."

It reminds us of acquaintances who, if given the financial rights to all the water in the world, would lie awake nights trying to reduce percentage of evaporation. Human nature is the same the world over. But pictures exercise such a strong appeal in the Malay Peninsula that the natives simply have to "come across" at the box office. The theatre may be only a rat-ridden barn but it serves the purpose. Exhibitors, why not migrate?

* * *

Films of all classes will carry specific duties in the Senate's version of the tariff bill, which has just been brought out by the Senate Finance Committee. A rate of ½ cent a foot is provided for sensitized but not exposed nor developed film. Negatives exposed but not developed, carry a rate of 2 cents a linear foot; when exposed and developed the duty will be 3 cents a linear foot.

* * *

The M.P.T.O. of Illinois has sent Will Hays a resolution advising him that the body is with him to a man, and expressing the hope that he will improve conditions, giving exhibitors a uniform contract and cleaning up the industry by putting "sex pictures" out of business and pictures exploiting a crime.

* * *

Mrs. Snow, the Ohio censor now forced to work with two assistants, is evidently a pacifist. She has ordered fight scenes in many films cut to five feet and has banned the subtitle: "A household run on the European plan —always fighting." Also, she objects to a mention of cooties, the companions of American soldiers abroad, by eliminating the information in a travel picture that the little dears are unknown in Bali.

* * *

Blue Law fanatics in Grand Junction, Col., have had Ole M. Nelson, the Majestic Theatre manager, arrested for operating on Sundays. During the trial his attorney showed that Sheriff Ducray had been prejudiced in his selection of jurors, and Judge Miller dismissed the sheriff and instructed the coroner to draw a new panel of talesmen for immediate duty. Ducray was a regular attendant at Blue Law meetings, and his jurymen were drawn exclusively from the ranks of that crowd.

* * *

Ohio clergymen recently petitioned Mayor H. G. Brunner to close the picture shows of Mansfield during Lent. The mayor's reply is a classic that every exhibitor should file for future reference. He found:

That if the Ministers' Association really wanted picture shows closed ONLY during Lent, an agreement with exhibitors might have been reached if the association had given exhibitors fair notice.

That two-thirds of the signers of the petition ride in automobiles on Sunday for their own pleasure and comfort, or regularly attend the picture shows, or go fishing, or dance, or play cards on Sundays.

That there are many violations of the Sunday laws, such as the operation of street cars, sale of gasoline, ice cream, cigars, candy and newspapers, and employment of servants

"Why discriminate?" asked t' mayor.

Strike May Close Theatres

PITTSBURGH, PA.—The coal strike in Pennsylvania, West Virginia, Ohio, Kentucky, Tennessee and neighboring States has brought about a situation particularly embarrassing and ruinous to the exhibitors. The statement was made at Parkersburg and Wheeling, Wes tVirginia, by five exhibitors that unless some sort of settlement is reached by strikers and mine operators, the theatres in that State and Virginia will be compelled to close. Business in this section has been the worse suffered by exhibitors.

The importance of the strike was minimized by exhibitors when it first started. Heads of the numerous industrial enterprises in the Middlewest also misjudged the situation with the result that they have this week been forced to suspend operation.

Internal Strife Seems at End as Hays and Walker Shake Hands at Luncheon While Exhibitors Cheer

Exchange Pledges of Co-operation—Hays for Strong Organization of Exhibitors—O'Reilly Has "Warm Spot in Heart for Him—Berman Leads Applause—Loew Booms Walker as Exhibitor Leader

By SUMNER SMITH

WHAT is believed to be the beginning of the end of strife and dissension was seen this week when, at the Theatre Owners' Chamber of Commerce luncheon in New York City, Will Hays and Senator James J. Walker shook hands and assured each other of their confidence in the other and of their desire for a wholehearted co-operation. The day, Tuesday, April 11, will go down in motion picture history as the commencement of a new era for the industry. Marcus Loew expressed the feeling of all who witnessed the incident, when he said: "It is most satisfying to see Hays and Walker shaking hands and complimenting each other."

"Walker, you've been very active in this," Hays said. "I hope you've heard all I've said, and I want to pledge you my earnest co-operation."

Senator Walker, responding, said: "At last we can come into our own. It is one of the most wonderful things that ever happened to this industry that a member of the President's cabinet was willing to lay down his portfolio and come to us. And it required a lot of nerve, knowing how we have been kicked around. Now we have a place to take our cases, but we must take them with clean hands.

"You can't fail because you won't let yourself fail. The last scene is being played in the effort for peace and harmony. What you say, you'll do."

The drama was staged before about 300 exhibitors at the Theatre Owners' Chamber of Commerce luncheon at the Hotel Astor. Senator Walker entered while Mr. Hays was speaking, and went to the rear of the room. When Hays learned of his presence, Walker was called to the speakers' table.

It was all genuine, sincere, wholehearted.

"I just know, O'Reilly, I just know we're going to get together," Mr. Hays told the president of the New York State M. P. T. O., and O'Reilly, rising, said: "I have a warm spot in my heart for you, Mr. Hays. I hope you will meet us at Washington in your official capacity, and tell the country at large what you said to us today. You are not misplacing your confidence in us."

"I want your organization, Landau, to be just as strong as ours, and go along with us," Mr. Hays told the newly elected president of the T. O. C. C., who responded: "You will have our co-operation; we hope that we may have yours."

"It is one of the happiest days of my life to think that this has come about and that the Theatre Owners' Chamber of Commerce is in some measure responsible for it," said President "Billy" Brandt, whose invitation was responsible for Hays' presence. Vice-President Bernard Edelhertz said: "You have come at the psychological moment."

These assurances of co-operation and trust in the new head of the producers and distributors followed definite, straight-from-the-shoulder assurances from Hays that he was for a square deal.

"I am hopeful that there will be an organization of exhibitors always entirely separate and distinct from the organization of producers, and that it will be as strong as it is possible for it to be," Hays had said, and great applause greeted the words.

Among those applauding Mr. Hays were Sam Berman, E. T. Peter and John J. Manheimer, all big men in exhibitor ranks. Berman was the first on his feet applauding when Hays was introduced by President Brandt. The only thing lacking to make the affair wholly satisfactory was the lack of any word from National President Sydney S. Cohen, and there was no mention of Cohen during the hour and a half the speeches lasted. It was pointed out that Cohen killed Brandt's Albany resolution to extend the hand of friendship to Hays, and that the hand of friendship was nevertheless being extended by representative exhibitor officials.

Marcus Loew caused a buzz of excitement by intimating that Walker's past services in behalf of exhibitors entitled him to especial consideration, urging that some method be devised at the

She's Still At It

The chief censor of Ohio, now working with two assistants, is still making many ridiculous cuts. Recently Mrs. Snow has ordered eliminations as follows:

"Bali, the Unknown," a travel picture, points out that cooties are unknown in Bali. This information was ordered out.

"Medium Spirits" is ordered cut, this title going out: "A household run on the European plan—always fighting."

In Shadowland Screen Review, No. 8, this title is ordered cut: "A one-piece gazing suit."

The eighth episode of a serial ordered rejected completely, making the serial worthless.

Fight scenes in many pictures have been ordered cut to five feet.

Washington convention to retain Walker for the exhibitors as Hays is retained for the producers. He spoke of expenses, declaring that Walker could not be expected to serve in any capacity without adequate recompense, because he is not wealthy. President Brandt had previously introduced Walker as the Will Hays of the exhibitors. Mr. Loew's speech was construed as booming the senator for the presidency of the national exhibitor body. He said:

"Make Jimmy Walker in the exhibiting field what General Hays has been made in the producing-distributing field. Each one of you should see, in Washington, that Walker does not leave you. See that he gets compensation for his services. I know he has not been paid by the national organization what he should have received. For God's sake, don't let Jimmy Walker leave you!"

Mr. Hays' speech, which lasted nearly an hour, dwelt largely with harmony within the industry, the need for which President Brandt had pointed out in his introduction of the new head of the producers and distributors.

"I have had several consultations with Mr. Hays," Brandt said, "and I am convinced that he is the point of contact with the producers that we have long wanted."

Mr. Hays began by telling how difficult it was to "burn my bridges and change my mode of life." He had long wanted to enter private life, he said. He described his careful consideration of the proposition put up to him by the producers, and President Harding's promise to him that he would be released from the cabinet if the proposition "proves to be helpful when worked out." During the month he considered the matter he saw increasing possibilities for great good, and finally determined that the opportunity to be of service was too great to be passed by.

In any new business that grows by leaps and bounds overnight there always is a wild rush for money, Hays said. It is human nature. The discovery of gold in the Klondike is a notable example.

"But suddenly we discovered that this motion picture business of ours was a stable proposition," he said. "Now what has been done in other industries can be done in this one. There must be an exhibitor organization to accomplish and maintain this stability. I am hopeful that there will be an organization of exhibitors always entirely separate and distinct from the organization of producers, and that it will be as strong as it is possible for it to be."

Great applause greeted this sentiment.

"In passing," he continued, "I want to say that I have no idea of developing the educational field in competition with your interests. Censorship is one of the least of our troubles, for the public is fundamentally against it. The public also is fundamentally against wrongdoing. Censorship will fail because the reason for the demand for it will be removed, as it failed when it was used in an attempt to throttle free speech and the press

"We'll get increasing public favor when we deserve it; increasing favor with the investing public, with the general public. This is the most important of our aims—to obtain and maintain public favor

Ince Continues Fight

Thomas H. Ince will present an indictment against "leech pictures" before the national convention of the Motion Picture Theatre Owners of America at Washington. Already he has addressed a letter on the subject to the New York Theatre Owners Chamber of Commerce, and formal action against this form of piracy is expected not only from the New York organization but from the various exhibitor organizations throughout the country.

—and we can accomplish it only by harmoney and unity. There is no reason now for any hesitation or delay in our going along together. If we can get this condence between the industry and the public, nothing in the world can stop us from being respected."

Here the speaker used an anecdote to illustrate the obligation of the industry to young America, telling how his three nephews engaged in a heated arugment, after he had bought them Indian suits, as to which one would be Bill Hart. "Ours is a great responsibility," he emphasized, "a great opportunity for public service.

"I just know, O'Reilly, I just know we're going to get together. Walker, you've been very active in this. I hope you've heard all I've said, and I want to pledge you my earnest co-operation."

Mr. Hays closed his speech with compliments to the trade press on its eagerness to co-operate in anything contributing to a betterment of the industry.

President Brandt introduced Senator Walker as the "Will Hays of the exhibitors." Walker paid high tribute to Hays' efficiency as an organizer, humorously telling of "uneasy hours" during the last election when Hays was guiding the destinies of the Republican party. Like the Irish, he said, exhibitors have wanted peace badly enough to fight for it, "and you came to us."

"You can't fail," Senator Walker told Hays, "because you won't let yourself fail. The last scene is being played in the effort for peace and harmony. What you say, you'll do."

President-elect Landau spoke briefly, promising Hays the co-operation of the Theatre Owners' Chamber of Commerce and giving details of a testimonial dinner to President Brandt at the Ritz-Carlton on April 20. He invited Hays to attend.

Vice-President Bernard Edelhertz addressed Hays about a lack of development of commercial relations in the industry. He urged simple rather than extreme measures in improving this condition.

Senator Walker had told the exhibitors to take their troubles to Hays. Marcus Loew rose and urged that exhibitors tell Walker their troubles and let him take them to Hays. "Mr. Hays has not yet had enough experience in this business to know all your troubles," he pointed out, "and it would be unfair to him to do that." Then he pleaded that Walker be retained for exhibitors as Hays is retained for the producers. Telling how reformists lose no chances to hurt the industry, he termed malicious and false certain newspaper stories that stars attending the opening of his new State Theatre in Boston were drunk and disorderly. "That is how these reformers work," he said.

Hays then pleaded inability to remain any longer, saying he had an appointment with officers of the Federation of Churches at 4 o'clock. He addressed O'Reilly briefly, asking for an assurance of co-operation, and the New York State exhibitor president responded as described above.

Urge Music Tax Repeal

Missouri exhibitors have unanimously passed a resolution urging congressmen to vote for the Lambert Bill repealing the music tax. They favored the use of the screen for the self protection of the industry. The executive committee was instructed to investigate the salaries of stars and secure lower film rentals. Seventy-five out of town exhibitors attended the sessions in St. Louis.

Western Pennsylvania M.P.T.O. Mobilize Forces to Remove Censorship from State

Enthusiastic and Important Pittsburgh Convention Serves Notice On Professional Reformers—Tie Up With Press—Will Establish Public Service Department—Jerome Casper Is Re-elected President—Record Meeting

By ROGER FERRI

PITTSBURGH, PA.—Optimists, but proven fighters of the most determined sort, more than three hundred members of the Motion Picture Theatre Owners of Western Pennsylvania, in convention assembled in the Fort Pitt Hotel this week, organized securely their forces preparatory to a vigorous battle to rid the Quaker State of the obnoxious censorship of motion pictures.

The convention has gone down into exhibitor history as one of the greatest ever held. The exhibitors wasted neither time nor effort in their consummation of constructive deals which, in the long run, will benefit exhibitors in general.

This convention rang with a sincerity that inspired editorial comment in several of the newspapers. Not only that but it succeeded in locally clearing the good name of the industry, which had been subjected to bitter denunciation here at the hands of the local press because of the recent unfortunate but grossly misrepresented incidents on the Coast.

But it was the fact that the exhibitors, organized as they never were before, donned their fighting togs and declared war on those who would ruin the motion picture industry by slanderous utterances and contentions and a strangling censorship. Western Pennsylvania exhibitors will not wait until the Fall to inaugurate their fight against adverse legislation or professional reformers. They adopted means at their local meetings this week to start their fighting without delay so that when the opposition resumes its dissemination of propaganda they will not be found unprepared.

But one thing is certain: censorship and blue laws will be subjected to the bitterest and most organized attack ever perpetrated against them by any faction of the industry in this State. Assured the co-operation and support of the enlightened press of this section as well as civic organizations that have, through bitter experience, been forced to acknowledge the futility and absurdity of screen censorship, the M. P. T. O. of Western Pennsylvania is prepared to give the professional reformer the fight of his life.

President Jerome Casper, who with his able lieutenants increased the membership of his organization from 83 to 388 within less than a year, was re-elected head of the exhibitor body.The entire administration of Mr. Casper was re-elected amid cheers. These include Vice-President John Newman of Newcastle, Treasurer H. Goldburg of Pittsburgh and Secretary Fred Herrington of Pittsburgh. Max Engleberg of McKees Rocks, William R. Wheat of Sewickley and Harry Handel of Pittsburgh were elected members of the Board of Managers and will each serve three years.

Sydney S. Cohen, President of the Motion Picture Theatre Owners of America; M. J. O'Toole of Scranton, Pa., chairman of the Public Service Commission of the M. P. T. O. A.; Arthur James, editor-in-chief of Moving Picture World, and Mayor W. A. McGee of Pittsburgh addressed the convention on timely topics. Mr. Cohen talked on exhibitor organization and also outlined the important program that will confront the theatre owners at the national convention in May 8-12 in Washington. Mr. O'Toole disclosed the public service program of the national organization, while Mr. James discussed the functions of the motion picture trade paper. Mayor McGee welcomed the exhibitors to Pittsburgh and also paid the screen an eloquent tribute.

Among the more important resolutions passed by the theatre owners was one providing for the adoption of the suggestion advanced by MOVING PICTURE WORLD several weeks ago that distributors in their advertisements furnish the exhibitors with information about the picture and exploitation helps. This resolution, which passed unanimously, was presented following remarks made along those lines by Mr. Cohen and Mr. James.

In his address Mr. Cohen stated that the exhibitors of the country wanted distributors to advertise in trade papers what the picture was about, what it contained and how the exhibitor could put it over profitably. He condemned press books in general and stated that the distributors are not making proper use of the advertising columns of the trade papers. He suggested that distributors should cease exploiting firm names, which, he contended, "mean nothing to anybody" and concentrate on giving the exhibitor more information on how to put the picture over.

Mr. James discussed the functions of trade publications. He reviewed trade conditions in general and predicted a fast approaching period of prosperity. On Wednesday the delegates passed a resolution thanking Mr. James for his address and the co-operation he extended the exhibitors here. Resolutions also were passed expressing the appreciation and thanks of the organization for the kind services and co-operation rendered by Messrs. Cohen, O'Toole, Casper, Chairman Gauding, Vice-President Newman, Treasurer Goldburg, Secretary Herrington, Paul Jones, Mayor McGee and memmers of the Board of Managers.

That the convention was a complete success was a fact that was convincingly established in the minds of the exhibitors and their friends. Incidentally, the convention ws a record-breaker in attendance, being the largest exhibitor session ever held in Pennsylvania. It is purposed to increase the membership to more than 500 in one year.

Other important resolutions passed by the exhibitors follow:

Resolution protesting against the music tax.

Resolution against percentage bookings.

Resolution against booking congestions.

Resolutions demanding a reduction in film rentals.

Resolution expressing the confidence of exhibitors of Western Pennsylvania in those who make or appear in pictures in general.

Resolution condemning screen players, directors and others who are found guilty of wrongdoing and pledging the exhibitors not to show pictures in which appear any person who has been found guilty of any violation of the law or who in any way disgrace the film industry.

Resolution protesting against carnivals and urging the enactment of legislation to keep them out of this State.

Resolution calling upon producers and distributors to practice a strict economy.

Resolution protesting against the discrimination against exhibitors by road showing productions.

Resolution expressing the confidence of the organization in Sydney S. Cohen and

the Motion Picture Theatre Owners of America.

Resolution demanding equitable contracts.

Resolution providing for the arbitration of grievances between exhibitor and exchangeman.

The exhibitors also paid a splendid tribute to President Casper. Mr. Casper, together with other exhibitor officials in this State and M. J. O'Toole of the national organization were instrumental in bringing about the defeat of 15 measures before the Legislature antagonistic to the industry in general. Mr. Casper was characterized by various speakers as the "man who showed exhibitors in Western Pennsylvnia the light" and "the human dynamo that will lead the army of exhibitors to victory in war against censorship nd other radical legislation." Amid applause, the exhibitors as one, arose and expressed their appreciation for his efforts in the interests of the theatre owners.

Exhibitors here are positively "sold" on the public service work outlined so comprehensively by the national officers. As a result, the local organization will immediately inaugurate a campaign of co-operation with local institutions several important civic tieups already having been negotiated.

That the exhibitors came here for the set and determined purpose of transacting the most business in the least possible time was evident when the opening session on Monday afternoon convened promptly at 2 o'clock. There were no hangers-on, no laggers and no stragglers. They were all in their seats at 2—and not a single seat was vacant. It was apparent then that the convention would be the greatest held in this section. And so it was.

Henry W. Gouding lost no time in calling the 300 delegates to order. The session opened with the assembly singing "America." It had been intended that Mayor McGee of Pittsburgh greet the exhibitors, but important business prompted him to forego that pleasure until the evening at the banquet, so Mr. Gouding welcomed the delegates to Pittsburgh.

President M. G. Smith of the M. P. T. A. of Ohio was the first speaker. He spoke enthusiastically on organization, going into detail regarding the work his organization has accomplished in the state. He added that today the Ohio organization represents a membership of 350 exhibitors.

O'Toole On Co-operation

M. J. O'Toole, formerly one of the best known newspaper editors of Pennsylvania, was enthusiastically received as representative of the public service committee of the M. P. T. O. A. After pointing out the accomplishments of the organization in the past, he laid emphasis on the immediate need among exhibitors for further co-operative action.

JEROME CASPER
President of Motion Picture Theatre Owners of Western Pennsylvania

"This industry is passing through a most critical period," he said. "The year has been a most trying one. We have had to fight harder than most people think we fought. The 5 per cent. tax has been repealed and a number of other important necessary changes were brought about within our ranks.

"Exhibitors everywhere have undergone bitter experiences. Right here in Pennsylvania we have to contend with censorship. It has been a trying experiment, with the industry getting none the best of it. The fact is, we have not been given an even break. We have been bombarded on all sides. First came the professional reformers, then the legislative hounds and finally the newspapers, who slandered and in other ways besmirched the industry. For the wrongdoings of a few, these sensational newspapers indicted and blamed an entire industry. It has cast a reflection on our business that we must hasten to wash away. And it is within our power to do so."

Denounces Carnivals

Mr. O'Toole took up the question of opposition. He classified the various phases of opposition, damning, in no uncertain terms, the carnivals as "the sewer of show business." He characterized the carnival shows as being constituted of "exiles and a dumping ground for criminals, both men and women," and urged concerted effort in ridding the state of these troupes. He was equally emphatic in his denunciation of the so-called "medicine shows," likening them to carnivals.

Sydney S. Cohen, National president, was received with prolonged applause. After reviewing conditions within the industry during the year, he directed attention to the necessity of public service. Before going into detail on that subject, however, he stated that another date had been set for a hearing on the music tax. He charged producers and distributors with extravagance and the latter with profiteering in the distribution of accessories, which, he said, the exhibitor should receive as part of a picture without any additional cost.

Cohen On the Contract

He characterized the present contract as "nothing more than a burglar's license" and emphasized the program of the M. P. T. O. A. to secure a substantial reduction on rentals. He intimated that at the Washington convention next month the organization will take action in the form of definitely going on record as being opposed to the "road showing of pictures." He assailed, too, school and church competition, urging the exhibitors to effect tieups with the two whereby such competition would be discouraged. At the same time he upbraided distributors who furnish schools and churches.

He submitted figures to show a heavy loss by exhibitors and then discussed the Urban Movie Chats, fire and liability insurance. After congratulating the Western Pennsylvania organization on its acquisition of 388 members in less than a year, and paying personal tributes Jerome

President Harding to Address Exhibitors

PITTSBURGH, PA.—President Harding, members of his cabinet and other high national government and foreign officials will pay tribute to the motion picture industry and exhibitors of the country in general at Washington, D. C., where the annual convention of the Motion Picture Theatre Owners of America will be held on May 8 to 12, inclusive. On Wednesday, April 12, President Sydney S. Cohen and other officials of the national organization went to the capital to complete arrangements for the convention which promises to be the greatest event in the history of the industry.

That President Harding and his official family will personally greet the exhibitors is now certain. The President and others will also address the exhibitors, according to reliable and exclusive information given the representative of Moving Picture World, at the big banquet to be held in the Willard Hotel. Reports from Washington hotels indicate that the attendance will be a record-breaker. Hotel reservations can be made by application at the offices of the national headquarters in the Fitzgerald Building, New York City.

The hearing on the Lambert bill, which would abolish the music tax, will in all probability be held within the next ten days in Washington.

Casper, president of the Western Pennsylvania exhibitors, and other officers, he continued:

"Supplementing our present Public Service Department at Washington, we hope to be able to establish similar divisions in each state to care for the special work which may come within these separate domains. I know of no line of activity in which theatre owners may engage, which promises more of real constructive value to themselves and the community, than progressive public service.

Public Service Plans

"Last May your national officers visited President Harding at the White House in Washington, and laid our public service plans before him. The President was delighted with the prospect presented. Definite proposals have since been presented to cabinet officers, offering cooperation in all matters affecting the carrying out of governmental programs.

"We aim to make the screens of our theatres of value to the Department of State in bringing messages to the people of its activities and acquainting them in screen pictures or reading matter, of whatever the head of that department may have in mind. We will aid the Departments of the Treasury and Labor to carry forward the plans and purposes of the same in conjunction with the American public. In like manner, the Departments of Commerce, War, Navy, Interior and Justice, and that of the Post Office will be aided through the instrumentality of the screen.

"Our national convention will take up a variety of subjects closely allied to the welfare of the theatre owners. We will present reports of a concise and definite character respecting production, cost of distribution, exhibition value of pictures, value and cost of accessories, and a large number of matters interwoven into this division of our work which will have a tendency to relieve the theatre owner of a great many of the burdens which now oppress him."

Other Speakers

President Casper concisely told of the work of the local exhibitor body. He announced receipt of word from Walter Silverburg, a popular Greenville, Pa., exhibitor, that owing to the death of his mother, he could not attend. A telegram was ordered drawn up by Secretary Herrington, expressing the sympathy of the exhibitors over his loss.

D. A. Harris of the board of directors, praised the state officers individually. His remarks concerning Messrs. Casper, Gauding, Herrington and others met with unanimous endorsement emphasized with much applause. He recommended the reelection of the entire slate.

At promptly 5 o'clock the first session came to a close with the delegates joining in singing "America." Following this session an issue of Urban Movie Chats was shown on the screen. Adjournment was taken until Tuesday morning at 10 o'clock, when the first business session would be held.

Five hundred exhibitors, their families and guests attended the banquet on Monday evening in the English room of Fort Pitt Hotel. Jerome Casper, president, presided and introduced Henry W. Gauding as toastmaster. Mayor William A. McGee welcomed the exhibitors in the name of the city.

"Your industry has been attacked from many sides," he said, "and perhaps all that has been said about it is not the truth, but it is up to you gentlemen to tell the public the truth. You can do and you must do it. You must educate men like men. You must prove to me that what has been said about your business is incorrect." He was given a rousing reception at the conclusion of his remarks.

Telegrams expressing regret at being unable to attend were read by Mr. Gauding. They were from Marcus Loew, Sam Bullock, F. P. Slook, Will Hays, Martin Quigley and Peter Magaro.

M. J. O'Toole was the next speaker. He again reviewed the work of the public service committee of the M. P. T. O. A. State Senator Service spoke briefly. Joseph C. Martin, counsel for the state organization, congratulated the exhibitors on their record of the past year, while Bert Mason, chairman of the arbitration committee of the F. I. L. M. Club, told of the cordial relations existing between exchangemen and exhibitors in the Pittsburgh territory.

(*Continued on following page*)

Exhibitors Endorse Advertising Suggestion of Moving Picture World

THAT exhibitors of the country are in accord with the suggestion made by Moving Picture World, a number of weeks ago, relative to giving the showmen more intimate information and exploitation helps on pictures in trade paper advertisements, was conclusively brought to light this week in an address made by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, at the second annual convention of the Motion Picture Theatre Owners of West Virginia, at Parkersburgh, W. Va., on Tuesday, and by the passage of a resolution by the Motion Picture Theatre Owners of Western Pennsylvania in Pittsburgh on Wednesday, calling upon distributors to adopt such an advertising policy.

The West Virginia exhibitors enthusiastically applauded the recommendations and suggestions of Mr. Cohen, that the distributors tell the exhibitor how to put over their pictures in trade paper advertisements.

"There is altogether too much waste of money," said Mr. Cohen. "When the national convention is held in Washington this subject will be gone into in great detail. There is too much money being spent in idle fan magazine advertising. They have been exploiting trade marks, which never will bring money to the box office. And exhibitors have been called upon to contribute toward paying for this sort of absurd advertising.

"The exhibitors of the country want distributors and producers to stop this nonsense. We want advertisements that will help sell our pictures. We want them to sell the public pictures—not trade marks. Let them advertise pictures by telling the public about these pictures—not about the ocmpany that is releasing it. That doesn't mean a thing in the lives of the people.

"The distributors should change their trade paper advertising policy. They should include in their trade paper advertisements information about the picture being merchandised that will tell exhibitors how they can make money on the picture and include in them exploitation suggestions. The press books represent a waste of an enormous sum of money annually. They are impractical in most cases. And as a whole they are useless to the exhibitor."

Sydney S. Cohen directed attention to the national convention in Washington and paid tribute to the officers of the Western Pennsylvania organization. "Bud" Duncan, former screen comedian, was introduced and was given a reception.

The comedy of the evening was furnished by Luke Barnett, a local amateur of no mean popularity, who after antagonizing the diners under the guise of being the "head waiter," finally was introduced, after "losing his job" and "apologizing," as the chap who has handed Pittsburghers a million laughs a year.

The Tuesday session was equally enthusiastic. The reports of treasurer, secretary and various committees were made. Following these reports, Arthur James, editor-in-chief of MOVING PICTURE WORLD, was called upon to address the exhibitors and spoke as follows:

Functions of Trade Press

"I have a message to deliver to you to which I invite your careful consideration because of the importance to you as representing that element of the industry who are the shock troops of the moving picture army.

"In your direct contact with the public you meet with the first hand approval or disapproval of the people. As the representatives of the industry within close reach in every city and in every State, you are called upon to bear the responsibility for every mistake, for every accident, for every misfortune in which other elements of the industry are involved.

"I want to speak to you upon the proper function of the trade paper publication, and to explain to you the underlying principles on which we are building, our real motives and our actual purposes. The field of journalism is often misunderstood by those who have not personally been in contact with its problems and its responsibilities.

"In reading the daily newspaper we are often moved to wonder why so much space is given up to the things which many of us believe should not appear in print. We feel, most of us who have given the matter thought, that we could do it in a better way and with a finer result had we the opportunity or if that was the particular business in which we were engaged. A great many persons outside of our business feel the same way about us, but the newspaper proprietor, the daily newspaper editor and the newspaper reporters have specialized in the problems of publication, and that which they produce is in line with what the public requires, else they would fail miserably and would go out of business.

"In the highly specialized field of moving picture publications, the trade papers have problems which are greater and which are more varied than the problems presented to the trade press of any other business. Ordinarily the trade publications of the automobile industry, of the shoe business, of the candy business, have a simplified problem and they are interested solely in the sale of merchandise. They are the direct medium of contact between the wholesaler and the retailer. They do not deal with the complex problems which are essentially a part of our business, because we are more than a business, more than an institution for entertainment, more than an institution for education. We have come to represent a definite influence, difficult to describe, but nevertheless very real, very vital and of paramount importance.

"Therefore, in such a business, wielding such an influence and having such a responsibility, the problems of your trade paper are several.

In the first place the trade paper in the moving picture field must first act as the direct contact medium between the producer and distributor, on the one hand, and the exhibitor on the other. In its best usefulness it will not merely advise the exhibitor of what goods are to be had, but it will provide him with practical, useful plans and suggestions, aiding him to sell these goods to his public. That is the first requirement of trade publications.

"The second is the printing of the news of the industry, by acting as a means of intercommunication between all elements of the business, so that they may be advised as to what is going on both in the making and selling of pictures, the recording of conventions and the expression of opinions which properly belong in the grist of news.

"In its third and highest function the trade paper in the moving picture field differs from and rises above the trade publication of any other business, industry or art. Its editorial function is to work with sincerity, with conscience and

(*Continued from page* 826)

ANNUAL BANQUET OF THE MOTION PICTURE THEATRE OWNERS OF WESTERN PENNSYLVANIA AT THE FORT PITT HOTEL, PITTSBURGH, PA., MONDAY EVENING, APRIL 10
Exclusive Photograph to MOVING PICTURE WORLD

West Virginia Exhibitors Hear Cohen Declare War on Policy of Road Shows

Describing National Convention Program, He Says United Artists Must Explain "Unfair" Treatment—Will Try for Third Term—Harding to Greet Exhibitors—Will Hays Welcomed

Parkersburg, W. Va., April 12.
(By wire to Moving Picture World)

By ROGER FERRI

BITTER denunciation of the road show policy, emphasized with a challenge that the organized exhibitors of the country at their annual convention in Washington will take measures to penalize "offending stars, directors and producers," stood out as the most important feature of the second annual convention of the Motion Picture Theatre Owners of West Virginia at the Hotel Chancellor in this city on Tuesday, April 11.

The exhibitors, attired in fighting toggery, minced no words in attacking stars, directors and producers who "unload hundreds of machine-made pictures annually on the theatre owner and discriminate against him when a picture worthwhile is turned out." The attack on the stars was led by Sydney S. Cohen, National president, who characterized the road show as the most menacing factor within the business today.

While the attack on stars and producers brought about characterization of Mary Pickford and Douglas Fairbanks as the most presistent offenders and "ungrateful players," the exhibitors made it plain that they are only too well appreciative of the box office value of these stars, but, they added, their popularity and success were resultant only from the exploitation given them and their attractions by the exhibitors.

National Convention Program

With the declarations of the national officers, the West Virginia exhibitors were given a comprehensive idea of what may be expected at the annual convention in Washington. The most important issues to come up before the Washington convention, according to statements made here, are as follows:

First: Official declaration of war on producers, distributors and stars who "discriminate against exhibitors by leasing legitimate theatres to road-show their attractions in competition with the theatre owners.

Second: Invitation to officials and stars in the United States Artists' Corporation to explain, as Cohen put it," that company's policy of treating the exhibitors unfairly."

Third: The election of a committee to devise ways and means of combatting the "movie" road show.

Fourth: Official welcome and message to the exhibitors of the country by President Harding and members of his cabinet.

Fifth: Election of a National Committee to work in co-operation with government and civic authorities in furthering the public service work established by the M. P. T. O. A.

Sixth: Suggestion by M. P. T. O. A. that producers and distributors confine their trade paper advertising to telling the exhibitor more about the picture and how to put the picture over, in conformity with the policy inaugurated by Moving Picture World, which the M. P. T. O. A. characterized as not only "helpful but necessary," and an "economical substitution for press books that mean nothing to the exhibitors."

Seventh: Inauguration of nation-wide campaign tying up with schools and churches in an effort to educate the public to the futility of censorship.

Eighth: Sydney S. Cohen, while he has not officially announced his candidacy, will be named for re-election for a third term.

Ninth: Appropriation to care of the public service department to function in every state in the country.

Tenth: Election of a committee to confer with distributors for the purpose of bringing about a radical reduction in film rentals.

Eleventh: Ultimatum to producers that they practice the strictest economy in production, eliminating "million dollar productions and coming down to earth by giving the theatre owners pictures that have entertainment value and will make money for them."

Twelfth: Vote of confidence in those who appear in or make pictures, with denunciation of professional reformers and scandal mongers.

Thirteenth: Establishment of National press and propaganda department of the M. P. T. O. A.

Fourteenth: Ultimatum that refusal of producers and distributors to conform with exhibitors "will force the latter to tie up with independent producers and distributors who will cater to the wants of the theatres."

Fifteenth: That the motto of the convention and organization will be "all for one."

Victory Over Carnivals

As members of the West Virginia organization listened to the National officers discuss the various exhibitor problems, information came to the organization of the existence of a state law setting prohibitive license fees on carnivals. This information was enthusiastically received by the convention, for but a short time before the exhibitors complained of the "carnival menace," many charging that the competition from this source was such that they had to close their houses. It was finally decided to test the old law by its utilization as a means of keeping carnivals out of West Virginia.

The West Virginia convention turned out to be one of the most enthusiastic and interesting attended by the National officers, who complimented the organization for its "support in putting over the vote that resulted in the repeal of the 5 per cent. tax." Senator Howard Sutherland, of West Virginia, it was said here, cast the vote that passed the repeal bill in the United States Senate. He was unable to attend, but instead sent a telegraphic message to the convention, assuring them that he was at all times prepared to "do what he could for one of the greatest institutions in America."

Tipton Succeeds Smoot

C. E. Tipton, of Huntington, was unanimously elected president, succeeding F. C. Smoot of Parkersburg. Others elected were F. A. McGrew of Charleston, secretary, and H. H. Robey of Spencer, treasurer. President Tipton was empowered to name five vice-presidents who will also constitute the Congressional committee representative of the five Congressional districts. He will also name other officers and committees.

President Cohen was furnished a surprise when Toastmaster Charles S. Smoot at the banquet in the evening presented him with an engraved loving cup as a token of appreciation of the West Virginia exhibitors.

Will Hays Welcomed

In the afternoon the West Virginians passed the following resolution welcoming Will Hays into the industry and offering him their co-operation: "Be it resolved that the M. P. T. O. A. of West Virginia extend a welcome hand to Mr. Will Hays. Be it further resolved that this organization stand ready to co-operate with him to the end that the many abuses to the industry be abolished."

Telegrams expressing regret at their inability to attend were received from United States Senator Howard Sutherland, Wallace Reid, Jack Holt, Lila Lee, Thomas Meighan, Jackie Coogan, Bebe Daniels, Adolph Zukor, Rudolph Valentino, Cecil B. DeMille and Dorothy Dalton. West Virginia's repudiation of

state censorship was discussed and it was the sense of the convention that this action should be taken as a direct compliment to the exhibitors of the state.

Other resolutions contained a demand for lower film rentals, condemnation of reform movements and refusal to show a picture "wherein appears any star guilty involved in any indecent, immoral or notorious action, whose chief bid for fame is notoriety. However, they passed another resolution expressing their confidence in producers, directors, stars and the film industry in general.

Condemn Leech Films

Distributors of "leech" pictures and those who are improperly exploiting pictures in order to deceive the exhibitor or public were denounced in resolutions passed unanimously. Cohen in his address warned the exhibitors that "professional reformers who put over prohibition, being now out of a job, will seek money by attacking the motion picture business." He referred to the Massachusetts situation, stating that every effort must be made to show Bay Staters the evils of censorship, for indorsement at the referendum vote in the fall would mean nation-wide censorship. He also outlined the program of the national organization.

H. J. O'Toole, chairman of the public service department, told of the plan. He likened the industry, which he characterized as "the screen press," to newspapers, citing instances in which the two compared. Others who spoke were Harry E. Rodgers, superintendent of public schools of Parkersburg, who paid a compliment to the exhibitors and particularly the Parkersburg theatre owners; F. C. Smoot, H. H. Robey, M. A. Sybert, C. E. Tipton, Harris Wolfberg, William Weir, Sol Hyman and Charles S. Smoot.

The evening was given over to an enthusiastic banquet at the Hotel Chancellor. Many exchangemen and salesmen attended from the various exchange centers. The principal speech was made by Mr. Cohen. Others who spoke were President Tipton, Secretary McGrew, M. J. O'Toole, Sam Bullock, Irving Salyerds, H. H. Robey and Roger Ferri of MOVING PICTURE WORLD.

The banquet was as great a success as the business sessions. West Virginia exhibitors proved at this convention that they can undertake more important business, discuss it intelligently and dispose of it in an intelligent manner than is usually jammed into sessions covering days.

EXCLUSIVE PHOTOGRAPH OF MEMBERS OF MOTION PICTURE THEATRE OWNERS OF WEST VIRGINIA POSED ESPECIALLY FOR MOVING PICTURE WORLD AT BANQUET IN PARKERSBURG, WEST VIRGINIA. NATIONAL PRESIDENT SYDNEY S. COHEN WAS PRESENTED WITH A BEAUTIFUL LOVING CUP BY EXHIBITORS

Sam Morris Is Praised at Testimonial Dinner

If Sam Morris ever doubted the high esteem in which he is held by his associates in the motion picture industry, such doubts were surely dispelled and his heart must have swelled as he heard the many fine things said about him as a man and as a film executive on Saturday evening, April 8, at La Maisonette Restaurant.

The occasion was a testimonial dinner tendered to Mr. Morris by his many friends both in and out of the Selznick organization prior to his sailing for Europe to establish offices in London where he will be in charge of the Selznick interests over there.

The popularity of Sam was attested by the presence of more than a hundred men. Following an excellent beefsteak dinner there was a good vaudeville entertainment. Then, John J. Rotchford, assistant sales manager of Select, who was toastmaster, introduced the speakers, including Lewis J. Selznick, Myron Sleznick, David Selznick, Charles Pettijohn, Morris Kohn, and J. S. Woody, who succeeds Mr. Morris as general sales manager of Select, all of whom spoke in glowing terms of Mr. Morris.

The final speaker of the evening was William Brandt, president of the Theatre Owners Chamber of Commerce, who paid tribute to Sam as a "square shooter" and who said he voiced the sentiments of the New York exhibitors when he said that Sam was always willing to hear any complaints from exhibitors and accord them fair treatment.

In behalf of the guests, the committee consisting of Randall M. White, C. C. Ryan and J. J. Rotchford, presented Mr. Morris with a solid gold pen knife and a sketch of himself which is reproduced in Personal Touch department of this issue, which was autographed by all present. B. F. Rogers, manager of the Select Boston exchange, also presented him with a set of gold and platinum shirt studs in behalf of the branch managers throughout the country. C. S. SEWELL.

Maryland Body in New Quarters

The headquarters of the Exhibitors' League of Maryland, which formerly occupied the third floor of the Palmore & Homand Building, 420-22 East Lexington street, Baltimore, have been removed to the third floor of the Blue Mouse Theatre Building, 28 West Lexington street.

This change was made as the property of Palmore & Homand, has been taken over by the City of Baltimore and the buildings on this and adjacent properties are being razed to make room for the new Civic Memorial to be built.

Palmore & Homand have built another building at Gay street and the Fallsway into which they recently moved. They will conduct their film exchange business there.

Preachers Fight Movies and Thereby Lose Jobs

At Burlingame, Kansas, the exhibitors have won the Sunday show issue after a few weeks of arrests and inconvenience. R. V. Turner, owner of the Panama Theatre in Burlingame, was arrested every Sunday during February on complaint of the preachers of the town. Before the middle of March, all of the ministers had lost their positions, as their congregations had decided that they wanted moving pictures on Sundays.

Mr. Turner says that there are only about seventy picture shows keeping open on Sundays and the exchangemen could open every house in Kansas if they would cooperate.

The Panama is being remodeled and a balcony added. A new feature of the theatre is a large radio set with which Mr. Turner entertains his audiences.

Fallas Broche Married

Fallas Broche, popular young manager of Crandall's Metropolitan Theatre, Washington, D. C., was married last week. The bridegroom is probably the youngest house manager in Washington. He has grown up in the Crandall organization.

Minnesota Sends Hays Questionnaire; Convention Demands Rental Reduction

Seek Definite Statement on His Intentions for Future While Declaring No Offense Intended—Steffes, Hays, Larkin, Kaplan Re-elected Amid Praise for Their Administration—To Boost Hodkinson

(*By Wire to* Moving Picture World)

Minneapolis, Minn., April 12.

By J. W. JONES

REDUCTION of film rentals as a means of saving exhibitors from ruin, and pertinent questions to Will H. Hays to learn his exact status in the motion picture industry, were the highlights of the annual convention of the Minnesota division of the M. P. T. O. A. which on April 12 closed a three-day session at the Radisson Hotel, Minneapolis.

The convention went on record as indorsing the administration of W. A. Steffes as president of the organization. No candidate appeared against him and he was unanimously re-elected, as were the following other officials, whose work for the organization was praised: Theodore L. Hays, vice-president; Fred Larkin, secretary, and A. A. Kaplan, treasurer. More than 400 were present.

Declaring that no offense was meant personally to Mr. Hays, delegates announced in resolutions that the public should be enlightened as to the work Mr. Hays is to do for the industry which retains him, and just what he proposes to do to help clean up the industry.

Questions Submitted Hays

The questions submitted Mr. Hays were as follows:

Do you represent the producer and the exhibitor or the producer alone?

Do you intend to make an effort to bring about a curtailment of motion picture production?

Do you intend to make an effort to eliminate extravagant competition and the curtailment of waste on the part of producers in bidding for stars that reflect greater rentals for exhibitors?

Why have you so long deferred public statement setting forth your position as related to exhibitors?

Do you represent all recognized producers? If not, what percentage and what companies do you represent?

Do you propose to function for the producers as a whole or a selected few?

What instructive measures have you in mind to stabilize the production and distribution end of the industry?

Have you authority to relieve motion picture theatre owners from showing alleged objectionable pictures for which they have innocently contracted?

Do you intend to co-operate with the national exhibitors organization in a united movement to improve conditions and bring about an advancement of the industry?

The resolutions state that much interest has been evoked through the press regarding Mr. Hays' affiliation with the industry and that is hoped he will soon clear up the situation.

Following is a telegram received by the delegates from Mr. Hays:

Hays' Telegram to Convention

"Having sincerely at heart the progress and development of the motion picture industry, it is my pleasure to extend to you my felicitations and sincerest best wishes, with the hope that we may have complete confidence and fullest co-operation between all branches of the industry. The advancement of our industry demands this closest co-operation and confidence between the exhibitor and the producer, to the end that the fullest success may come to those interested and that the public may be more wholesomely served."

The general opinion expressed by delegates on the floor of the convention was that Mr. Hays is serving merely producers and that the burden of his salary will be tacked on the exhibitors eventually.

The expected fight over the election of officers did not develop. The meeting at its close was devoted to praise for President Steffes and the other officials. The following executive committee was chosen:

Executives and Delegates

Harvey Buchanan, Superior, Wis.; S. G. Latta, Fergus Falls, Minn.; A. A. Kopald, Clyde Hitchcock, Minneapolis; George Ryan, Mora, Minn.; Joseph Friedman, St. Paul, and Louis Reisner, Winona, Minn.

The delegates to the national convention will be John Campbell, William Abrahamson, Oliver Rowe, T. L. Hays, Clyde Hitchcock, A. A. Kaplan, Joseph Friedman, H. M. Dryer, Fred Larkin, Louis Reisner and Joseph Rohman.

One of the important measures adopted by the convention was an agreement with the W. W. Hodkinson Exchange for the month of May. Exhibitors agree to do all in their power to boost the sales of Hodkinson pictures. In turn, a certain percentage of bookings for the month are to be turned over to the organization to be used in furthering its work. Steffes announced that negotiations are in progress with another nationally known producer for a year's contract similar to the one entered into with Hodkinson, although no official announcement is forthcoming yet.

The Resolutions

Following are the resolutions adopted:

Condemnation of music tax and pledges by delegates to do all in their power to defeat the efforts of agents of the musicians to enforce it.

Determination to do everything in the power of the organization and to bring up question of lower film rentals at the national convention and to bring about action looking toward a reduction.

Efforts to be undertaken by the organization to eliminate the sale of films by exchanges to any organizations for display except to regularly licensed theatres.

Exhibitors were warned to be careful in buying. Overbuying of pictures was held up as one of the evils in a construction period that has been the Waterloo of many exhibitors. Exhibitors were urged to be careful to see that booking dates were kept by exchanges. Changing of play dates on short notice by exchanges was severely condemned.

Fostering of community spirit by exhibitors was urged by the convention. This was explained to mean participation by the exhibitor in all enterprises of his community, looking toward making it a better place to live in, and to help establish the exhibitor as a vital factor for good at home.

Recommendation of 100 per cent. support of Movie Chats by exhibitors on the grounds that it is a strong factor for spreading needful propaganda for exhibitors and the industry in general.

Condemnation of widespread newspaper publicity on peccadilloes of certain types of screen stars who do not truly represent the industry, and praise in general for the usually fair attitude of the press towards the industry.

Refusal of motion picture men of the Northwest to desecrate the screen by showing salacious films. Every possible effort will be made to keep the members advised as to the quality of pictures.

Screens Clean, Says Preus

The delegates were entertained at dinner in the Gold Room of the Radisson Tuesday night. Among the speakers were William Hamm, Twin City Amusement Trust Estate; Governor J. A. O. Preus of Minnesota, and Congressman

(*Continued on page* 828)

Pittsburgh Convention

(*Continued from page* 822)

with as much vision as human limitations will permit, to advise and to help in every progressive movement which this great influence of ours undertakes, to anticipate the problems of the business in its relationship to the public and to provide the material with which the business can protect itself against its enemies.

"In its past and up to the present time the arguments against the folly of that un-American and cancerous institution known as censorship have first been recorded in the trade paper and thereby communicated in useful form to our lawyers, to our legislative representatives, to our committees and to our industry in general, for use in campaigning against this evil. The same opportunity is presented by the subject of Sunday blue laws, of unjust and excessive taxation, of public attack upon our business through the newspapers, the pulpit and other avenues used by the organized forces of that misnamed thing called reform.

"It is natural that in speaking to you as the editor of the oldest trade paper in the moving picture field that I should be personal for a moment, and I trust you will pardon me if I am. But I desire to call attention to the principles on which our institution was founded, namely, honest reviews of moving pictures without reference to advertising patronage in order that the exhibitor might receive our honest judgment as showman of experience about the product that he was asked to buy, and an operative spirit of justice and fair play to every element in our industry.

"We believed then and we believe now, that no trade paper is worthy of the name that is not strictly and sincerely honest in its reviews, because publications must be faithful to their readers, and the great mass of the readers of the trade publications are the exhibitors.

"It is difficult sometimes for those unacquainted with conditions to understand how a trade paper can place its advertisers in a place of secondary importance, but I can explain that very easily. There are some shortsighted producers who believe that they can control the editorial and text pages of a publication by giving worthy support to its advertising columns.

"Because the trade paper's first duty and first responsibility and first interest is in its exhibitor readers, control of the text and editorial pages by the advertisers is an impossibility if the paper is to continue in business.

"The advertiser's position is that of the man who wants to display his wares to his buying public, and he pays so much per page for that privilege. In our publication he buys nothing else but the space for which he pays in the advertising department.

"If a trade paper permits its advertisers to control its editorial columns it ceases to be a trade paper, and becomes an advertising throw-away that eventually will prove of no value to the advertiser. In other words, trade papers must, for cold business reasons, if from no higher motive, religiously concern themselves first, last and all the time with honest dealings with their readers.

"Fromt time to time men have thought that because trade papers differed from an idea or plan of theirs, they had sold out to the advertisers and were the hirelings of the producers. When you consider the business folly in such a course, you will realize that a trade paper to continue in business cannot sell out to anybody.

"I have imposed upon your good nature at this length because I wanted to leave with you a definite idea of the reasons which underlie the operation of all rightly conducted media. We do not claim for ourselves that Heavenly perfection which safeguards us from mistakes at all times, but we do claim that our efforts are sincere, that we are unbought and unbuyable, and that so far as we have light we tell the truth.

"I see a great many friendly faces around this board, in a section of my native State that has always treated me with a kindliness far greater than I could ever deserve. I appreciate this opportunity to talk thus frankly to you, and to greet you face to face, and I want to make this an occasion for the remaking of a pledge to you which you will find fulfilled week by week and month by month as we go forward together.

"I pledge you again that our first interest is in your welfare, that our service to you will be as honest and as faithful and as capable as it is possible for us to make it, and I want you to feel free at all times to openly criticise, to openly investigate or examine, or if our acts justify to openly praise us and encourage us in the great work which with all humility but with deep sincerity we are trying to do."

J. H. Harrison also addressed the organization. He drew a glowing picture of the industry's future. Announcement also was made that Joseph C. Marcus had been appointed counsel for the organization.

The following committees were selected, following which the meeting adjourned for the day:

Public Service—J. M. Alderdice, Dormont, chairman; J. W. Mercer, Washington; W. J. Bittner, Johnston; O. H. Potter, Erie; C. N. McCloskey, Uniontown; I. Silverman, Altoona; George Schweitzer, Titusville; M. Manos, Greensburg; William Wray, Newcastle; Mark Browar, Harry Davis, J. E. Smith and Joseph Wagman, all of Pittsburgh.

Resolutions—C. N. McCloskey, chairman, Uniontown; M. Rosenbloom, Charleroi; M. Englesberg, McKee's Rocks; W. J. Bittner, Johnstown; A. P. Wray, Dubois; H. B. Kester, D. A. Harris and Joseph Wagman, all of Pittsburgh.

Ways and Means—William Mason, Uniontown, chairman; John Stahl, Homestead; W. R. Wheat, Sewickley; P. Antonopoulos, East Pittsburgh, and H. Goldberg, Rochester.

Auditing—Paul B. Jones, Pittsburgh, chairman; W. R. Wheat, Sewickley, and Jerome Casper, of Pittsburgh.

The convention came to a close on Wednesday afternoon with the singing of "America," led by Chairman Henry W. Gauding, who particularly distinguished himself as presiding officer at all meetings.

The exhibitors got busy bright and early on Wednesday morning, Chairman Gauding calling them to order at 10 o'clock prompt. Following the reports of the various officers, the resolutions already quoted were passed unanimously. The annual election followed. Paul B. Jones declined re-nomination as member of the Board of Managers, despite the urgent plea of the exhibitors that he take that office again. Mr. Jones, one of the livewires in this livewire organization, was eulogized by Chairman D. A. Harris of the Board of Managers, who told of the splendid service he had rendered the organization, which passed unanimously a vote thanking him for his valuable services. Resolutions thanking other officers, Luke Barnett, who contributed so liberally to making the banquet a big success and other entertainers, were passed.

The convention then adjourned sine die at 2.47 o'clock.

Attending Convention

Mr. Silverman, Princess, Donora, Pa.; Max Engleberg, Liberty, McKees Rocks, Pa.; S. Haimovitz, Columbus, New Kensington, Pa.; H. Handel, Hippodrome, Pittsburgh, Pa.; J. E. Smith, Smith, Pittsburgh, Pa.; C. Poke, Shiloh, Pittsburgh, Pa.; Mr. Walker, Academy, Pittsburgh, Pa.; G. Panos, State, Mount Oliver, Pa.; J. M. Steinitz, Liberty, Rankin, Pa.; W. R. Wheat, Sewickley, Sewickley, Pa.; G. Schweitzer, Orpheum, Titusville, Pa.; C. M. McCloskey, Penn, Uniontown, Pa.; P. B. Jones, Rowland, Wilkinsburg, Pa.; Mr. Schrader, Olympic, Pittsburgh, Pa.; N. Sebring, Alma, Portage, Pa.; J. Wagman, Merlin, Pittsburgh, Pa.; M. Rosenberg, Rialto, Pittsburgh, Pa.; M. Moidel, Penn, Pittsburgh, Pa.; I. H. Fleishmann, Brighton, Pittsburgh, Pa.; S. Pearl, Climax, Pittsburgh, Pa.; Mr. Hayward, Savoy, Pittsburg, Pa.

H. Goodman, Liberty, Midland, Pa.; E. Harvey, Grand, Woodlawn, Pa.; T. Michalowsky, Rex, Masontown, Pa.; C. E. Gable, Strand Corp., Sharon, Pa.; E. T. Claffey, Strand Corp., Sharon, Pa.; H. Goldberg, Avenue, Pittsburgh, Pa.; E. J. Goldstein, Morris, Pittsburgh, Pa.; Sam Soltz, Regent, Beaver Falls, Pa.; A. J. Bayer, Family, St. Marys, Pa.; A. E. Andrews, Opera House, Emporium, Pa.; J. F. Smith, Smith's, Barnesboro, Pa.; H. L. Stahl, Lyric, Oil City, Pa.; C. E. Landos, Princess, Jeanette, Pa.; A. P. Way, Avenue, DuBois, Pa.; M. Rosenbloom, Majestic, Charleroi, Pa.

H. P. Dawson, Colonial, Beaver Falls, Pa.; D. Harris, Wonderland, Pittsburgh, Pa.; D. Baltimore, Strand, New Castle, Pa.; Mr. Sheffler, Grand, New Brighton, Pa.; B. Dattola, Strand, New Kensington, Pa.; Mr. Steinberg, Hazelwood, Pittsburgh, Pa.; R. Navary, Pleasant Hour, Verona, Pa.; Mr. Smith, Smith, Pittsburgh, Pa.; H. B. Kester, Cameraphone, Pittsburgh, Pa.; Sam Gould, Arcadia, Pittsburgh, Pa.; Sam Gould, Gould, Pittsburgh, Pa.; Mr. Parros, Colonial, Swissvale, Pa.; Irving Salyerds, Rochester, N. Y.; S. Cohen, New York, N. Y.; M. O'Toole, Scranton, Pa.; Henry Gauding, Lincoln, Pittsburgh, Pa.; Mr. Lampropolos, Paramount, Latrobe, Pa.; Mr. Cadoret, Member, Chicago, Ill.; C. J. Vollmer, Idle Hour, Pittsburgh, Pa.; P. Demas, Minerva, Pittsburgh, Pa.; J. W. Mercer, Globe, Washington, Pa.

J. Silverman, Strand, Altoona, Pa.; J. M. Conners, Regent, Washington, Pa.; M. Roth, Liberty, Duquesne, Pa.; E. F. Desenter, Avalon, Avalon, Pa.; G. F. Miller, Delmont, Oakmont, Pa.; M. Finkel, Colonial, Pittsburgh,

(*Continued on page* 834)

No Resolutions, But Action, Keynote of Successful Convention in St. Louis

A CONVENTION devoid of "resolves" and "whereas" but full of pep and real accomplishments was held by the Motion Picture Theatre Owners of Missouri at Hotel Statler, St. Louis, on April 5 and 6. Seventy-seven members from out in the state and every St. Louis theatre owner attended the gathering and four new theatres were admitted to membership. In many respects the convention was the most successful and enthusiastic the theatre owners of Missouri have ever held.

Lawrence Goldman, of Kansas City, secretary and counsel of the association, sounded the keynote of the convention.

"We are through with resolutions that don't mean anything," Goldman said. "Convention after convention has appointed committees to draft resolutions. Then after the delegates return home and the trade publications give space to the protests and demands they are forgotten. The day has come when we must stop resoluting. Let us delve into those problems which confront the theatre owners and throw our action to accomplish those things necessary for the welfare of every member of our organization."

Mayor Henry W. Kiel, of St. Louis, a friend of the screen, made an address of welcome. The response was by Charles Sears, president of the state organization. Joseph Mogler, of St. Louis, vice-president, and Fred Wehrenberg, vice-president of the St. Louis Motion Picture Exhibitors League and chairman of the St. Louis convention committee, also made brief talks.

Col. Isaac Hedges on behalf of the St. Louis Publicity and Convention Bureau, attacked the blue law movement and restrictions on legitimate Sunday pleasures. Mrs. Harriett Edna Baird, superintendent of the children's division of the Sunday School Association of Misouri, asked that the theatre owners assist in giving publicity to children's Sunday School Week, April 3 and May 7. It was decided to request members to run slides boosting the week and otherwise assist in making it successful

After some discussion a motion was made that a committee be appointed to devise some method whereby an equitable reduction in film rentals could be obtained.

Then the showing of films in non-theatrical institutions was taken up. Several exhibitors told of their experiences with such competition, and one instance was cited where a theatre owner decided to change his exhibition nights to avoid the direct conflict with the church shows, whereupon the pastor changed his show dates to again conflict with the theatre.

It was also brought out that certain film exchanges had sent circular letters and follow-ups soliciting the patronage of churches, schools and similar institutions which were in direct conflict with theatres that needed every bit of support obtainable.

That there need be no lack of co-operation between churches and schools in the showing of educational pictures was clearly demonstrated by Prof. William Rathman, assistant superintendent of the St. Louis public schools. He is an honorary member of the state exhibitors association.

"It isn't necessary for schools to show other than educational films," Prof. Rathman said. "In fact they should confine themselves to such pictures. The schools are for education and not the entertainment of the pupils."

"Should the motion picture owners participate in partisan politics?" was the next question brought before the gathering. There was many differing views on this question, but it was finally decided that the theatre owners as an organization should not participate in partisan politics. However, it was unanimously agreed that wherever the theatre owners were confronted by hostile interests they should exert their efforts toward defeating those adverse elements and on the other hand the theatre owners should stand by their friends.

The trend of opinion was that the state organization should not enter the political arena unless their interests were vitally affected by state-wide issues, it being recognized that particular sections and localities may be confronted by certain problems which do not exist in other parts of the state. In such instances the theatre men in those districts would handle the question in their own particular way.

The organization also voted to have every member urge his Congressman and the Senators from Missouri to give favorable consideration to the Lambert bill, now pending before Congress which seeks the repeal of the exorbitant tax on copyrighted music.

Charles G. Perrin, of Philadelphia, delivered an interesting address on fire prevention.

On Wednesday night at 10.30 o'clock a grand banquet was given in the ball room of Hotel Statler, Attorney General Jesse W. Barrett, of Missouri, being the chief speaker and toastmaster.

Barrett was introduced by President Sears. He spoke of the power of the screen and the importance of keeping it clean. The other speakers included Circuit Attorney Howard Sidener, Circuit Clerk Nat Goldstein, E. J. Sullivan, manager of the Orpheum Theatre, St. Louis; Joseph Mogler, Fred Wehrenberg, George McKean, manager of the Fox St. Louis exchange and Edward Smith, manager of the American Theatre, St. Louis.

On Thursday morning the executive committee went into session to devise ways and means of obtaining lower film rental where necessary and decide other questions before it. Charles Skouras, president of Skouras Brothers' Enterprises, holder of the Misouri franchise of Associated First National; Harry Koplar of the St. Louis Amusement Company, and L. C. Hehl, manager of the Ozark Theatre, Webster Groves, Mo., were invited to participate in the discussions. It was finally decided to appoint two boards of adjustments to pass on individual cases, one to be appointed by the exhibitors in the Kansas City district and the other from the St. Louis district.

The St. Louis committee is A. C. Norwein, Bonne Terre, chairman; J. R. Pratt, Fulton, Mo.; Harry Koplar, Joe Mogler and L. C. Hehl. From Kansas City: S. E. Wilhoit, Springfield, Mo., chairman; W. P. Cuff, Chillicothe, Mo.; W. L. Shelton, Kansas City; Charles T. Sears, Nevada, and Lawrence Goldman, Kansas City.

The matter of non-theatrical competition was referred to the same committees and all exhibitors who find that such competition is ruinous or injurious in any way to their business are urged to send their complaints to the state executive office, 811 Gloyd Building, Kansas City.

Thursday afternoon at 5 o'clock a short business session was held to elect delegates to the national convention at Washington in May and to clean up final details. Among those who pledged they will go to the national gathering were Charles T. Sears, Lawrence Goldman, Ben Levy, Joplin, Mo.; Frank Newman, Kansas City; Samuel Harding, Kansas City; Joseph Pratt, Fulton; A. C. Norwein, Bonne Terre; S. E. Wilhoit, Springfield; C. R. Wilson, Liberty; I. W. Rodgers, Poplar Bluff; W. P. Cuff, Chillicothe; Spryos Krouras, Joseph Mogler, Hector Pasmezoglu, Harry Koplar, Mike Nash, William Goldman, John Karzin, A. Pappas, Joseph Walsh and Fred Wehrenberg, all of St. Louis.

A conference was held Thursday which was attended by the state officers and representatives of the Kansas City Film Board of Trade. It was agreed that the Kansas City Board of Trade should appoint a grievance committee composed of three members selected by M. P. T. O. M. and three by the film board of trade to act on all disagreements between exhibitors and exchange men brought before the board of trade. The credit reference system and the dark house policy will be eliminated in the Kansas City district, Secretary Goldman announced. A similar arrangement will be perfected with the F. I. L. M. Club of St. Louis.

Reports Say Picture Business in Holland Is on the Increase

THE motion picture business in the Netherlands is improving, but there is still room for a decided betterment of conditions, according to George E. Anderson, American Consul General at Rotterdam, who has just submitted a special report upon the history to the Department of Commerce, Washington, D. C. It is doubtful, he declares, if there is a country in Europe or—education, situation, organization and all considered—in the world, where the moving picture has less of a part in national life than in Holland. The moving picture theatre is outnumbered twelve to one by the cafes, it is declared.

There are 22 film renting concerns in Holland, of which ten are branch houses of German film renting or producing concerns which are attempting, with poor success, to introduce German films into Holland on the basis of very low prices. Most of the German films, however, are declared to be of such poor grade that few Dutch theatres will show them. The other renting establishments import their films mostly from the United States and Great Britain, with a few from Italy.

There are 170 licensed theatres in the country, together with something over 55 other theatres, town halls and societies where films are occasionally shown. Although packed to capacity on Saturday and Sunday, the attendance on the other days of the week is very light, and the average audience, it is reported, will not exceed 50 per cent. of the seating capacity. "Under such conditions," it is pointed out in the report, "theatre operators have no easy task to make their productions pay at best, but when to such obstacles are added that of taxation the burden often becomes unduly and unfairly heavy."

In the theatres as they exist and with the business progressing slowly against these drawbacks, continues the Consul General, the American film has come to have an extraordinary vogue. The entertainment most in favor is a social drama of good character, not too sensational but with gripping, heart touch possibilities. The American film has been particularly successful in this line with the result that by far the larger portion of the films now shown are of American manufacture—possibly 60 per cent. of the whole. Because of the demand for cheap films, most of those which are shown are three or four years old or even older.

In the past few months the matter of censorship has caused a great deal of trouble and is likely to cause more in the near future, it is stated. There is no general censorship law in Holland and the control of the presentation of picture plays rests with the municipal authorities in each locality. In some municipalities all plays must be censored; in some only those plays which are presented for children. As a result conditions in various sections of the country are much like those which prevail here, where the various States have different censorship laws.

Picture theatre operators in Holland are working for a national censorship law and a bill for one has passed the lower chamber of the States-General and will probably become a law in the course of the next few months.

New Orpheum Theatre for San Francisco

Entirely without formal exercises, conforming to the policy of President Martin Beck, the Golden Gate Theatre, of Junior Orpheum Circuit, the latest link in the nationwide chain of Orpheum houses, was opened to the public in San Francisco at noon, March 26, and throughout the day and evening its three thousand seats were filled, with hundreds wandering about the house to view the decorations and the many innovations for the comfort of patrons.

The performance opened simply and informally, as though it had been on the stage and screen for a year, instead of for the first time, the organ rolling out a brief welcome. The screen attraction was "Too Much Wife," with Wanda Hawley, with several short reel subjects, while six acts of Orpheum vaudeville comprised the stage offerings. Combined vaudeville and moving pictures will make up the regular programs and performances will be continuous from 12.45 to 11.30 p. m. Prices range from 25 cents to 50 cents and no seats are reserved.

Martin Beck, president of the circuit, came from New York to attend the opening. Mort H. Singer, general manager of the circuit, was also here. Clifford Work, formerly of the State-Lake Theatre, Chicago, is house manager.

Morris Appointed

David O. Selznick announces the appointment of Howard Morris to the position of sales manager of the Selznick News. It was originally announced that E. V. Durling would assume that position but it is now stated that he has been assigned to other special responsibilities.

Build Addition to Show Moving Pictures

An addition to the James C. Potter School, Pawtucket, R. I., is being made for the especial purpose of showing motion pictures and lantern slides for instruction purposes. The auditorium in the addition will seat nearly 1,000. The addition will make the Potter School, with one exception, the largest grammar school building in Rhode Island.

The school is already equipped with a Power 6B motor driven projector and G. E. compensarc with other necessary equipment, including the last edition of F. H. Richardson's Handbook, and bound sheets of reviews and the projection department of MOVING PICTURE WORLD.

Minnesota Meeting

(*Continued from page* 825)

T. D. Schall. Governor Preus stated that the screens of Minnesota are clean and are doing an invaluable work in educating and amusing the public. He indicated that he is not in favor of any censorship bill.

Mr. Hamm stated that one of the causes of the present financial difficulties among exhibitors is high film rentals. He stated that with rental and other overhead going up, the exhibitor is caught in a precarious condition. He expects a hard time for the summer and that there will not be much easing up on conditions until late in 1922.

"The exhibitors have their backs to the wall," said Mr. Steffes. "Unless film rentals come down, many are going out of business in the Northwest. That is one of the things for which we must fight at the national convention."

An exposition of motion picture appliances was shown in connection with the convention. Dancing was arranged for the delegates daily. Among those entertaining the delegates were Vera Gordon, who was appearing at the Orpheum Theatre, and the Bendix Quartet from the State Theatre. The convention wound up with an amateur show at the new Lyric Theatre.

A. R. Nininger Takes Charge

President Arthur S. Kane has announced the appointment of A. R. Nininger to have charge of Associated Exhibitors important branch offices in Atlanta, Ga. Mr. Nininger is equipped for the duties of his new post by twenty-two years' successful experience in theatrical and picture work. The first ten years, beginning in 1900, were devoted to service for various dramatic and opera companies.

Carthage Has Sunday Shows

The village of Carthage, N. Y., is the latest in New York state to have Sunday motion picture shows. A recent meeting of the common council resulted in Sunday shows being favored. The first were given on Sunday, April 9. They will be from 2 to 5 and 8 to 11 p. m.

Illinois With You to a Man, Hays Told; Ask Him to Strive for Uniform Contract

A CONVENTION of the Motion Picture Theatre Owners of Illinois, characterized as a "good, warm, live meeting," was held April 4 and 5 at the Hotel Sherman, Chicago. A resolution will be forwarded to Mr. Hays, advising him that the body is with him to a man, and expressing the hope that he will improve conditions, giving the exhibitors a uniform contract, for which the organization has been striving for years, and cleaning up the evils existing in the industry—meaning the "sex pictures," pictures exploiting a crime and pictures requiring rigid censorship.

School Board Friendly

A luncheon, at which 104 exhibitors were present, was given the second day at the Sherman Hotel, with many prominent local speakers on the program. Among these were Alderman A. Cermak, chairman of license committee; Judge Horner, of Probate Court; States Attorney Crowe, Robert R. Levy, an exhibitor as well as United States marshall; Dr. John Dill Robertson, representing Mayor Thompson, and Dudley Grant Hayes, who discussed films for children, in the interest of the school board.

"The films have not been put into schools to put the exhibitor out of business," said Mr. Hayes. "They are of educational value only, and can be seen no where else except the school. We had no idea of cutting into your business."

Directors Chosen

W. W. Watts, Springfield, presided as chairman, with J. B. Dibelka as secretary. The members chosen to act as the board of directors were: George D. Hopkinson, H. Goldson, V. R. Langdon, Adolph Powell, Nathan Joseph, Julius Lamm, Sam Abrams, J. Chrissis, S. Selig, K. Hoffman, L. Siegel, all of Chicago, and W. W. Watts, Springfield; Dee Robinson, Peoria; L. M. Rubens, Joliet; B. L. Berve, Rochelle; Adama Dernbach, Wheaton; Gus Keresotus, Springfield; Joe E. Tabor, Belvidere; J. C. Miller, Woodstock; Charles Lamb, Rockford; William Pearl, Highland Park; Glen Reynolds, De Kalb; Charles J. Law, Pana, Ill.

The delegates chosen to attend the Washington convention were Joseph Hopp, John Silka, L. H. Frank, J. B. Dibelka, J. Lamm, W. W. Watts, C. P. Lautenschlager and Sam Rubanovitz.

Those Present

The exhibitors at the banquet included R. R. Levy, Revelry; Samuel Abrahams, Gold; H. Lutz, Century; Aaron Saperstein, Lincoln, Palais Royal; Morris Hellman, Erie; J. A. Silha, Stadium, Lion; Michael Siegel, New Home; Leo Brunhild, Rogers; H. Burns, Shakespeare; J. Lamm, Emmett; Louis H. Frank, Halsted; L. Siegel, Prairie; Phillip Frank, New Illinois; Mr. Reingold, Vision; M. A. Choynski, Newberry; Louis Fichtenberg, Langley; S. Auerbach, New Strand; Abe Perlmutter, Oakley; James B. Dibelka, Parkway; Nathan Wolf, Biltmore; D. J. Chrissis, New Regent, Charm; Sidney H. Selig, Gem; Sam Rabinovitz, Marion; Andrew Cuser, Queen; Arthur J. Haley, Hillside; H. Goldsen, Plaza, Juliam, Harrison; George D. Hopkinson, Hamlin; Frank H. Siem, Stanley; Ludwig Schindler, Schindler's, Lowy's; Adolph Powell, Wicker Park.

G. Truelich, Bonita; H. V. Meeteren, Rainbow; Mat Jesselson, Halsted; George Paul, States; M. Smulekoff, Lyceum, Franklin; R. J. Delly, Delphi; Ashland Photo Play Company, Ashland, Madlin; William J. Sweeney, organizer, Motion Picture Theatre Owners, Chicago; R. Simmons, W. W. Hodkinson Corporation; Adam Dembach, Grand Theatre, Wheaton; Joe Tabor, Majestic, Belvidere; J. C. Miller, Princess, Woodstock; John Deis, Elms, Elmhurst; W. W. Watts, Princess, Springfield; Gus Kerosotes, Strand, Springfield; J. F. Dittman, Lindo, Strand, Freeport; Dee Robinson, Madison, Peoria; Joseph Hopp, Majestic, Rock Island; L. A. Burnshine, Capitol, Springfield; J. E. Condon, Star, De Kalb; Ben L. Beive, Majestic, Rochelle; C. W. Reynolds, Princess, De Kalb; William Pearl, Highland Park; H. C. Allstein, Majestic, Rochelle.

Coliseum Theatre in San Francisco Changes Hands

The Coliseum Theatre in the Richmond District of San Francisco, considered the finest suburban house of the Coast metropolis, has been purchased by Samuel H. Meyer and Henry D. Meyer, local capitalists, and Louis Hyman, general manager of the All-Star Features Distributors. The deal is the largest of the kind that has been consummated here since the consolidation of the California, Imperial and Portola Theatres, and came as a great surprise to the trade, since but few knew that the house was for sale.

The new owners paid $200,000 for the lease, furnishings and good-will and during the life of the lease will pay about $500,000 additional in rentals. The lease will not expire for eighteen years. The house has a seating capacity of 2,200, having been enlarged by the former owner, Sam H. Levin, after having been occupied for less than two years.

The outstanding feature of the deal is the fact that financial interests without previous experience in the theatrical business have seen fit to make an outright investment of this character. Exhibitors suggest that this is an indication that not only has the business become stabilized but that men with large interests have become convinced that the period of depression is passing.

E. H. Roth Interests Take Over Rialto

The interests represented by Eugene H. Roth and which now conduct the California, Imperial, Granada and Portola Theatres, San Francisco, Cal., have taken over the Rialto Theatre, on upper Market street, and will reopen it after extensive alterations. The opening of the Granada and Golden Gate Theatres, and the near completion of Loew's Warfield, has moved the center of the theatrical district out near the Civic Center and the placing of the Rialto Theatre in strong hands will emphasize this tendency.

With the taking over of this house a revision has been made in the management of the various houses of the chain.

T. O. C. C. Bans "Leech" Pictures

ONE of the most important subjects taken up for consideration at the meeting of the Theatre Owners Chamber of Commerce last week was a communication from Thomas H. Ince, asking the cooperation of that organization to eliminate the unfair competition of "leech" pictures.

A resolution was unanimously passed, which provides for a very drastic regulation, appointing a committee of three, whose purpose it shall be to receive complaints against "leech" pictures that are resurrected because of the popularity of a new production of a similar title.

Upon receiving complaints, this committee will immediately make proper investigation and having found the complaint justified, will issue a sweeping order to prohibit the 700 theatre members of the Theatre Owners Chamber of Commerce from showing the picture in question.

It was agreed by all the members present, that the passage of this resolution was a constructive achievement and would encourage the producers to make bigger and better pictures without fear of dangerous and unfair competition.

Industry's Efforts Prevent Passing of Censorship Measure in Mississippi

THE Mississippi legislature adjourned last week without enacting the censorship bill which had been vigorously urged by the reformers in that state. This marks the last of the winter's crop of legislatures before which film censorship measures were pending and the industry is breathing a sigh of relief, while preparing to meet the summer campaign in those states in which the legislatures will convene during the warm months.

The contest in Mississippi was a hard one. In Mississippi the industry encountered a well organized campaign for legalized screen control. The censorship bill was passed by the Senate; it was reported unfavorably, however, by the educational committee of the Missisippi House of Representatives.

The campaign on behalf of the industry was conducted by a committee composed of E. V. Richards of the Saenger Amusement Company, officials of the Southern Enterprises, Inc., and the censorship committee of the National Association of the Motion Picture Industry. Jack S. Connolly, Washington representative of the National Association, visited Mississippi several times, creating sentiment against the bill.

Approve Sunday Law

Springfield's (Mo.) Blue Law closing theatres on Sunday was again approved by a vote of almost two to one at a recent election. The vote to suspend the Sunday closing ordinance was 6,396 against and 3,550 for suspension. The law was voted in at a special election a few months ago. The question of whether the law will affect Sunday baseball games has not been settled by city officials. Springfield is in the Western Association.

Radio Installed

A radio instrument has just been installed in the Mark Strand theatre in Albany, N. Y., and on one or two evenings recently it served in place of the orchestra for a portion of the program

Showing of "Reported Missing" at Ritz Carlton Is Highly Successful

WHILE nowadays it is not an unusual occurrence to hold a showing of a motion picture in one of the large New York hotels, yet there were several features in connection with the presentation by the Selznick organization of "Reported Missing" at the Ritz Carlton Hotel on Friday evening, April 7, which were out of the ordinary.

"Reported Missing" is Selznick's newest production starring Owen Moore and it was directed by Henry Lehrman. Elsewhere in this issue is a review of this production which proved to be an unusually entertaining feature comedy, built solely to amuse and which accomplished its purpose well. On all sides were heard enthusiastic comments on the box-office value of the picture.

Heretofore it has usually been the custom to simply hold one showing of the picture and provide no other entertainment. Quite recently another organization followed the picture with an informal dance held in the same ballroom. Selznick however provided a double-barrelled or to be more exact a triple-barrelled affair. For, at the same time that the picture was being shown in the grand ballroom, part of the large crowd was enjoying the dancing in the spacious crystal room and still others were partaking of a delightful buffet luncheon elsewhere in the hotel.

The unusual situation of a part of the gathering enjoying the dancing while others were witnessing the presentation of the picture was brought about because of the fact that such a large number of persons attended the showing that the spacious ballroom could not accommodate them at one time and it was found necessary to hold a second showing the ballroom being just about as full as it was at the first presentation.

Not only was the crowd at this function a large one, but it was also a high class one, many prominent persons attending and over ninety per cent. being in evening dress and there were limousines and other private cars galore parked all aroud the hotel. So great was the crowd desiring to dance that it was necessary to use a second ballroom to accommodate the dancers. The festivities lasted well into the morning, everybody was pleased not only with the picture but with the entire entertainment and the Selznick organization certainly proved to be wonderful hosts and can pride themselves on furnishing one of the most delightful entertainments in film history.

C. S. Sewell.

Statement of the Ownership, Management, Circulation, Etc., Required By the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly, at New York, N. Y., for April 1, 1922.

State of New York, } ss:
County of New York, }

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Alfred J. Chalmers, who, having been duly sworn according to law, deposes and says that he is the publisher of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York; Editor, Arthur James, 516 Fifth avenue, New York; Managing Editor, John Archer, 516 Fifth avenue, New York; Business Manager (none); Wendell P. Milligan, Advertising Manager, 516 Fifth avenue, New York.

2. That the owners are: Chalmers Publishing Company, 516 Fifth avenue, New York; J. P. Chalmers, Sr., 516 Fifth avenue, New York; J. F. Chalmers, 516 Fifth avenue, New York; E. J. Chalmers, 516 Fifth avenue, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is—— (This information is required from daily publications only.)

ALFRED J. CHALMERS,
Publisher.

Sworn to and subscribed before me this 5th day of April, 1922.

GUSTAVE H. FAUSEL,
Commissioner of Deeds.
(My commission expires February 14, 1924.)

Hippodrome Sued

Suit to recover $11,250 from the New York Hippodrome Company has been filed in the New York Supreme Court by the Fox Film Corporation. It is charged that in August, 1921, a contract was executed by which the Fox people agreed to furnish the Hippodrome with a series of "Clyde Cooke Comedies" to cover a period of thirty-two weeks at a compensation of $1,000 a week.

The "Toreador" went well and was followed by "The Chauffeur," which, according to the papers, ran for ten weeks. Then the Fox people were told no more of the series of pictures would be shown.

Harry Carey

new star

in

R-C PICTURES

Irving Cummings in
"THE MAN FROM
HELL'S RIVER"
A Western Pictures Exploitation
Feature from James Oliver
Curwood's Story

"FOOLS FIRST"

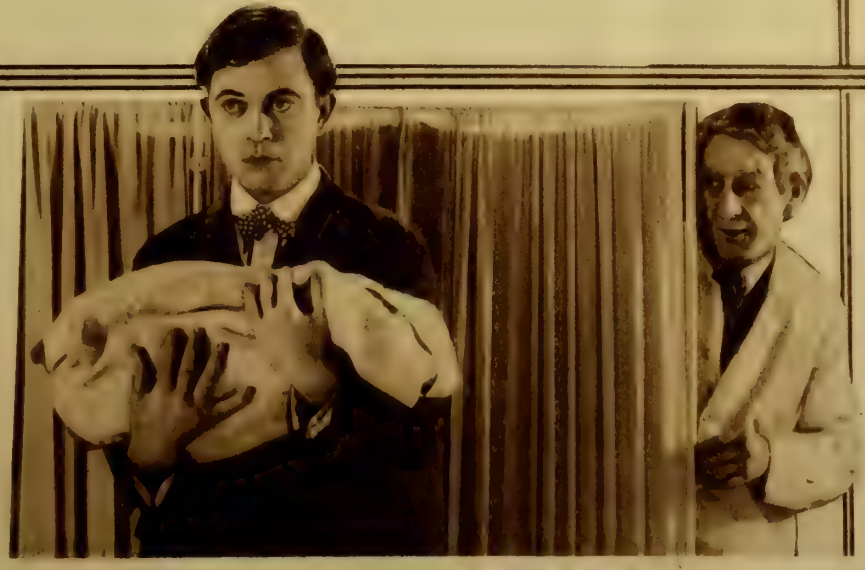
Marshall Neilan's next, for

First National

Cosmopolitan presents
Vera Gordon and
Dore Davidson in
"THE GOOD PROVIDER"
A Paramount Picture

"THE GLORIOUS FOOL"

Goldwyn's Picturization of the Mary Roberts Rinehart Story



Clara Kimball Young
"THE WORLDLY MADONNA"
An Equity Picture

Conway Tearle in "LOVE'S MASQUERADE" A Selznick Picture

William Farnum in

"SHACKLES OF GOLD"

A Herbert Brenon Picture for Fox

Take This to Your Local Editor and Ask Him to Print It
No. 1

Film Creators and Their World

By SIR GILBERT PARKER

I AM very glad I had a year's experience with the film world in Los Angeles. Let me say this: The Arbuckle case now before the court there is no indication of the life in that country. Tragedies occur in London and in every great municipal centre, but these tragedies must not be confounded with the general life of the people.

I venture to say that the social life of Southern California will bear comparison with that of any city of 700,000 in the world. Let me modify that, however, by saying that the freedom of divorce in the United States—any state like California, for instance—cannot make for the stability of social life as it is found in more conservative communities. The social life of that district, nevertheless bears most favorable comparison with that of any other in the United States or in the Western civilized world.

May I say a word about the film's industry and art? Throw your mind back fifteen years to the beginning of the film-screen life. Eighty per cent of the films of the present time even are not high class, but masterpieces have been produced which do credit, and infinite credit, to the film producers. Let me refer to such films as "The Birth of a Nation," "Broken Blossoms," "The Miracle Man," "Madam X," Charlie Chaplin's drama, "The Kid," and Douglas Fairbanks' two masterpieces of art and drama, "The Mark of Zorro" and "The Three Musketeers."

Mary Pickford (Fairbank's wife) has never produced a bad or a salacious film. She is a genius, as Chaplin is. Now I take these as an indication of what the life of the film-world is out at the centre of film industry and art.

By the way, I am rather interested in the fact that Mr. Chaplin has recently been paying a visit to his old home. Let me say that the film world of Los Angeles universally says that Charlie Chaplin and Mary Pickford are the two geniuses of the studio. No one in California will dispute with me that England and Canada have accordingly sent into film work the two brightest stars that have yet illuminated its horizon—Charlie, an Englishman, and Mary Pickford, a Canadian.

Incidentally, I may say that Douglas Fairbanks is the most amazing athlete I have ever seen, and does anyone suppose that a man can be a great athlete who does not live a sober, careful and decent life? Of course not. That is one of the best evidences of the life of the screen world today. Look at the ascent of Fairbanks! Look at the ascent of Charlie Chaplin from slapstick to pure legitimate comedy which includes humor and pathos!

On the whole, the film world is as clean-living and well-behaved as the theatre and the music-hall have been even in England. My view is that the government and the public of every country should not condemn the films, but give them every encouragement. The public is right in the long run, and will be right in this also.

Cable Code, Designed Exclusively for Picture Industry, Is Being Compiled

A NEW cable code, designed exclusively for the use of the motion picture industry, is now being compiled by the American Code Company and will be ready for distribution in the near future.

The new code for the motion picture industry will be known as The Cinema Code. It is an abbreviation of all existing codes insomuch as three-letter words will prevail, instead of the five-letter words which at present are used by other industries.

For many months Henry Poillon, representative of the American Code Company, has been conferring with the film exporters and with the foreign managers of the National Association's company members, gathering words and phrases particularly adapted to the motion picture industry's needs.

At a meeting of the Exporters' Division of the National Association held recently, Paul H. Cromelin, chairman of the division, requested that all the code experts of company members submit to the National Association for transmission to the American Code Company the words and phrases most used in their code communications abroad. This is now being done. It is said that the adoption of the new code, with its three-letter code words, will save the industry many thousands of dollars annually in cable tolls.

Attendance at Theatres Less During January

Theatrical attendance throughout the country registered a further decrease during the month of January, according to reports to the Bureau of Internal Revenue, Washington, D. C. The February receipts from this source during February covering the business of January, totaled $5,687,256, as compared with $6,453,483 during the preceding month and $7,802,776 during February, 1921. The total collections from this tax during the eight months of the current fiscal year ended with February were $50,297,108, as compared with $59,931,588 during the corresponding period of last year.

Although the film tax was repealed effective January 1, collections are still coming into the bureau, $374,208 being received during the month of February. A total of $18,241 was collected from the seating tax during the month, as compared with $26,727 in January.

Total collections from all sources during the month aggregated $104,463,137, as compared with $182,026,996 in February, 1921.

Sunday Agitation Closes F. J. Rembusch Theatre

The Sunday closing question, which bobs up at intervals in certain cities of Indiana, hit Indianapolis for a time last week and resulted in an affidavit being filed against Earl McCoy, manager of the Irving Theatre, one of Frank J. Rembusch's string. The charge against McCoy was later dismissed on the understanding that the theatre would not be open again on Sunday.

The Irving is situated in Irvington, one of the suburbs of the Hoosier capital, and is the only theatre in the city that is not open on Sunday. Ever since the theatre has been built Irvington residents have raised a howl when an effort is made to give Sunday shows.

Dedicate Infirmary on Birthday of Late Stanley Mastbaum

Thousands of friends of the late Stanley Mastbaum came to pay tribute to his memory at the Eagleville Sanatorium for Consumptives, Philadelphia, Sunday, April 2, at the dedication of the new Stanley V. Mastbaum Infirmary, on the anniversary of his birthday. Over 2,000 persons were present.

The fund of $50,000 that had been subscribed and collected for the new building that was erected at a cost of $83,000, was increased on the spot by contributions amounting to $33,000, enough to cover the entire cost of the new infirmary that will be the heart of the sanatorium.

Mrs. Fannie Mastbaum, Stanley's mother, contributed $2,500, as did Jules E. Mastbaum, president of the Stanley Company of America. Other contributions were as follows: $1,000, Albert M. Greenfield, Mrs. S. A. Rosen, Louis Gerstley, Fred G. Nixon-Nirdlinger, Al Boyd, Sablosky & McGuirk; $500, Senator Edwin H. Vare, Sol. G. Kraus, Isaac Levy, Joseph Cohen, B. E. Block, Alfred W. Fleisher; $400, Marcus A. Benn; $250, Morris Wolf, Louis Biberman; $200, Moe Greenwalt; $100, Jacob Ginsburg, Jacob Billikopf, William Hoffman, Mrs. Abraham Sharp, Frank Buhler, W. Freeland Kendrick, Jay Mastbaum, Victor Herbert, Morris Fleischman, William Alsberg, Dr. A. J. Korn, Ellis Gimbel, Jr., Richard Gimbel, Charles Barrett, Lee Adam Mastbaum, Louis Stanley Mastbaum, George Hutchinson, Mrs. B. E. Bloch, Samuel Berstley, Louis Gerstley Hecht and Abigail Vare.

Virginia Censor Board Appointed

The three members who will compose the Virginia State Board of Censorship, recently created by the General Assembly of 1922, have been appointed by Governor Trinkle. They include Evan R. Chesterman, of Richmond, formerly a newspaperman; R. L. C. Moncure, of Falmouth; and Mrs. Emma Speed Sampson, writer and great-great-grand niece of the poet John Keats. Mrs. Sampson says she will not hamper the expression of genius in films unnecessarily but will eliminate that which she considers unclean, and that she does not think she will be too "censorious."

Pathe Makes Slow-Motion Film of Columbia "Eight"

The value of slow-motion photography has been again strikingly shown by Pathe in a reel just completed, which shows the Columbia boat crew at practice on the Harlem River, New York. Not only is this subject very interesting, with a number of striking shots of the crew in action, but its practical use in the actual training of the crew was illustrated when the reel was shown in the Pathe projection room. Coach Rice and other officials of the crew were present and their remarks showed clearly that the information gained by being able to watch closely and carefully analyze the work of the individual members so minutely would be put to practical use; much being brought out that would not be visible to the naked eye or even an ordinary camera.

The other boat crews had better keep their eye on Columbia. These pictures will be included in a forthcoming number of Pathe Review.

Libel Charged in Suit of Blumenthal vs. Rachmann

Samuel Rachmann was arrested the past week, at the Hotel Ambassador, on an order signed by Justice Joseph Newburger of the New York Supreme Court. He was released on $4,000 bail.

Rachmann was arrested as the result of an action brought against him in the New York Supreme Court, by Benjamin Blumenthal, to recover $500,000 damages, for alleged libellous statements said to have been sent in cablegrams, in February and March last, from Berlin, Germany, to Adolph Zukor, president of the Famous Players-Lasky Corporation. Blumenthal alleges the cablegrams contained "false, scandalous, scurrilous, defamatory and libellous matter," which tended to make plaintiff appear as a "crook" and a "Judas" and seriously injured him in the motion picture industry.

Smallwood Installs Big Radio Station in Pyramid Studio

Pyramid Pictures, Inc., has contracted for the installation of a powerful radio broadcasting station at its studio in Astoria, Long Island, and it is expected that the station will be in full operation by May 15.

The messages sent out from Pyramid's broadcasting station will be dedicated to the furthering of the best interests of the motion picture and theatrical world. It is expected that this broadcasting station will recreate interest in pictures.

The station, now being installed in the Pyramid Studio, is of the latest approved type and a duplicate of the station being installed in New York City by the American Telephone and Telegraph Company. It will have a carrying radius of 1,500 miles.

Assistant Directors Form An Association

The Assistant Directors in the East met Monday evening at Keen's Forty-Fourth Street Chop House, to form an association, similar to the one now existing in Los Angeles.

Bert Sutch, who is D. W. Griffith's assistant, was made chairman of the meeting with Walter R. Sheridan acting as secretary. Among other well known assistants, who were present were: Ben Behrens, George Kleine, Warren Fromme, Joseph Boyle, Charles Berner, Frank Bates, Eddie James, Al Reibach, Charles Van Arsdale, Billy Hamilton, Eddie Lawrence, Chaddy Graham, William Harvey, and Cullen Tate.

While a good many questions were debated throughout the evening, the more substantial issues will be decided at the next meeting which will take place at the same establishment next Wednesday evening, when all those who were absent will be expected to attend.

Burns Elected Cashier and an Officer of the Nicholas Power Company

Edward Earl, president of the Nicholas Power Company, announces that S. R. Burns has been elected cashier and an officer of the company.

"In the many years I have been a director and officer of various corporations, no promotion has given me greater pleasure than the election of Mr. Burns to the positions already referred to," says Mr. Earl. "In the seven years he has been with the company he has given a full measure of loyalty and efficiency, combined with an excellence of judgment which has been of great assistance to us."

Mr. Burns was born in New York City and lives at present in Jersey City. At one time he was a member of the New York State Militia and served on the Mexican border with the Seventh Regiment.

Exhibitors Attending Convention Will See Congress in Session

When the national convention of the Motion Picture Theatre Owners of America meets in Washington, D. C., the week of May 8, Congress will be speeding up its work so as to bring national legislation affairs to a close by June 1, if possible. To watch the closing work of this session will be an interesting sight.

Every theatre owner should attend. The calls for hotel reservations indicate that every state in the Union will be largely represented. Action will be taken on national and state legislation.

Special attention will be given to the censorship proposition in Massachusetts. There a referendum vote is to be taken this fall. Public Service elements will be given special consideration.

Theatre owners have received railroad certificates which entitle them to fare and one-half for the round trip. Every ticket agent in the United States has been served with a copy of this order by the railroad companies, and there will be no trouble whatever experienced in securing these rate concessions.

Manufacturers Hear About Industrials; Cohen Claims Circulation of 2,250,000

PRODUCERS of industrial motion pictures on April 11 were afforded an opportunity to tell the manufacturers of the country how they could help them to advertise their products on the screen at a conference held by the National Association of Manufacturers in Washington, D. C., to consider the advertising of American products, both at home and abroad, by means of films.

"The purpose of the meeting," said A. C. Morrison, of New York, in opening the conference, "is to bring about a meeting of minds as to ways and means of putting before the public and our customers the intimate facts regarding the industrial propositions, industrial progress and the industrial supremacy of the United States."

What the government is doing at the present time with motion pictures was explained briefly by H. Foster Bain, of the Bureau of Mines; Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce, and J. C. Blanchard, of the Reclamation Service.

"The impression made by American moving pictures in behalf of American merchandise abroad is already very considerable, but that impression is thus far almost entirely an unconscious one," declared Dr. Klein. "During the war there developed a tremendous export of American films, which increased out of all proportion to that of almost any other line of our exports. The result of this was almost immediately a stimulation in the demand for American merchandise."

The first of the moving picture men to speak was M. J. Cohen, representing the Exhibitors' Fund, of Los Angeles. Mr. Cohen explained the fund, which was organized about a year ago for the purpose of producing and distributing industrial films. Under his plan the films are shown in theatres as a part of the regular program, on a profit sharing basis. The organization, he asserted, already has 1,358 theatres which are giving a circulation of 2,167,000 to these films, and he promised to secure for any national advertiser a circulation of at least 2,250,000. He explained the division made of the money charged the advertiser, of which the Exhibitor's Fund is given a certain proportion for handling the contract and agreed percentages are paid the producer, the exchange and the exhibitor.

Experiences from the other side were told by C. F. Batholts, of the General Electric Company, who has been producing industrial films for some years for his organization. The films last year were seen by nearly 3,000,000 people.

H. E. Hancock, of the Fox Film Corporation, advised the manufacturers that his company is nearly ready to enter upon the production of industrial films. The same organization which has made Fox features will be devoted to this work and contracts will be taken to produce industrial films anywhere in the world.

Clement Driscoll, former police commissioner of New York City, urged that producers devote themselves more to producing films depicting life and events in our great industries, which he declared contain as much heart interest as any production now being released.

The formation of a committee from among the film men present, which would prepare a program of moving picture advertising and submit it to the organization, was suggested by D. D. Rothacker, of the Rothacker Film Manufacturing Company.

Discussion Gets Heated

Much of the time was devoted to arguments between Mr. Cohen, of the Exhibitors' Fund, and other distributors of commercial pictures and Morton F. Leopold moving picture expert of the Department of Commerce as to who could offer the best distribution.

The government through the Department of Commerce, the Bureau of Mines and its other agencies, makes no pretense to circulating commercial films in this country other than among state and county fairs, Y. M. C. A. branches, colleges, civic organizations and similar channels. It was the contention of Mr. Cohen and the other commercial distributors that such circulation was not of value to the manufacturer and that they could secure showings of advertising films in some 1,400 theatres throughout the country.

As a matter of fact, the meeting was primarily a moving picture men's gathering, as members of that industry outnumbered the manufacturers present by more than two to one. As the debate between the commercial distributors and the government representatives became more heated, most of those manufacturers present took the opportunity to leave.

After digesting the day's discussion of the subject, it is the intention of the National Manufacturers' Association to appoint a committee which will look into the question thoroughly and at a later date make a report in which will be embodied a proposed program.

Arbuckle Acquitted

WITH the vindication of Roscoe "Fatty" Arbuckle by a San Francisco jury, which on Wednesday, April 12, returned a verdict of acquittal in the Virginia Rappe case, representative film men expressed this week the belief that the public would reinstate the comedian. The acquittal of Arbuckle did not come as a surprise to the film men either in New York or on the Coast and the verdict was characterized as "just and fair" by not only film executives, but by representative attorneys and business men and women's club officials throughout the country.

A special despatch to Moving Picture World from its San Francisco correspondent said that Arbuckle was deeply affected by the verdict. One of the jurors issued the following statement: "Acquittal for Roscoe Arbuckle is not enough. We feel that a great injustice has been done him. We feel also that it was only our plain duty to give him this exoneration, under the evidence, for there was not the slightest proof, adduced to connect him in any way in the commission of a crime."

The prosecuting attorney also praised the jury that exonerated Arbuckle, saying that "the jury was an intelligent one and did its duty admirably."

Even newspapers that hastened to indict those mentioned in the case had to admit the folly and absurdly unjust policy they pursued. Many of the greatest newspapers of the country commented editorially on the verdict, congratulating Arbuckle.

Adolph Zukor, president of Famous Players-Lasky Corporation, issued the following statement:

"Mr. Arbuckle will not act for the present. He will rest for some months, I understand. As to his future activity in motion pictures it may be said to depend on the attitude of his public. If he finds that the people of the United States still demand his work it will no doubt be regarded as a sign that he is absolved of guilt in connection with the unfortunate episode just closed.

"So far as Mr. Arbuckle's relations with us are concerned, I may say that they are entirely friendly and that we will release one of his pictures within the next thirty days for the purpose of gauging public sentiment. If the picture meets with a favorable reception we will release others. In short, our attitude is the same as that of Mr. Arbuckle. We will not force the pictures, but will supply them if the demand exists."

(*Continued on page 826*)

Pa.; Alex Moore, Hill Top, Pittsburgh, Pa.; M. Angoros, Palace, Leechburg, Pa.; P. C. Wright, Auditorium, Meyersdale, Pa.; C. O. Baird, Pastime, Portage, Pa.; W. J. Wray, Crescent, Mahoningtown, Pa.; J. D. Dunmeyer, Majestic, Butler, Pa.; Mrs. F. C. McGinley, Grand, Elizabeth, Pa.; E. T. Beadle, Alhambra, Cannonsburg, Pa.; B. E. Cupler, Bijou, Washington, Pa.; Pete Antonopolos, Frederick, East Pittsburgh, Pa.; M. Feitler, Liberty, McKees Rocks, Pa.; O. F. Krugh, Arcade, Pittsburgh, Pa.; Mr. Winograd, Majestic, Rochester, Pa.; Mr. McGovern, West Park, McKees Rocks, Pa.; Arthur James, "Moving Picture World," New York, N. Y.; L. Boynton, "Trade Review," New York, N. Y.; Roger Ferri, "Moving Picture World," New York, N. Y.

W. M. Lodge, Fulton, McConnellsburg, Pa.; T. J. Hicker, Liberty, Saxton, Pa.; Thomas Paul, Casino, Greensburg, Pa.; M. Browarsky, Variety, Pittsburgh, Pa.; A. Fineman, McKee, Pittsburgh, Pa.; W. J. Bittner, Cambria, Johnstown, Pa.; J. Richman, Pearl, Pittsburgh, Pa.; Mr. Tauler, Oakland, Pittsburgh, Pa.; J. A. Small, Family, Avonmore, Pa.; W. Bushyeager, Orpheum, Pittsburgh, Pa.; C. Freeman, Star, New Castle, Pa.; H. C. Morrison, Grand, Mt. Pleasant, Pa.; J. R. Evans, Grand, Donora, Pa.; Daniel Kough, Windber Opera House, Windber, Pa.; J. Stahle, Palace, Homestead, Pa.; Mr. Browar, Kenyon, Pittsburgh, Pa.; J. Alderdice, Pelton, Pittsburgh, Pa.; S. Marousie, Dome, New Castle, Pa.

R. Soltz, Majestic, Pittsburgh, Pa.; R. T. Jennings, Grand, Greensburg, Pa.; W. G. Maute, Grand, Irwin, Pa.; V. E. Best, Albion, Albion, Pa.; J. Gray, Tru-Art, Spangler, Pa.; J. Kaiser, West End, Pittsburgh, Pa.; C. C. Couch, Grand, Carnegie, Pa.; W. A. Ash, Brookline, Brookline, Pa.; T. P. Miller, Castle, McKees Rocks, Pa.; O. Federbusch, Star, Tarentum, Pa.; Bennett Amder, Amder Amusement Co., Pittsburgh, Pa.; A. H. Miller, Washington, Pa.; C. H. Elder, Capitol, Washington, Pa.; C. Seltzer, Main, Sharpsburg, Pa.; Mr. Fine, member, Cleveland, O.; Mr. Gross, member, Cleveland, O.; L. Elswick, Kiski, Vandergrift, Pa.; W. R. Stambaugh, Sheridan, Turtle Creek, Pa.; Henry Poke, Shiloh, Pittsburgh, Pa.; Jerome Casper, Pittsburgh, Pa.; Fred J. Herrington, Pittsburgh, Pa.

Sidelights

MOST anything is liable to happen in the Iron City and it so happened that the annual convention of the Motion Picture Theatre Owners of Western Pennsylvania fell on the hottest April 10 in the history of the municipality. For that we have the word of no less an authority than the genial weather forecaster.

M. J. O'Toole, who is a jack of all trades, having been once a newspaper editor, then a railroad engineer and later a lobbyist in Harrisburg and in Washington, is authority for the statement that the carnivals receive with open arms the most persistent criminals of the country. M. J. and carnivals don't hitch up much—and he's issued an ultimatum to owners of the "sewer of show business" troupes that they'll either have to quit Old Man Penn's State voluntarily or he'll force them out. And O'Toole usually keeps his word.

The next time a head waiter starts to "bawl" us out for no reason whatsoever, we're going to let him get away with it—and turn the tables on him by smiling. We'll take no more chances after the experience we had at the banquet Monday night. Luke Barnett, the Slavish exhibitor, converted us. When we happily strolled into the English room of Mrs. Fort Pitt's hostelry we were very much disturbed, as was seemingly everybody else in the room, by the ravings and what we at that time believed was a gross misconduct on the part of a head waiter. And for no reason whatsoever he disregarded the other 300 folks busily consuming chicken a la king to pick on yours truly. And the charge he hurled at us was that he didn't like the way we sat at the table whereupon we reminded him that this was a free country. And he left. But he found others and amid an acclamation of raspberries and exclamations of apparent indignation at the daring of a mere head waiter, he was razzed to a fare-the-well. Then what we hoped for started—a fight. And we willingly would have loved to raise our abbreviated but ambitious hoof as evidence of our feelings. But here everything came to pass and it was disclosed that the "head waiter" was none other than the Slavish exhibitor doing his "single." The room fairly shook with hilarity. And Luke scored as few acts have scored. Here's one chap the Shuberts would do well to hook up for their waning vaudeville circuit. And because of this experience we have promised to always smile back at raving head waiters. So there, Luke.

They do things here—big things, too. The Motion Picture Theatre Owners of Western Pennsylvania until last year were a part of an organization that embraced the exhibitors of West Virginia. But the "boys" were ambitious to have their own organization. The Weisenheimers smiled. It couldn't be done they argued. Well, the M. P. T. O. of Western Pennsylvania has increased its membership four hundred per cent. in one year.

Senator James J. Walker, national counsel of the M. P. T. O. A., was expected here, but he was detained in New York because of an important court suit, which he was defending.

Tuesday morning Sydney S. Cohen and M. J. O'Toole left on the B. & O. rattler en route for Parkersburg, West Virginia, where they addressed the West Virginia exhibitors at their annual convention. Following the convention they left for Washington to confer with Washington authorities on the matter of setting a date for the public hearing on the music tax.

Jerome Casper, head of the Motion Picture Theatre Owners of Western Pennsylvania, is one Pittsburgher who refuses to be smoked out. For pep personified they don't make them any peppier than this gent, who has made possible the meteoric progress experienced by the organization in less than a year.

Clevelanders attended the Pittsburgh convention in droves, so it seemed, for wherever one turned some delegate from the Ohio metropolis came to life.

Sam Bullock had been expected and a surprise had been set for him, but he could not find nor make the time to come here. But he sent a telegram telling how much he cared for the Quaker boys.

Among the signs some of the delegates noticed in their promenades through the downtown section of this hospitable city were the following: "Your credit here is good for anything; no questions asked," "Come in and help yourself," "We've thrown away the key so you can get in." Funny thing, folks, is that these invitations are being accepted daily judging from the red headlines on the front pages of local sheets.

The exchangemen from this city and Cleveland were very much in evidence.

M. D. Cherri, manager of the Pittsburgh branch of Universal, came in for a tribute at the hands of National President Sydney S. Cohen, who told of the wonderful work being done by the exchangemen here and of his popularity among exhibitors. "We want more men like Mr. Cherri," said Cohen.

Lost, astray or kidnapped—Sam Berman. Sam wasn't here.

The boys expect to "own" Washington next month. They're going to hop into the Capitol City in a special train.

Some of these fine days some enterprising real estate man is going to find a hotel site that is not located near the railroad station. We are rocked to sleep by stray coal from the passing engines and awakened by the thundering jerks of freighters in the wee morning hours. That's what happened Monday night. But we cheated thereafter—by staying up.

Meyer Fein, Dave Schuman, of Schuman, Fein & Kramer, of Cleveland, exhibitors, and Frank Gross, also of Pittsburgh, were a happy lot and enlivened things in the Fort Pitt lobby.

Fred Herrington, secretary of the organization, has an ambition. He is planning on getting out a movie on wheels. Fred's going to run after business.

They lost no time in this city; when a meeting was scheduled to open at such and such a time it usually started on that set time, thanks to Henry W. Gouding.

Following the opening session of the convention Monday, April 10, twenty-six exhibitors signed contracts for Urban Movie Chats.

M. J. O'Toole may have been won over by the movies, but, like every true newspaper man, the fascination of the editorial office still prompts him to put in a word or two about his days on a Scranton sheet. M. J. is one of Pennsylvania's best-known editors.

For the first time in the history of exhibitor organizations, every seat at every session was occupied. The same spectacle greeted the spectator at the banquet, which was a complete success.

"The greatest and grandest gathering of exhibitors ever held in Western Pennsylvania" was what one guest described the convention. And in the vernacular of the street, "he uttered a mean mouthful."

Hailing from the smallest State in the Union, the trip from Pittsburgh to Parkersburg, W. Va., to the writer, seemed like a cross-country hop.

Taxicab chauffeurs here become very much insulted and aggragated when they hapen to barely hit you. The taxi gang must be working hand in hand with the Undertakers' Union here, judging from the experiences of some of the exhibitors.

And here was one exhibitor convention that was not "featured" with a movie ball. The boys were too busy transacting honest-to-goodness business to even wiggle a finger, let alone a pair of tired dogs.

Mayor McGee, in his address to the exhibitors, spared no words in telling the diners just how he felt. Hizzoner admitted he was a "fan," but said that industry had to "educate" him on certain things. Meanwhile he is going to continue reading the papers.

West Virginia may be one State of which you hear little. But, according to the dope spilled here, it was the vote of the West Virginia Congressional faction that repealed the five per cent. tax. And, incidentally, it may interest exhibitors in general to know that this State is served by exchanges located in three different distributing points—from Washington, D. C., Pittsburgh and Cincinnati.

How Pittsburgh does change! The last time the writer sojourned here was in advance of a musical comedy combination—and a good breakfast cost 60 cents. Now if you travel far enough you probably can get a dish of ice cream, direct from the coal mines, for that amount.

Motion picture houses are getting opposition from all sides. The two burlesque houses here—the Gayety and Academy, the former a Columbia wheel stand that always turned a big profit and the latter controlled by George Jaffe—are not only giving two complete burlesque shows daily, but in addition to that serving three acts of vaudeville, a two-reel comedy, news reel and feature picture. And on Friday nights the Academy serves a boxing show as dessert. And they are charging 75 cents top nightly with $1 the heavy figure on Saturday nights.

The exhibitors are co-operating with the Pennsylvania Board of Education in putting over "Music Week."

Fred J. Herrington, who has been secretary for the M. P. T. O. of Western Pennsylvania since its inception, has announced his candidacy for a legislative office. He hails from the Sixth District and those, who are in a position to discuss local politics intelligently and authoritatively, are predicting his election.

Rowland & Clark, through various managers who attended the convention, are laying emphasis on the fact that their new Squirrel Hill Theatre opens May 1.

The exhibitors hereabouts are firm believers in exploitation. Although business has been concededly bad here, the showmen have never failed to allow an exploitable picture to pass without gambling on it by elaborately decorating their lobbies, judging from pictures shown the Moving Picture World correspondent.

Alex Rossode, of the Strand in Dunbar, Pa., is taking no chances on the housing situation. He solved the problem. He has presented him with a gift—a new home.

Senate Provides for Specific Duty on Films; Ad Valorem Rate Discarded

MOVING picture films of all classes will carry specific duties in the Senate's version of the tariff bill, which has just been brought out by the Senate Finance Committee. All the ad valorem rates, based on American valuation, agreed upon in the House when that body passed the bill last July, have been thrown out and specific rates substituted.

As submitted to the Senate, the Finance Committee's bill provides a rate of one-half cent per linear foot for sensitized but not exposed or developed moving picture film. This rate, the measure sets forth, is to be based on the standard width of one and three-eighths inches, and all other widths shall pay duties in equal proportion thereto.

Negatives, exposed but not developed, carry a rate of two cents per linear foot; when exposed and developed, the duty is to be three cents per linear foot. Positives have been given a rate of one cent.

Imports of films and negatives taken from the United States and exposed in a foreign country by an American producer operating temporarily in said foreign country in the course of production of a picture 60 per cent. or more of which is made in the United States, are given a rate of one cent per linear foot.

The House tariff bill carried a rate of 20 per cent. ad valorem for sensitized films, not exposed or developed; and 30 per cent. ad valorem for exposed films, whether developed or not, and positives. Imports of American film exposed abroad in the course of production were to be dutiable at 25 per cent. ad valorem.

The Senate committee increased to 55 per cent. ad valorem the rate of 35 per cent. provided in the House bill for photographic and projection lenses. This increase is made because the Senate bill is based upon foreign valuations, while the House provided for American valuation; the increased rate is intended to afford the same protection to the American manufacturer as he would have obtained under the House rate and American valuation.

The imposition of specific duties upon moving pictures practically ends the interest of the industry in the question of American valuation, which the Finance Committee unqualifiedly refused to accept. However, the committee has written into the bill a number of administrative provisions calculated to protect American producers against the low-cost foreign products.

The Senate bill offers protection against unfair competition of foreign products by provisions authorizing the President to increase or reduce duties under certain conditions. These provisions, inserted by the committee in accordance with the President's message to Congress early in the session, stipulate that, whenever the President, upon investigations of the differences in conditions of competition in trade in American markets of articles wholly or in part the growth or product of competing foreign countries, shall find that the duties fixed in this law do not equalize the differences in conditions of competition in trade, he may investigate and ascertain such differences and proclaim changes in classifications or forms of duty or increases or decreases in any rate necessary to equalize the differences in conditions of competition. The only restriction placed on this authority is that the total increase or decrease of any rate shall not exceed 50 per cent. of the basic rate specified in the bill.

It is further provided that in cases where it is shown that an American industry is being or likely to be materially injured by reason of the importation of foreign merchandise, and it is found that the method by which the foreign value is arrived at does not afford a certain basis for the assessment of the particular duties, the President may issue a proclamation that the ad valorem duty, or duty based in whole or in part upon the value of the imported article in the country of exportation shall thereafter be based upon the American selling price of the comparable domestic article.

An increase of from 10 to 50 per cent. in rates is also provided for articles which are found to be imported under unfair methods of competition, the effect of which is to destroy or substantially injure an industry in this country, or to restrain and monopolize trade and commerce in the United States. In extreme cases of this nature, the President is authorized to exclude such commodities from entry.

While the Senate committee refused to listen to the plea of the moving picture industry for bargaining tariffs, it has inserted in the bill authority for the President to order retaliatory duties upon imports from countries which impose discriminatory duties upon American products or impose upon exports for this country any expert duty which is not also imposed upon exports to all other countries.

Kent Announces More Changes in Paramount

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, has announced the following additional changes in the Paramount sales organization.

W. P. Moran has resigned the position of branch manager at Salt Lake City and is succeeded by O. Wog, the appointment being effective March 27.

H. E. Elder has been appointed branch manager at Cincinnati, the appointment being effective March 20. Mr. Elder succeeds M. C. Hughes, who has been transferred to the position of branch manager at Pittsburgh, effective March 27.

C. M. Reagan has been appointed branch manager at Indianapolis, the appointment being effective March 27. Mr. Reagan succeeds J. B. Duggs, who has been transferred to the position of branch manager at Detroit, April 3.

Will Hays Congratulates the Indiana Indorsers

Monte Blue, formerly an Indianapolis boy, and Eugene O'Brien, were guests of honor at the annual convention of the Indiana Indorsers of Photoplays at the Claypool Hotel in Indianapolis last week. A letter of greeting from Will H. Hays, who had been invited to address the convention, was read by Mr. O'Brien. It was as follows:

" 'To the Women's Board of Indorsers: —I extend to you at your meeting this year in Indianapolis a few words of congratulation for the splendid and constructive work that you have been doing in behalf of motion pictures. One of the first things that was called to my attention on entering my new work was the fact that such an organization as yours exists in my own state, and that you have taken the lead in matters in which we all are interested. You may count on our most earnest co-operation."

Mrs. David Ross was re-elected president.

Many Changes Expected in Theatres in Albany

Following a recent announcement to the effect that the Empire Theatre in Albany, N. Y., which has been devoted to burlesque for many years had been sold to one of the banks of the city and that when remodeled, it would form an addition to the bank, there have been many rumors afloat as to possible changes which will occur among the theatres in the Capital City during the next few months, and which will probably involve at least one motion picture house. According to one rumor the Leland Theatre, now a strictly motion picture house, owned by Proctor interests, will be taken over for burlesque.

According to another rumor, there is a possibility that the Grand Theatre, now showing vaudeville and pictures, may be acquired for burlesque and that Proctor interests are negotiating for the purchase of the Mark Strand motion picture theatre in order to provide a home for vaudeville from next fall on.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THERE are any number of persons who are willing to tell us today what is wrong with the picture business, but there seems to be a great scarcity of persons who will venture to tell us what elements of it are right.

Many reasons are offered for poor business, and a lower rental rate is promised to be the cure for all our ills. It is true that lower rentals will cut down cost of theatre operation, but in some cases lower rentals are impossible unless all the loss is to be shouldered on one branch of the business.

It is our opinion that really fine pictures plus active showmanship handling will cure most of our business troubles. During the war crowds clamored to get in and almost any picture was good enough to insure a crowded house. No great amount of local advertising was necessary and no special effort was needed. The customers crowded the store. The bad habit of letting the picture sell itself to the public has resulted in sad business with many houses because the customers now have to have a reason for coming.

Many exhibitors today have no great worry about their business because they put hard work behind every production of importance. They pick out the high spots of attractions and advertise them in the several ways open to them and they create that added demand that marks the difference between fair business with a good picture and a real business with a good picture.

Production today is at its lowest ebb in several years. There will in a short time be a shortage of good pictures. Those who have the courage to make good ones now will reap the reward. Those who hang back will lose. But once the good picture is booked the show effort must be put back of it if the real money is to be made. No wholesaler can clear the counters for the retailer. There must be personal effort and personal responsibility if the last dollar is to be secured. We are not pretending to solve the entire mystery of depression, but we feel sure that hard work on good productions will sell them to the public and this will turn depression into the sunrise of a fine morning.

The Beautiful Press Book

WHAT is a press book for? Is it a decoration for a drawing room? Is it something to express the artistic taste of its maker? Are its symphonies of color something the orchestra can play? Do its many hues dazzle an exhibitor into buying the picture it exploits? Or—are the gold ink and the rich creamy paper and the lovely art work just a mistaken expenditure of money?

The real reason of a press book is to provide newspaper and other advertising and publicity material which will help the exhibitor put the picture over like a showman. The best ones we see are as plain as a pipe-stem. They are forceful, direct, easy to understand, and the suggestions and plans they contain are practical. We believed in that kind ourselves when we got them out and there are good ones today that follow the same plan.

Even if the plain, practical press sheets cost more money than the red and gold and blue and green and pink ones they would be worth it. Beautiful advertising has value, but press books are just tools, or should be just tools for the exhibitor to work with.

We don't gold plate a jig saw or put Della Robbia designs on a blacksmith's hammer. Why, then, make a press book look like an Easter parade?

ARTHUR JAMES.

Stop Automobiling If You Want Ban on Sunday Shows, Mayor Tells Reformers

AN effort of the ministers and others of Mansfield, Ohio, to get the mayor to close the picture shows there during Lent resulted in Mayor H. G. Brunner giving them an answer that might well go down in the history of reforming and agitating as a classic among defenses of the cinema institution. This letter not only ended the agitation, but also showed the clergy where the mayor stood as to the question of Sunday closing. It follows:

Rev. Foster C. Anderson, president Ministers' Association, Mansfield, Ohio:

When your committee called upon me with a petition to close the picture shows and theatres during Lent, I told you that I would give this matter careful consideration. This I have done with the thought in mind that a petition containing the names of 2,467 church people and representing 19 different churches should have the most careful consideration.

I have been mayor of Mansfield more than four years and have always had the best interest of Mansfield at heart. I have tried to carry out the will of the people of this city, not the people of any one class.

When your petition was filed the owners of the picture shows offered to file a counter petition, which offer I took under advisement.

I checked over the names on your petition and after conferring with some men and women who signed your petition, and others who did not, I came to the conclusion that it would be unwise to go any further with petitions.

I might have dodged the responsibility had I allowed the picture show men to file a petition and then reached a conclusion based upon the larger number of names on either petition.

I felt that this would be taking an unfair advantage and cause a division in the community, that it would divide the city into groups, causing discrimination, business reprisals and create a condition that would do much harm and set Mansfield back many years.

I decided to lock up your petition and not show the names to anyone and advised the picture show men not to do anything with petitions.

Your petition plainly requested that the picture shows be closed during Lent.

Several members of your committee gave me to understand that this was only the beginning of an effort to close the picture shows every Sunday in the year.

This being true, I will dismiss the petition insofar as it relates to Lent with this thought.

If the Ministers' Association really wanted the picture shows closed during Lent ONLY, I have every reason to believe that an agreement could have been reached if they had taken the matter up a short time at least before the Lenten period.

Pictures are contracted for a month and two months in advance; to close now would mean quite a loss to them. You may say that I have no right to consider the financial end, but you will agree that we must be fair.

Since this is the beginning of an effort to close the picture shows every Sunday, I have considered the petition with that in mind.

There are two reasons advanced for closing picture shows on Sunday, the one moral and the other legal.

In considering the petition from the moral standpoint, I find that two-thirds of the signers ride in automobiles on Sunday for their own pleasure and comfort, others regularly attend Sunday picture shows, some go fishing on Sunday, others go to dances and play cards on Sunday—in fact, a large majority have their own forms of Sunday amusement.

Considering the legal reason, I am mindful of the fact that there are many violations of the Sunday laws, such as the operation of street cars, the sale of gasoline, ice cream, cigars, newspapers and candy.

Servant girls are forced to violate the Sunday laws.

I find that the Sunday laws have been in effect many years and have been constantly violated ever since, not only in Mansfield, but in every community in the state.

Now then, if it is a case of "Law Enforcement" let's go all the way—let's make a real job of it.

There are many other laws that are being violated, not only Sunday laws. Why discriminate?

There is a law in effect which says that each person of full age shall list his personal property as its true value in money. How many violate this law, and how many commit perjury when they file their return?

Do the people of Mansfield want a "Law Enforcement" crusade? If not, where shall we draw the line and who shall draw the line?

I believe in the enforcement of law, but not in oppression. I believe that men are not made good by legal declaration or by official action. They are good when they follow the best and highest impulses of their souls, goodness is developed from within, and there is no other way by which anyone can become good.

Until I get an expression from the people that will convince me that I am not carrying their will into effect there will be no radical change in conducting the affairs of the city. However, anyone desiring to have any person arrested for the violation of any law can file an affidavit which will receive prompt and respectful attention.

Some All-Star Cast, This to Appear in "Hollywood Follies" for Writers Guild

WHAT is hailed as the greatest aggregation of artists ever gathered together on any stage will appear in the "Hollywood Follies" which will be seen for the one and only performance at the Philharmonic Auditorium, Los Angeles, Saturday evening, April 22. The "Follies" will be presented by the writers under the auspices of the Screen Writers' Guild-Authors League of America, and acted, directed, written and the music composed entirely by screen people.

Among those who will take part are Mary Pickford, Charlie Chaplin, Lois Wilson, Shirley Mason, Lila Lee, Carmel Myers, Agnes Ayres, Maryon Aye, Patsy Ruth Miller, Jack Mulhall, Mildred Davis, Clara Horton, Pauline Starke, Helene Chadwick, Claire Windsor, Jacqueline Logan, May McAvoy, Carl Gantvoort, Edith Roberts, Tully Marshall, Edwin Stevens, Lupino Lane, Sylvia Breamer, Lionel Belmore, Monte Collins, Jr., William Carleton, Gaston Glass, Allan Hale, Otis Harlan, Mitchell Lewis, William Mong, Bernard McConville, Wallace McDonald, Adolph Menjoy, Richard Tucker, Lou Anger and Mary Alden.

Marion Fairfax, author, producer and playwright, is general chairman, with Frank Beresford as general stage director. The book was written by Waldemar Young and Al Cohen. Harvey Thew wrote the lyrics. The music was arranged by Aubrey Stauffer. Louis Gottschalk is musical director and also arranged the orchestration. Martin Justis, artist and illustrator, now a director, sketched the design and is general art director.

Committee Named

The following committee has just been named by the Film Board of Trade of Albany, N. Y., as a grievance committee: Messrs. Kupper, Bertschey, Johnson and Bruner, Miss Marie Wheeler acting as alternate. The changing of the personnel in the city became necessary through Earl Cramer having been appointed to the Robertson-Cole branch in Buffalo.

Believe Lower Prices Will Bring Business

Believing that business will be stimulated by a reduction of admission prices, owners and managers of some motion picture theatres in New York State are dropping their prices these days. Fred P. Elliott, of Albany, N. Y., owner of the Clinton Square Theatre, is one so far in that city who has reduced admission prices. Mr. Elliott is now geting 10 cents for afternoons and 20 cents for evening shows, and claims that his action has resulted in bringing more money to the till.

In Watertown, N. Y., the Olympic Theatre, managed by Dr. J. Victor Wilson, has just announced that beginning April 17, admission prices will be dropped from 33 cents to 22 cents. This house is playing all of the biggest features obtainable.

Thorn in Charge

Claud Saunders, director of Paramount exploitation, announces that J. Albert Thorn has been placed in charge of the reorganized department of lithographs and lobby accessories.

Mr. Thorn is a well-known showman and has been with Paramount five years, during which time he has managed the art department in charge of preparation of Paramount posters.

News from the Producers

By C·S·SEWELL

English Film Leaders Guests of Associated First National, Ltd.

With the leaders of the British motion picture world as its guests, Associated First National Pictures, Ltd., gave an inaugural dinner in London at Prince's restaurant, Piccadilly, last month, at which the aims and policies of the new organization were outlined to the assemblage by Ralph Pugh, presiding officer of the dinner, and managing director of the company.

Such prominent film men as Sir William Jury, Colonel H. A. Browne, Colonel A. C. Bromhead of Gaumont's, Walter Wanger, J. Stuart Blackton, George Pearson, George Smith of Goldwyn, Ltd., Brooke Wilkinson of the British Board of Censors, graced the board. The guests of honor were Sir William Jury, Sir Harry Britt Brittain, M. P., Sir Charles Higham, M. P., and Sir William Waterlow.

Cable messages of goodwill were received during the evening from Norma and Constance Talmadge, Marshall Neilan, J. Schenck, Katherine MacDonald, B. P. Schulberg, and Louis B. Mayer.

Support of Everyone Necessary

The chairman, Ralph Pugh, in his opening remarks, said: "We have invited members of every section of the industry because we realize that the support of everyone is not only desirable but necessary, and although time is pressing I ask you to bear with me for two or three minutes while I explain to you the functions of the Associated First National Pictures of America.

"It is a combination of a number of exhibitors, and an organization through which they produce their own pictures and distribute them to themselves. This organization has grown in the space of four years from 25 members to 3,500, on the recommendation of one exhibitor to another. It has been built up by degrees and not spasmodically, because of its intrinsic merit. Whether such an organization is possible in this country is a matter for time to prove. I personally am of the strong belief that ultimately such an organization will exist in the United Kingdom."

Sir Harry Brittain, M. P., in discussing the motion picture industry, said: "You have an outstanding position from the point of view of teaching history. There is one film that I think everybody who has seen it must have been given a real understanding of American history. It is a film which certainly gave me an extraordinary grip. That was 'The Birth of a Nation.' Pictures such as that are he outstanding way to teach history to the children and rising generations of this land—the history of their own land and every other country.

"We know how huge the film trade is in the United States, and there is no reason why it should not occupy the same ratio to other business of this country."

Sir William Jury said: "The chairman has said tonight that he is planning out a campaign which is good for the whole of the trade. There will be no block-booking of films shown, and they will be booked on their merits. As a new film, I wish them every success, so long as they can give films that will make money. Then they will have the greatest friends in the exhibitors. So long as they play the game in competition with other sections of the trade—the British producer, renter and distributor—I am sure they will have a very hearty welcome indeed. I wish them the best of luck."

Colonel Bromhead of Gaumont, Ltd., who also responded to the toast, said the motion picture was capable of doing everything that the Press was able to do, whether it was the purveying of news or presentation of fiction.

Sir Chas. Higham, M. P., said: "Criticism in the main is constructive, and I challenge anyone to show me the proprietor of a newspaper who has ever dismissed from his employ a constructive critic. It is when the critic gets to the carping stage that he becomes destructive.

Praises Trade Papers

"You have, I think, very fine trade papers. I always take the opportunity when I can of running through them, and it has always seemed to me that your papers do give a fair and candid criticism of your business, irrespective of how much advertisement you give them. You realize that you have got to have criticism. You and every other man in every art gets too close to his industry to see it in perspective. The man who makes things magnifies them to the man who exhibits, who in turn tells that they are better than he thinks them. It is a fact that when a picture is shown, let us say, to four or five trade papers, the critics who view them have, as far as they are able, a fair judgment, and I think it might be a good thing, perhaps, if you would leave it entirely to the judgment of the trade papers to decide whether or not the picture is a good picture."

"Too Much Business" Shows Vitagraph Executives That Long Comedies Are Possible

Some time ago a sales conference at Vitagraph's administrative offices, 469 Fifth avenue, New York City, agreed that three reels should be the limit for a comedy. Some of that company's branch managers were even of the opinion that two reels were sufficient. Illustrations were given where comedies were longer than three reels usually worked out their climax in the first three reels with the result that the comedy collapsed during the balance of the footage.

Accordingly, when the comedy "Too Much Business" was screened for a gathering of Vitagraph's executives some time ago, it started off under a disadvantage. Most of the members of the gathering were skeptical as to the laugh possibilities over the three reel limit. However, the film started the gathering laughing and kept them at it until the final fade-out on the seventh reel.

"Too Much Business," by the way, has been analyzed as being about as near to a stage comedy as any presentation on the screen could possibly be. The humorous idea is developed deftly and subtly until at the end of a sequence it becomes uproarious. At the same time, it is devoid of any suggestion of slapstick.

The picture was adapted from the Earl Derr Biggers' story from the *Saturday Evening Post*, entitled, "John Henry and the Restless Sex." In the visualizing of the story for the screen many amusing situations were added to the original yarn as well as several whimsical characters and humorous twists of plot.

Only Women in Kelly's Company

A new motion picture company, extraordinary in its way inasmuch as it is composed entirely of women, has recently been incorporated in Ohio. It is The Kelly's Klean Komidies Company, Inc., 122½ South High street, Columbus. The company's studio is said to be complete in every way. Its first two-reel comedy, "Ten Bar Rooms in One Night," has just been completed, and preparations have been made to "shoot" three more two-reelers immediately.

Meeting of the Theatre Owners' Chamber of Commerce, held at the Hotel Astor, New York, at which William Landau was elected president of that body

New Releasing Company Formed in Canada; Has Five Branches; for Warren and Greene Products

Announcement is made by Walter E. Greene and F. E. Warren of the formation and immediate operation of a strong five-office distributing company in the Dominion of Canada under the name of the Canadian Releasing Corporation, Ltd., headed by J. P. O'Loghlin, formerly general manager of Regal Films, Ltd., and more recently vice-president and director of the Specialty Film Import, Ltd. (the Canadian Pathe).

Canadian Releasing Corporation is owned and operated in the Dominion and takes over three exchanges which have long operated at a profit in Montreal, Toronto, and St. John, with two new exchanges to be opened in Western Canada within the next sixty days. Head offices of the new Dominion organization will be maintained in Montreal, where the owners of this new distributing ally of the American company own and operate a chain of theatres.

The entire output of productions distributed in the United States come under the control of Canadian Releasing Corporation on the north side of the border and the new ally makes itself known for the first time with a trademark insignia suggestive of the British Union Jack and surmounted by the Canadian beaver.

Trade show screenings of the first releases will be held this week in various parts of the eastern half of Canada under the supervision of Mr. O'Loghlin and associates and first releases will be made the latter part of April.

The new company organized by Mr. O'Loghlin has from the outset, received the support and assurances of Messrs. Greene and Warren who felt that it would be a good thing for the industry in Canada and one calculated to win the support of exhibitors throughout the Dominion to sponsor and support a brand new Dominion-wide distributing company.

Canadian Releasing Corporation has no affiliation of any kind with any other film interests in the Dominion, occupying the same position of independence there that American Releasing has in the United States.

International Film Service Co.'s production, "Sisters," has been selected as the first production for release in Canada, to be followed by the Marion Fairfax production, "The Lying Truth," and with Ray C. Smallwood's Pyramid production, "My Old Kentucky Home," third in order.

Pathe's New Serial in July

Realizing that the exhibitor requires the biggest and most attractive offering as a magnet to draw the audience past the box office into the theatre, Pathe had arranged to release Ruth Roland's new Pathe serial, "The Timber Queen," in the middle of July.

It was not by accident that the release date of the new chapter play was set for mid-summer, but the date was chosen because Pathe officials, and all those who have seen the first few episodes of the serial, are unanimous in declaring that it is Ruth Roland's most pretentious starring vehicle.

"Loves of Pharaoh" Starts Its Eighth Week at Rialto Theatre

"The Loves of Pharaoh," the Paramount spectacular feature produced by Ernest Lubitsch and featuring Emil Jannings, Dagny Servaes and Harry Liedtke, has entered upon the eighth week of its engagement at the New York Criterion Theatre, thus equalling the run of George Fitzmaurice's "Peter Ibbetson" at the same theatre.

The Criterion record is held by "The Golem," which ran sixteen and a half weeks, while the second longest run is credited to "Humoresque," which drew audiences for twelve weeks. These two productions are the only ones to exceed the run of "The Loves of Pharaoh," Moreover, according to the Criterion management, one of the unusual features of the Lubitsch pictures' run is that the business for the past three weeks has held up quite as well as that for the early part of the engagement.

William Fox Announces Another Big Human Interest Special

In the array of special productions to be issued by Fox next season, is a "great American family picture," that William Fox believes excels his famous "Over the Hill," which is still sweeping the country and reaching out over the world.

The new picture is titled, "The Town That Forgot God." It is another human interest tale with wonderful heart pull and was directed by Harry Millarde, the man who made "Over the Hill."

"The Town That Forgot God" means just what its title implies, and exhibitors can see at a glance what unusual possibilities are in the production from a showman's standpoint.

Hypocrisy, neglect of spiritual things, "as ye saw, so shall ye reap," are some of the lessons running through the story, and it ought to hit some neglected towns pretty hard. It will show good folk what had people can be like, and it will show the bad ones that they can't carry on long in this world and not be caught. In fact, it has an appeal for everybody.

Eight months were spent by Millarde on the production at the New York studios of Fox and at Fort Lee, N. J., where an entire village was built for the flood scenes. The village is wiped out by storm at night.

Jane Thomas has a big part as a modest, God-fearing, lovable little school mistress.

Others in the cast are Warren Krech, Harry Benham, Grace Barton, Francis Healty, Edwin Dennison, James Devine, James Kenny, "Dad" Evans and A. E. Ely. Joseph Buttenberg handled the camera for the picture. Paul H. Sloane is the scenarist.

Hammons Says April 16-23 Week Will Set Record for Short Subject Bookings by Educational Films

"The response from the exhibitors of the continent that is reported from every one of our branch offices assures us that the week of April 16-23 will not only be the biggest event in the history of Educational Film Exchanges, but will be a red letter week in the matter of short subjects for a long time to come," said E. W. Hammons, president of Educational, in discussing this week the final arrangements for the observation of Educational Pictures Week.

"A year ago, when we held our first annual Educational Pictures Week, the hearty co-operation given by the theatres of this country and Canada was most gratifying, inasmuch as Educational was really just closing its period of probation with the exhibitors, with whom a great international distributing organization devoted entirely to short subjects was a new thing.

"It has been our duty and our pleasure to keep the exhibitors mindful of the important part played by the pictures of shorter length in the success of their theatres, and to see that there are available for their programs short subjects of all types of such high character that they may be relied on to add to the pleasures of the evening's entertainment, or, when the feature is not of the best, to send the audience away pleased with this part of the program, at least.

"Therefore, the greatest significance of the exhibitors' ready response to our plans for Educational Pictures Week is the recognition of the important part that the short subject has in the industry, and the proof that the theatre men of the continent are realizing more than ever before that it deserves just as serious consideration as does the choice of a feature picture.

"Educational Pictures must come up to the highest standard of quality—consistently, week after week. But that is not all. The exhibitor must have every co-operation possible in making these pictures more acceptable to his patrons. We want him to know that Educational will be just as eager to co-operate with him every week of the coming year as it is this week, and with the unusually fine product which we have planned for the year, this co-operation will make short subjects more to him than they have ever been before."

"The Sheik" Breaks Records for Repeat Bookings in Chicago

One of the most remarkable records for repeat bookings within a short period of time, has been set up by George Melford's Paramount production, "The Sheik," in the Chicago territory, according to a statement from the Paramount home office.

In Evanston, Ill., one of Chicago's suburbs, with a population of 25,000, are two theatres, the Hoyburn and the Star. Both of these houses frequently repeat on the Howard, a big theatre on the dividing line between Chicago and Evanston and about a mile from the other two houses.

The Howard played "The Sheik" for four days to capacity business and the Hoyburn followed in for two days on January 9 and 10, reporting the biggest two days' business since the theatre's opening five years ago. Meanwhile the Star had bought the picture second-run on the Hoyburn for one day and played it January 18 to a hold-out, trying in vain to book for a second day, but being prevented on account of the heavy demand for the print.

New Editor for Selznick News

David O. Selznick, vice-president of Selznick Pictures Corporation has appointed J. C. Cutting to succeed Lewis Allen Browne as editor of Selznick News. Mr. Cutting will also assume some of the duties Tamar Lane fulfilled in the Selznick publicity department, as Mr. Lane has gone to Hollywood in the capacity of studio publicists for Myron Selznick.

"Someone to Love," First National Film, to Have Genuine Three-Ring Circus for Background

A real three-ring circus is to furnish the background for a motion picture feature production with the all-star cast living the life of a "big top" for several weeks during the making of the picture, according to production plans announced by Thomas H. Ince for "Someone to Love," a First National attraction.

John Griffith Wray, the Ince director, will take over "Howe's Great London Circus" for three weeks to permit the Ince players to film the scenes of "The Elephant Girl," story from the pen of C. Gardner Sullivan, who, by the way, is the author of "Hail the Woman."

The "Someone to Love" company includes Cullen Landis, Madge Bellamy and Noah Beery. They will be with the circus for the first three weeks on the Central and Southern California tour after the circus leaves its winter quarters at Palo Alto, Calif.

"Someone to Love" is declared to be one of "the different" types of stories for which all producers are striving. The scenes are laid in a South Canadian rural woods district in the summer time with a small circus that is wrecked by a storm at a time when it is almost stranded.

There will be no dog-teams or snow wastes, nor will there be a distressed hero or heroine on ice floes. The principal characters will be "the elephant girl," to be portrayed by Madge Bellamy, a young violinist to be portrayed by Cullen Landis, and a circus trick elephant to be played by "Charley," the elephant picture star.

This latest Sullivan story is announced as the first of the big feature productions to be made during the coming months for release next fall and winter.

Marshall Neilan Will Eliminate Building of Sets in Future Films

With the production of "Her Man," Marshall Neilan's newest First National picture, this producer inaugurates a new production policy of a radical nature in the elimination of building of artificial sets.

In accordance with this plan, Mr. Neilan has leased an old-fashioned hotel such as that which figures prominently as the setting for the story, at South Pasadena, where he has transported his entire producing paraphernalia. Through the perfection of a new portable electric generator, Mr. Neilan will be able to photograph original interiors as well as night scenes, at a minimum amount of expenditure in time, labor and expense.

Garvanza Villa, at South Pasadena, offers a true background for "Her Man." The quaint old-fashioned estate is a typical small town boarding house with its guests' parlor, its wall-papered rooms, carved stair-cases, dining-room, etc. Under the new Neilan plan, lights are installed in all parts of the hotel, where the action of the story takes place. Thus, instead of shooting merely the exterior views and building sets to represent the interiors as is the practice, all scenes in which the hotel figure will be photographed on the original site.

Other scenes for the production will be staged in genuine buildings in which people actually live and on streets and other exterior locations that are real. With the exception of a few closeup views that do not call for detail in backgrounds, "Her Man" will be produced without the necessity of building artificial sets.

Of course, where foreign or period plays are to be produced, this plan will not be practical, but for the production of modern stories in surroundings that are extant, it is expected to prove a big forward step in picture making.

Bert Lytell Engaged to Play Leading Role with Betty Compton

Bert Lytell, for the past several years, star in Metro pictures and one of the most popular figures on the screen, has been engaged to play the leading male role in George Fitzmaurice's new production for Paramount "To Have and to Hold," adapted by Ouida Bergere from the celebrated American novel by Mary Johnston.

Mr. Lytell will leave shortly for Hollywood where Mr. Fitzmaurice is completing his preparations for starting the production at the Lasky studio in two or three weeks.

The cast for "To Have and to Hold," as announced by Jesse L. Lasky, promises to be one of the most notable to be seen in a picture in some time. Betty Compson will play the romantic heroine and Theodore Kosloff and Theodore Roberts will be seen in important parts.

"I take considerable pride," said Mr. Lasky, "in announcing the selection of these players for this super-special production by Mr. Fitzmaurice and I feel confident that it will be one of the really big pictures of the year. 'To Have and to Hold,' as a novel, swept the country some years ago, bringing to the fore-front its author and awakening an interest in this type of fiction almost unequalled by any other novel of the century."

"Evidence" Is to Follow "Reckless Youth"

The Elaine Hammerstein release decided upon to follow the current issue, "Reckless Youth," is "Evidence," a feature finished at the New York studios just before the Selznick production forces packed up for the move to Hollywood. President Myron Selznick retarded the westward movement until the last shot was completed and the result turned over to the laboratory. George Archainbaud directed.

Niles Welch again appears as Miss Hammerstein's leading man. Other players are Holmes Herbert, Constance Bennett, Marie Burke, Matilda Metevier, Ernest Hilliard and Warren Cook.

Neilan Signs Raymond Griffith

Raymond Griffith, well known screen comedian, has been signed to appear in future Marshall Neilan productions as a result of his success in his first serious characterization portraye din "Fools First," the new Neilan picture for First National just finished.

The young comedian has accordingly been given an important part in Mr. Neilan's next production, "Her Man," now being staged with Matt Moore and Leatrice Joy in the principal roles.

George Barnum, who also appeared in "Fools First," will portray another important part in "Her Man." Mr. Barnum is a veteran producer of the stage and gave Mr. Neilan his first part in the "legitimate." He is planning to enter the film producing field and is learning the business under the man whom he started on his career.

Urban Film at Strand Theatre

"Mark Twain" from the "Great American Authors" series, produced by the Kineto Company of America and released by Hodkinson, is the Charles Urban contribution to the all short subject program which Managing Director Joseph Plunkett has arranged this week at the Strand Theatre.

"Lorna Doone" Finished

Maurice Tourneur has finished the filming of "Lorna Doone" and with Wyndham Gittens assisting in the editing, hopes to have his picture ready for First National release within a month. Sets representing Westminster Abbey and Doone Village, which were built for use in "Lorna Doone," probably will be indefinitely preserved on the Ince "lot." The cast of the big Tourneur picture is an all-star one, consisting of Madge Bellamy, John Bowers, Frank Keenan and eight other well known players.

Read Starts Work on "Pawned"

With Tom Moore and Edith Roberts as the leading figures of an all-star cast, Irvin V. Willat at the directorial helm and Frank L. Packard of "Miracle Man" fame as the author, J. Parker Read, Jr., has finished the productions of "Pawned," his initial special feature for Associated First National release.

Mr. Read's selection of cast, story and director clearly indicate that he intends to strictly conform to First National's slogan of "Bigger and Better Pictures." More than two months were devoted to preparing the drama for production before Mr. Read would permit the first scene to be filmed.

Back to Paramount as Leading Woman

"The Man Unconquerable," Jack Holt's new Paramount picture just started at the Lasky studio under direction of Joseph Henabery, brings back to the Paramount ranks after many years' absence, Sylvia Breamer in the leading feminine role. Miss Breamer has since been appearing in numerous important roles for other companies.

Beside the star and Miss Breamer, the cast includes Edwin Stevens, Clarence Burton, Ann Schaeffer, who recently completed a character role in "The Ordeal," starring Agnes Ayres; Jean de Briac, who will be seen in "Over the Border," featuring Betty Compson and Tom Moore, and Willard Louis.

The original story of "The Man Unconquerable" is by Hamilton Smith and the scenario is by Julien Josephson.

Borzage Working on New Picture

Frank Borzage, director of "Humoresque," "The Good Provider" and other Cosmopolitan Productions, has started work on "The Valley of Silent Men," a James Oliver Curwood story of the Canadian Northwest.

Three First National Pictures Get Concurrent Runs in Philadelphia

Three First National attractions were accorded first run presentations in Philadelphia during the week of March 27. Two of them vied with each other for honors at Philadelphia's most beautiful and costly theatres. Each was graced with added features which lent distinction to the showings.

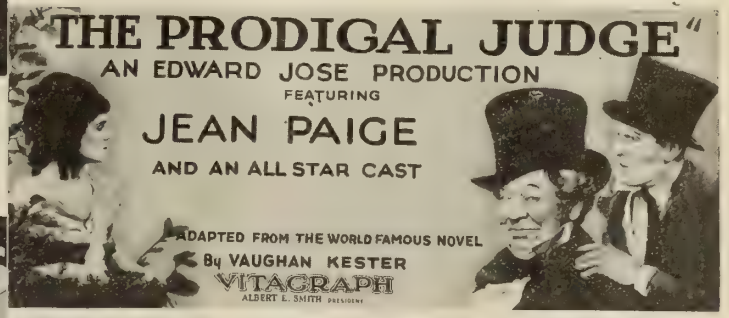
At the Stanley Theatre Norma Talmadge in "Love's Redemption" was the feature. In conjunction there was a fashion show with living models, conducted by Gimbel Brothers. All the latest creations in gowns were shown for the benefit of the women who desire to be fashionable.

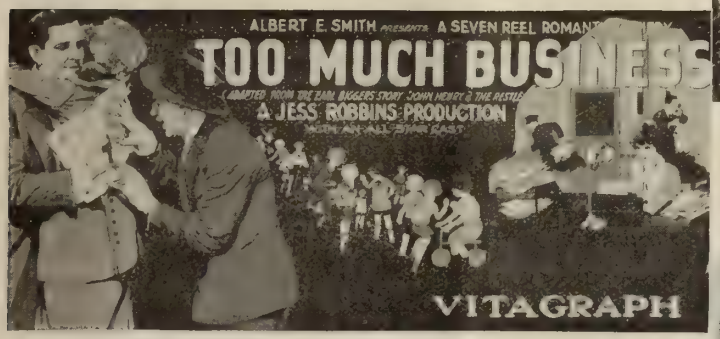
At the Aldine Theatre Mabel Normand in "Molly O" held forth. Interest in the showing was enhanced by the appearance of Mack Sennett.

The third First National run was at the Victoria Theatre, where Charles Ray's "R. S. V. P." was shown.

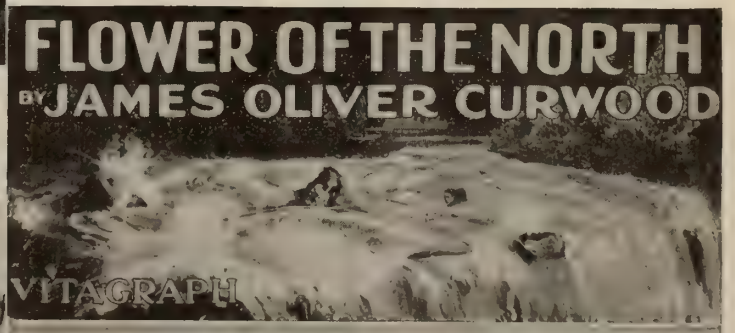
Despite the fact that the weather was unusually warm, each theatre did excellent business.

ATTRACTIVE 24 SHEETS





"THE SON OF WALLINGFORD"
WITH AN ALL STAR CAST
Written and Directed by
Mr. and Mrs. George Randolph Chester
Authors of Get Rich Quick Wallingford
VITAGRAPH
ALBERT E. SMITH President



Dorothy Olive Wins Applause

Baby Dorothy Olive, vaudeville's featured Little Queen, will very likely be "Queen of the Movies" from now on. And it all happened like this: Doing her little bit on the program of entertainment at the Paramount Movie Ball last Friday night, at the Commodore Hotel, Baby Dorothy won such unstinted applause that a movie producer waiting without stepped within to see what it was all about. As the story goes, he at once sought her manager, Frank Otto, who now claims that a nice contract will shortly be signed at his offices at 245 West Forty-seventh street, New York City.

First Bull Montana Comedy Is Completed by Hunt Stromberg

Bull Montana's first starring comedy, "A Ladies' Man," produced by Hunt Stromberg with a de luxe supporting cast, including Claire McDowell, Charles Mailes, "Snitz" Edwards, Myrtle Lind, Frank Kingsley, Stanhope Wheatcroft, Chuck Reisner and Master Dinky Dean Reisner, was completed this week at the Hollywood studios on the West Coast.

Cutting and editing of the novel attraction, which is to be released in three reels as a "comedy special attraction," is now in progress under the able direction of Del Andrews, formerly Chief Film Editor and Productional Consultant for Thomas H. Ince, who has joined the Hunt Stromberg staff as head of the editing and titling departments.

"A Ladies' Man," written and personally directed by Hunt Stromberg, with Chuck Reisner as associate director and "gag man," is reported to constitute a comedy production unlike anything heretofore seen. Of massive production scope with magnificent settings and ensembles of hundreds of artists, the picture is said to bring to the fore the latest development in situation and gag comedy. The plot of the play is based upon a dramatic idea. The story opens with a prologue relating the adoption by an aristocratic society couple of a foundling of unknown parentage. At the age of ten, however, the unknown foundling heard the call of worldly aventure and ran away from the luxurious home of his wealthy foster-parents.

As the story opens, the prodigal son, whose given name is "Little Oswald," returns to Home and Mother—not as the handsome and romantic type as visualized by the society belles assembled to pay homage, but as—well, Bull Montana, with cauliflower ears, a checkered suit, a derby lid, a big black cigar—and two of the finest "hard boiled pals" that ever traversed the underworld. From this point on, the story takes on quite unexpected and sensational developments, with laughs, thrills and romance combined into three reels of whirlwind entertainment.

Releasing arrangements for the Bull Montana comedies have been withheld by Stromberg pending the completion of editing on "A Ladies' Man," when one of several national distributing offers now under consideration, will be closed.

Since the first announcement of the elevation of the far-famed "Bool" to stardom in his own right, scores of prominent exhibitors have communicated directly with Stromberg with testimonials of approval and pledges of booking. Many leading first-run exhibitors, says the Stromberg announcement, are so enthusiastic over the possibilities of Bull Montana as a box-office attraction as to request first call on the contract rights in their respective cities.

Production on the second Bull Montana comedy special, under the working title of "Lowry From the Bowery," is to begin on April 15. Stories for future Montana pictures are under preparation by Stromberg's personal production staff.

Signs Betty Blythe for Four Specials

Whitman Bennett has exercised his option on the services of Betty Blythe and has signed her to play the stellar roles in a series of at least four specials to be made under his personal supervision during the year.

Regarding the subjects to be filmed and the quality of the productions, Mr. Bennett says that he has found material for twenty pictures suitable for Miss Blythe, and that the first four, tentatively selected, are society dramas of exceptional melodramatic qualities and strong feminine appeal. Two have already been adapted by Dorothy Farnum.

Acquires Six

Arthur S. Kane announces the closing of a contract by Associated Exhibitors with Associated Authors Productions, Inc., for the release of six pictures to be produced by the latter organization. Associated Authors Productions was formed recently with John Howard Carr as president, Alicia Collins, vice-president, and A. Raymond Gallo, secretary and treasurer.

The new company has business headquarters in Boston, but production work will be carried on at Orlando, Fla., where studios are now being built. It is expected that the first picture to be filmed, "The Man-Hater," from the novel by George Allen England, will be ready for delivery by August 1. The selection of the director and the cast is yet to be announced.

Many Players Distinguished in Various Countries Are in the Cast of Fox's Big Picture "Nero"

A most interesting topic of discussion in film circles today is the William Fox production "Nero," recently completed in Italy and now being assembled at the Fox studio in New York. Interest in this picture is heightened by the fact that very little has been made public concerning it. Only a few of the Fox officials thus far have had the opportunity of viewing "Nero," but these are unanimous in declaring it will create a marked sensation.

While most of the scenes were photographed in Rome and its vicinity, some were taken near Naples, and in the Alps. Those members of the Fox expedition who have already returned to this country declare that for natural beauty the backgrounds used in "Nero" never have been surpassed.

The cast of "Nero," now made public for the first time, is truly an international one. It includes American, French, Russian and Italian motion picture actors and actresses, as well as several members of noble Italian and Russian families who never had acted for the screen before.

Jacques Gretillat of the Theatre Odeon, who plays the role of Nero, is one of the most popular actors in France. He has had the principal roles in some of the most famous successes on the French stage in recent years.

Paulette Duval, who has one of the leading roles in the picture, is another warm favorite in Paris. She is considered by many to be "the most beautiful woman in France."

Edy Darclea, who heads the long list of prominent Italian screen stars in the production, is of Italian American stock, her mother having come from Baltimore and her father from Rome.

Alexander Salvini, who has a prominent role in the picture, is a member of the famous Salvini family. He is a son of the famous Gustav Salvini.

The cast also includes Guido Trento, Enzo De Felice, Nero Bernardi, Adolfo Trouche, Nello Carotenuto, Alfredo Galaor, Lydia Yaguinto, Mimi Tallywich, Fluvia Ademari, Mary Stella, Ester Raffi, Fernando Cecilia, Enrico Kant, Tity Tallywich, Claretta Cespri, Michele Di Salvo, Amadeo Trouche, Aldo Fortunato, Lina Bekisario, Lina Troppodo, Julia Troppodo, Dalvati Aldemiro and others.

The Fox forces in Italy were in command of J. Gordon Edwards, a well-known Fox director.

The expedition was under the general supervision of Abraham Carlos, for many years representative of the Fox organization on the continent of Europe.

John D. Braddon was the technical director, and was assisted by a large staff of American and Italian architects, sculptors and artists.

Harry Plimpton was in charge of the photography, and was assisted by twenty-six additional camermen.

As yet, no definite date has been set for this picture's premier.

Schools Booking "Lady Godiva"

In the heavy country-wide demand for showings of the Associated Exhibitors spectacle, "Lady Godiva," have been many bookings by educators, who recognize the value to English literature classes of an adequate picturization of the eleventh century legend on which Alfred Lord Tennyson based his celebrated poem.

One of the contracts signed in the last few days calls for the playing of "Lady Godiva" at the Wallingford, Conn., High School, on June 2 and June 3, and another at the Normal School in Cheney, Wash., July 7.

Eugene O'Brien Has Finished Series of Films for Selznick

Just before Myron Selznick moved to Hollywood, the last of the Eugene O'Brien series of pictures for this season was finished. As previously announced, O'Brien's contract with Selznick has been terminated by mutual consent, but it is declared likely that he will appear in one more picture to be made on the West Coast before he returns to the stage for his future activities.

Victor Heerman directed the last of the O'Brien series, under the tentative title of "John Smtih." "Channing of the Northwest" is the O'Brien release about to reach the screen, distribution date being set for April 20, and the next picture (last of the O'Brien series) will be "John Smith."

Associated Exhibitors Makes Collection Record in March

Associated Exhibitors announces that all previous records for collections were shattered during March.

The Associated representatives operate from the various Pathe branch offices throughout the country and they joined with the Pathe sales force in honoring Mr. Paul Brunet on the occasion of his Fourth Anniversary as head of Pathe Exchange, Inc., by a sales drive coincident with the Brunet Anniversary Month contest.

Responding to the spirit of the event, the exhibitors showed their appreciation of Mr. Brunet's fair business policies by, time and time again, booking solid programs of Associated features and Pathe short subjects.

Chicago Paper Bestows High Praise on "Smilin' Through," First National Film, in Editorial

It is seldom that a motion picture is honored with such editorial mention as was given to "Smilin' Through," Norma Talmadge's latest screen offering through Associated First National Pictures, by the Chicago Tribune, one of the foremost newspapers of the country, in its issue of March 30.

In an extended editorial, the great nationally-known daily pays a sincere and cordial tribute to the production. The editorial explains itself too completely to need any further comment here, except to point out to the exhibitor the great value that such praise from such an authority should have in his local advertising and exploitation campaign.

The editorial is as follows:

At Woods' Theatre there is a play presenting life as a stupid and dirty joke. At the Chicago Theatre, a block east, is a movie presenting life as a spiritual romance. In about a block the theatre goes from the mud to the skies. To what we have already said of the bathhouse production of Woods' we add the suggestion that people who have wasted several hours there go to the Chicago and clean up.

"Smilin' Through" was here with Jane Cowl last year. Norma Talmadge does it for the movies with the advantages of the movies. On the screen that influence of the spiritualized love story can go into every town in the country. Ten thousand people can see Miss Talmadge where one could see Miss Cowl.

This is a tremendous increase in influence and a reason for commending the exercise of a good influence. The drama itself is one which forces the belief in the sublimination of human emotions, purposes and character. It insists to many people who have lost some of their belief in the possibility of romantic good that human life can be developed into forms which are beautiful, clean and spiritual. It says that men and women may have ideals which are not lost in contact with realities, that they may be well bred, tenacious in their love, simple in their lives, and clean in their thoughts and emotions.

The minor sins of some movie productions are lacking in the screening of "Smilin' Through." Charms of simplicity are not so often sought by a producer. Out in Hollywood they generally think that if wealth is indicated in the characters it must be represented by bathing girls jumping into marble pools in the blue moonlight and by doubling up the butlers as the deluxe Uncle Tommers double up the Topsies.

The producer of "Smilin' Through" has kept it in the garden where it belongs. Wealth is indicated, but there is only one servant, the housekeeper. Good breeding creates the atmosphere, and there are no offenses against it.

In the charming garden the story is unfolded with the miraculous power of the camera to produce effects. The two love stories reveal the steadfastness of the lovers to sustain affection above the shock of tragedy and the test of time. That, if only an illusion, is one which people want to cherish and one which gives them inspiration to try to cherish.

The old lover who loses his bride by the shot of a jealous rival carries his sublime romance into eternity with him. The young lover who nearly loses his girl through the passion of hatred the old man has for the family of the assassin and again through the maiming he suffers in war and the consequent self-depreciation, is, you know, as durable in fealty and fine in emotions as the older man.

People in their stumblings through life try to keep their eyes fixed on a star. We do not believe that in realistic plays they should be deluded, but we believe that a tonic of romance does the spiritual man good. We believe that people will go into a spiritualized world in "Smilin' Through" and that they will return from it with an inspiration. They may have been looking into a mirror deceiving them with a grace and beauty and worth which is not to be found in their mirror of life.

Even as an illusion it is good. Man should be noble if only in his dreams.

Great Hopes for R-C Production

Advance information from the West Coast on "The Midnight Call," the Emory Johnson production which will be released by R-C Pictures, indicates that this company will soon be able to offer an unusual heart interest drama to exhibitors. This feature is now being produced by Emory Johnson and is nearing completion.

"The Midnight Call" is announced by R-C as a picture with a real human theme. The cast is all-star, including John Walker, Ella Hall, Claire McDowell and Ralph Lewis, but it is the gripping story which will be the special feature of the production.

Ottawa Film Productions Will Make Only Pictures of Canada

Canada has nationalized an effort to produce pictures distinctive of this country, by the formation of a federal company to be known as the Ottawa Film Productions, Limited. Within a short time, work will be started on two of Ralph Connor's novels—"The Man From Glengarry" and "Glengarry School Days."

In order to keep to certain high standards which have been set, the company has appointed an advisory council of leading statesmen, journalists, authors, club women and social workers. Among those who will act on this council are Dr. A. G. Doughty, deputy minister Indian affairs; Robert Stead, department of immigration and colonization; Lady Pope, Hector Carruthers, secretary Ottawa Board of Trade; Mrs. R. A. Kennedy, president of the Ottawa Women's Canadian Club; John Bain, capitalist; Ernest Shipman, Canadian motion picture producer, and others.

The demand has been expressed for pictures typical of Canada, making full use of the atmosphere and scenic backgrounds of the country, and of plots which adapt themselves peculiarly to this nation.

In filming the first Connor story, a number of changes from the printed version will be made. For instance the battle for the right of the river which, in the book, takes places in a saloon, will be staged upon a raft while it shoots down the rapids.

"Mysterious Client" Heads Pathe's List of Short Subjects, April 23

Announcement comes from the Pathe Exchange, Inc., that the strong collection of short features and the one serial episode scheduled for release the week of April 23 will be fortified by the next Pathe playlet, "The Mysterious Client," starring Irene Castle. The star is surrounded by a splendid cast, including Warner Oland, Milton Sills, Caesar Gravina, and others.

The offering in its original feature form was one of Irene Castle's greatest successes, combining the three sure-fire factors, adventure, romance, and mystery, and none of these is lacking in its present form, condensed to three fast-moving reels.

"The Runaway Car" is the title of the third episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison. Fast action is the dominating feature of the chapter, as the title of the current episode suggests, with the "stunt star" performing hazardous feats in his usual whirlwind fashion.

The most hair-raising "stunt" in the chapter shows Hutchison on a motorcycle pursuing the villainess, who is about to cross the river on a ferry boat. Hutch speeds along the pier, and, as the ferry boats is leaving the slip, he leaps from the pier across the strip of water to the stern deck of the boat.

"Bride and Gloom" is the current re-issue one-reel comedy starring Harold Lloyd.

"The Wicked Cat" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

"Full O' Pep" is the title of the current Hal Roach comedy featuring "Snub" Pollard.

Pathe Review No. 152 presents another of the especially prepared Third Anniversary Series with unusual subjects.

Pathe News Nos. 34 and 35 presents the important events of the world photographed by the staff of Pathe cameramen.

"Topics of the Day" No. 17 supplies the screen with wit, wisdom and humor culled from the presses of the world.

New Producer Enters the Field

With Tefft Johnson as the president and the director general, a new film corporation has entered the field under the name of the United Film Productions, Inc., with offices on the tenth floor of 220 West Forty-second street, New York. James L. Givan is the vice-president and Samuel Efrus, one of the pioneers in the industry, the secretary and treasurer.

It is the intention of the company to specialize in feature productions of the highest type only. Preparations are now under way for the first production but the details will not be disclosed until later.

Signs for "Tracks"

John C. Ragland announces the signing of a contract by Playgoers Pictures with the Western Photoplay Corporation of Los Angeles, for the distribution of the Western feature, "Tracks."

Carey in Big R-C Special

Harry Carey will continue in big special productions under the R-C banner, announces that company, which recently signed the popular Western actor for a series of pictures. It is the intention of that company to issue Carey pictures which will not only maintain but increase the star's popularity, and to do this elaborate production will be afforded as well as big stories which will give the star a human characterization and permit of real thrills.

"We believe that we have a real winner in Harry Carey," states R-C Pictures, "and that we will be able to give the exhibitors a series of big special productions, able to compete with any brand on the market. Every Carey production under the R-C banner will be a big production worthy of special exploitation and special presentation.

"Go-Get-'em

The public wants melodrama.
It wants speed, action, thrill.
It likes to be jolted speechless by incredible stunts.
Play "Go Get 'Em Hutch" and give them what they want.

Hutch"

Hutch, the Thrill King, dares death a hundred times in this lightning-fast, pulse-quickening serial He jumps, fights, rides, and races on skates and skis, and escapes destruction by the breadth of a hair again and again.

Douglas Fairbanks to Picture the Romance of Middle Ages

From the romance of adventure as typified by the Gascon D'Artagnan in "The Three Musketeers" to the romance of English chivalry in the twelfth century is the step being taken by Douglas Fairbanks in his new photoplay, work on which is under full speed at his new Hollywood studio.

Fairbanks long has wanted to do early English romance. While "The Mark of Zorro" was full of villains and villainy, dash and spirit, and "The Three Musketeers" full of poetry, swashbuckling, French intrigue and dramatic beauty, Mr. Fairbanks was not content to stop there. He wanted robust, full-blooded, healthy and rollicking romance. His instincts led him to the period of the Crusades. There he caught fleeting glimpses of Richard, the lion-hearted, of Robin Hood and his Sherwood Forest, of Nottingham—of all those pictured and storied and almost legendary giants of the times, and to himself he said:

"We will do a new romance, so full of the spirit of the twelfth century that no one watching it can remember that he is prosy or dull, or that his life is a monotony of small events, or that he lives in the day of the flivver and the vacuum cleaner. We will start from the bottom to build romance."

Probably a score or so of experts and authors and scenario writers at once began work on detail. They soon turned up a mass of it—an almost unbelievable amount of very first-class material, full of color, life, movement, romance, adventure, beauty. Something more than one hundred books were found on Robin Hood alone.

But in it all there was no unity; nothing but disconnected and unrelated flashes of wondrous material, rich in splendid opportunity. "The play is the thing," said Fairbanks, and sent for the man who had done "The Mark of Zorro" story. And Johnston McCulley answered the plea and wrote a story.

Then came the task of designing the sets to be used as background. Instead of an architect, Mr. Fairbanks put an artist at this work. The result is said to justify all expectations, and it is declared that the series of designs for these new sets offer more and promise better than anything yet seen on the screen.

"So far we have had very few pictures that transported the spectator out of all consciousness of present day reality and every day life into realms, that, before this, existed only in books," said Mr. Fairbanks in a recent talk about his forthcoming new production, which is as yet without a title. "Motion pictures have always had their present possibilities. But now we are beginning to see them; to see, I mean, how big they are and how far-reaching, and how little we have developed them.

"Motion pictures can be made beautiful, true and fine. We have had romances and realism and propaganda and sensationalism and fantasy—we've run the gamut. Motion pictures can be made so that they will take the spectator right into any atmosphere the author and producer may choose. That's the biggest new thing in the game."

So, every set for the new Fairbanks feature was designed, every costume made, every scene laid out with the idea of making the audience feel the thrill and sweep of adventuresome, romantic things.

"The Silent Call" Breaks Records

"Wonder picture. Broke box office record. Best attendance and receipts in more than a year."

The foregoing "bouquet" was handed by R. Law, manager of the Opera House, Lebanon, Ohio, to "The Silent all," the big dog story produced by Lawrence Trimble and Jane Murfin, and presented by H. O. Davis through Associated First National. "Strongheart," a Belgian police dog with a war record for heroism, is the "star" of this production, which has been acclaimed one of the most unusual and novel ever filmed.

"The Silent Call" was shown at the Lebanon Opera House at admission prices of 22 and 28 cents.

R-C Starts "Travelaughs" April 23; Begins Rehearsing "Starland Revue" April 30

Fifteen subjects will comprise the series of Hy Mayer Travelaughs which will be released by R-C Pictures, the first being issued April 23. Travelaughs will be issued every second week, alternating with Starland Revue, a single reel novelty of stage-folk and back-stage scenes which is announced this week as an R-C release.

Mr. Mayer is one inveterate globe trotter who does not take his travels seriously. As a result, his Travelaughs are distinctly different from the usual travelogue or scenic. R-C says Mr. Mayer is primarily a cartoonist and in these subjects he is showing how the world looks through the eyes of a caricaturist. Mr. Mayer's drawings have been published in the principal papers and humorous magazines of the country for the past twenty-five years.

Commencing April 30 R-C will issue every second week the single reel novelty, "Starland Revue," produced by Jack Cohn. This subject is described by R-C as being entirely different from any reel at present offered to exhibitors.

It will correspond to the theatrical section of the national magazines. Its object is to bring to the picturegoers intimate views of stage stars and scenes from plays. Not only will the biggest actors of today be shown, but big scenes from Broadway successes will be illustrated on the screen. In addition back-stage life, a subject always fascinating to the showmen, will be shown.

Starts on Fourth First National Film

Marguerite de la Motte, J. L. Frothingham star, has begun work on her fourth consecutive picture for release through Associated First National Pictures. Her first was the leading role in Frothingham's "Shattered Idols," a stupendous drama of India and England; the second, the leading feminine role in Thomas H. Ince's "The Man She Married" not yet released; the third, "The Brotherhood of Hate," also an Ince special now in the making, and fourth, "A Man of Action," also in preparation at the Ince studio.

"Challenge" Now Being Completed

Major F. H. LaGuardia, legal adviser for Dolores Cassinelli, Inc., announces that the final cutting and titling of "Challenge" the first independent production, starring the beautiful Italian actress, will be finished this week. The picture will run about six reels and has been eight weeks in the making.

Outdoor scenery mingles with a story of dramatic appeal and heart interest. Tom Terries handled the megaphone. In addition to Dolores Cassinelli, the players include Rod La Rogue, Sacia DeMooers, Walter Richman, Frank Norcross and James Jennings.

Two Paramounts Are Scheduled to Be Released on April 16

Two Paramount pictures, William de Mille's production, "Bought and Paid For," with Jack Holt and Agnes Ayres, and Pola Negri in the Ufa production, "The "Devil's Pawn," are announced for release April 18 by Famous Players-Lasky Corporation.

"Bought and Paid For" was adapted for the screen by Clara Beranger, scenarist of "Dr. Jekyll and Mr. Hyde," "Miss Lulu Bett" and other highly successful Paramount pictures. The picture, it is said, is a literal translation of the stage play which ran to nearly 500 performances in its original New York engagement and was recently revived.

In the Pola Negri picture, "The Devil's Pawn," the famous European star has another modern dramatic role which, Paramount asserts, will establish her more firmly than ever as an emotional actress of first prominence. The story is a screen adaptation of the play, "The Yellow Ticket," by John Brennert and John Kraly.

Florence Vidor Sets New Mark in Her First Starring Picture

Florence Vidor, star, has landed. Also, she has established a new record for Associated Exhibitors. Officials of that organization declare that the demand for booking contracts for "Woman, Wake Up," since its release a month ago, has exceeded that ever made for any other Associated Exhibitors feature in a similar period.

First Starring Vehicle

This rush for bookings is the more notable because "Woman, Wake Up" is Miss Vidor's first starring vehicle. It is true enough that thousands had acclaimed this player worthy of stellar position before such recognition was given her officially, but the fact remains that the demand which was to prove a record-breaker came when she was yet to be seen in her very first picture from which she might gain whatever of added prestige comes from the description, "star."

The result, say exhibitors, demonstrates impressively the ability of the American public to pick a winner, even before her name has been emblazoned in the incandescents. That the Associated Exhibitors officials are delighted goes without saying. It is seldom, if ever before, that a newly rising star has celebrated her debut in stardom by setting a new high-water mark to be attained by her sponsor.

Plans to Film "Silas Marner"

Associated Exhibitors announces the release of its newest production, "Silas Marner," April 30. "Silas Marner" is declared to possess all the qualities necessary to a picture of assured box-office value. George Eliot wrote it. School teachers, it is said, will be prompt to recognize this subject, presented in pictured form, as admirably suited to the needs of classes in English literature.

Another feature of appeal, it is stated, is the entertainment qualities of the novel which did the most to establish "Silas Marner" as a literary classic, and which is expected to insure its wide popularity on the screen. The picture was directed by Frank Donovan and is in seven reels. Craufurd Kent heads the cast.

"Behold the Man" Heavily Booked

Exhibitors, pastors of churches, heads of community centers and organizations devoted to the betterment of motion pictures are all united in the warmest commendation of Pathe's production, "Behold the Man," the screen story of the Life of Christ shown in natural colors. Following its presentation at the Apollo Theatre, New York, the demand for it has increased steadily from all parts of the country, and just now it is being presented in an unbroken circuit from the Atlantic to the Pacific and from the Canadian boundary down to the Mexican line. Its bookings for Lent and Easter established a new record.

Griffith Film Closes Its Run

While still earning a weekly profit of between $2,500 and $3,000 during Lent, "Orphans of the Storm," has been ordered closed at the Apollo Theatre, New York City. D. W. Griffith gave the customary two weeks' notice interrupting the successful run that he may conform to contracts arranged last fall through United Artists Corporation.

In Light Comedy

"The First Woman," a feature production to be released by R-C Pictures on April 30th, is announced as a light comedy drama with Mildred Harris in the leading role. The picture was directed by Glenn Lyons, who also wrote the story.

Second Series of 15 Pathe Playlets Ready for Release Beginning May 14

That public taste inclines strongly toward condensed action and the shorter feature forms, Pathe claims is fully demonstrated by the avidity with which exhibitors have accepted the series of Pathe Playlets issued during the last three months.

It is a fortunate development of the short subject policy upon which Pathe concentrated nearly two years ago. These favorite features with celebrated stars and supporting casts, reduced in length to three reels without sacrifice of any part of their interest or dramatic appeal, have made a record so favorable that a second series of fifteen Pathe Playlets is announced for weekly release beginning May 14.

The second series, like the first, attracts at the start with the names of such screen favorites as Betty Compson, Frank Keenan, Joseph J. Dowling, Fannie Ward, Lew Cody, Frank Sheridan, Baby Marie Osborne, Bryant Washburn, Frank Elliott, Bessie Love, Mary Nash, Lumsden Hare, Irene Rich and Kathryn Adams. The stories are all among the best ever screened and of widely diversified interest.

The following summaries, with release dates, are presented for the information of exhibitors:

May 14—"The Ruler of the Road," starring Frank Keenan. The supporting cast includes Frank Sheridan, Kathryn Lean, Ned Burton, Thomas Jackson and John Charles. The story is adapted from the novel, "Simeon Tetlow's Shadow," by Jeanette Lee, and is directed by Ernest Warde.

May 21—"The Cry of the Weak," starring Fannie Ward. The supporting cast includes Frank Elliott, Paul Ellis and Walt Whitman; story and scenario by Ouida Bergere; directed by George Fitzmaurice.

May 28—"A Daughter of the West," starring Baby Marie Osborne and directed by William Bertram. In the supporting cast are Frank Whitson, Marion Warren, Leota Lorrain, J. A. Foster and William Quinn.

July 30—"Twenty-one," starring Bryant Washburn in the story by George Randolph Chester, dealing with a boy brought up as a "mollycoddle," but who falls in love, finds his nerve, knocks out a dangerous rival and wins all along the line.

June 11—"Carolyn of the Corners," starring Bessie Love in a story from the book by Ruth Belmore Endicott, directed by Robert Thornby and with a supporting cast including Charles Edler, Charlotte Mineau and Enice Moore.

June 18—"The Silver Girl," starring Frank Keenan in the story by Edward Peple, adapted from his successful stage play. Other celebrated plays by Peple are "The Prince Chap," "The Love Route," "The Spitfire," "The Call of the Cricket," "A Pair of Sixes" and "The Little Rebel." In the supporting cast are Kathryn Adams, George Hernandez, Cliff Alexander, Donald McDonald, Herschell Mayall and Irene Rich.

June 26—"A Japanese Nightingale," starring Fannie Ward in a story from the novel by Onoto Watana, which was dramatized by William Young and ran a whole season at Daly's Theatre, New York. The cast includes William A. Lawrence, as leading man, and Japanese and Americans in minor roles; George Fitzmaurice directing.

July 2—"The Ghost of the Rancho," starring Bryant Washburn in the story by Arthur Henry Gooden, directed by William Worthington. Rhea Mitchell is prominent in the supporting cast.

July 9—"A Little Diplomat," starring Baby Marie Osborne in the story by Emma Bell Clifton, directed by Stuart Paton. In the cast are Betty Compson, Jack Connolly, William Welsh, Lydia Knaught, Murdock McQuarris, Maida Vale and Sunshine Sammy.

July 16—"Todd of the Times," starring Frank Keenan in the story by Jack Cunningham and John Lynch, directed by Eliot Howe. In the cast are Irene Rich, Jay Moreley, Arthur Milette, George Williams, Herschell Mayall, Buddie Post and Aggie Herring.

July 23—"Arms and the Woman," starring Mary Nash in the story by Ouida Bergere, directed by George Fitzmaurice. The supporting cast includes Robert Broderick, Rosalind Ivan, Lumsden Hare, H. Cooper Cliffe and Carl Harbaugh.

June 4—"Kidder & Ko., starring Bryant Washburn in the story by John W. Grey and M. Ramirez-Torres. Gertrude Selby, Harry Jenkinson and Wadsworth Harris are in the supporting cast.

August 6—"A Little Sister of Everybody," starring Bessie Love in a story from the novel by William Addison Lathrop, directed by Robert Thornby. In the cast are Joseph J. Dowling, Hector Sarno, George Fisher and Andrew Arbuckle.

August 13—"Captain Kiddo," starring Baby Marie Osborne in the story by Elizabeth Burbridge, directed by Eugene Moore. Philo McCullough, Harry von Meeter, Marian Warner and Sunshine Sammy are in the cast.

Rejane's Artistry Wins Much Praise for "Gypsy Passion"

The artistry of the immortal Rejane and the exceptional camera technique of Louis Mercanton are winning much favorable comment for "Gypsy Passion," the production which recently closed a successful engagement at the Mark Strand Theatre, New York City.

Not only has the picture been praised by the New York newspaper reviewers, but word of this unique film has reached the printed page in cities in which it has not already been shown publicly. Newspaper writers, also, concerned with more general comment on the arts than specific criticisms of motion pictures, have written eulogistically upon this subject. In his column, "It Seems to Me," Heywood Broun, mentor of books and plays for the readers of the New York *World*, writes of Madame Rejane's portrayal of the role of "Romany Kate" in this colorful gypsy story: "When Rejane smiles her great crooked smile it seems important. There is in it an emphasis beyond the range of pretty women. Something has happened. We have seen more than a smile. A mask has been lit and vitalized by an emotion."

The praise of the well-known Alan Dale, who reviewed the picture for the New York American, was reprinted in California through the medium of the San Francisco *Call* and *Post*, and it is reported that lovers of good pictures on the West Coast are eagerly awaiting the first public showing of this novel film. Chicago picture devotees are also anticipating the public screening of "Gypsy Passion," ever since Rob Reel, reviewer of the Chicago *American*, wrote his impressions of a private screening of this film, which he described as "delicate as poetry."

Exhibitors! Next Week, April 16-23, Is Educational Pictures Week! Are You Booked?

Next week, April 16-23, will be, perhaps, the most significant period in respect of short subject motion pictures, that the industry has seen. It will be Educational Picture Week, in which Educational Film Exchanges and the thousands of exhibitors using the high quality of short subjects distributed by this organization will be making an extra effort to present to the millions of lovers of motion pictures throughout this country and Canada, especially well-balanced programs of entertaining and instructive short pictures.

The goal set by Educational for next week is 100 per cent. representation in the theatres on this continent, and judging from booking reports received in the home office from Educational's many branches, this goal will be closely approached, if not actually attained.

Never before in the history of the industry has such a great collection of quality short subjects of every type short subjects of every type been made available for the motion picture theatres as Educational offers to the exhibitors in this period.

Considering the products of the 1922-1923 season alone, Educational has so far released eighteen Christie Comedies: nine Mermaid Comedies; seven Torchy Comedies; seven Campbell Comedies; four Selig-Bruce Scenics Beautiful; two Robert C. Bruce Wilderness Tales; five Rork Photoplays; six Robert C. World Wanderings and several exceptional specials, such as "The Battle of Jutland"; "How to Grow Thin"; "The Crater of Mt. Katmai" and others.

Educational has gone to great lengths to co-operate with the exhibitors in the presentation of Educational Pictures during next week. Special one sheets have been given gratis to these theatres and many exhibitors have posted their towns with these one sheets calling special attention to their programs for that week and linking up closely with Educational's national advertising campaign.

A forceful broadside, setting forth a complete review of Educational's recent releases giving brief sketches on each series of pictures and offering a number of suggestions for short subject programs, has been sent to every exhibitor in the United States and Canada.

Several of these suggested programs are built around the three-reel special, "The Battle of Jutland" (the only subject more than two reels long released by Educational), and this picture has been picked as the feature in many short subject programs booked for the week of April 16-23, following its success when used in this manner by many large theatres in various parts of the country, during the last couple of months.

Chicago and the Middle West

By MARGUERITE KEMP

Chicago

"Pay Day" opened simultaneously in three theatres in Chicago last week. The Balaban & Katz Chicago theatre listed the comedy as part of the "Double Feature Program," with "Green Temptation" as the other half. The comedy was also shown at Jones, Linick and Schaefer's theatres, the Rialto and McVickers.

* * *

McVicker's theatre will be closed May 1 and wreckers will immediately start the work of tearing down the building to make room for a fine, new theatre which will be erected on the site of the famous old land mark. The Rialto Theatre, now showing motion pictures and vaudeville, will take care of the McVicker patrons during the construction period.

* * *

The Mikadow Theatre, at Manitowoc, was opened Saturday after being closed for several months. It was purchased in February by the Ascher Brothers, and has undergone a thorough renovation. A policy of big pictures accompanied by an orchestra will be followed. The theatre seats 1,200.

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Harry Beaumont, L. P. Neuhafer, and Harry Ascher, returned Friday from a short stay in Manitowoc, where they superintended the arrangements for the Mikadow opening.

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Richard Robertson, of the Ascher Enterprises, returned to Chicago last week after a stay of several weeks in Peoria, where he has been giving business at the Palace a boost. He reports their radio concerts, which were started February 15, a huge success and that the patrons are enthusiastic over their ability to hear concerts from all parts of the country.

Fred Aiken has discontinued active service in the Superior Film Exchange. He retains his financial interests.

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Ed Silton, of the Silton Distributing Corporation, was a Minneapolis visitor last week.

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Joe Roderick recently joined the sales force of the Famous-Players Lasky Corporation.

"Isle of Zorda" Appeals

As one of the most artistically presented film versions of a great classic of fiction, "The Isle of Zorda," based on a Jules Verne's fine imaginative creation, "Mathias Sandorf," stands high in exhibitor appreciation from the beginning of its bookings, reports Pathe Exchange.

It had the instant approval of Sam Harding, one of the shrewdest of showmen and most critical buyers of pictures, who booked it for first run at his Liberty Theatre, Kansas City.

Newspapers Request Publication Rights on Fictionized Version of First National's "The Rosary"

Newspapers from every section of the country are requesting exclusive rights for publication, in their territory, of the fictionized story of "The Rosary," the Selig-Rork production that is being released by Associated First National Pictures, Inc. The fictionized version of this story, woven around the theme of "The Rosary" has been prepared by Scoop Conlon so as to run for eight successive days in serail form. Exclusive publication rights are being offered to one newspaper in each territory.

Within the short space of less than a week, more than 35 papers have already accepted this story as a medium for interesting their readers and stimulating circulation. Among the journals that have asked for the rights to this fictionization are: The Hudson Despatch of Union, N. J.; The Flushing Times, Flushing, N. Y.; The Paterson (N. J.) Evening News and the Morning Call of Allentown, Pa.

While a few of these papers are planniing to run the fictionized story of "The Rosary" in a one issue spread, the majority have indicated that they will continue the story over eight installments.

Provisions for amply illustrating the publication of this fictionized version of "The Rosary" in the newspaper has been aranged for by the publicity department of First National Pictures which has prepared a special set of exclusive mats and cuts to go with the story.

Grauman's Holds Premiere Showing

Paramount's "Is Matrimony a Failure?" had its premiere at Grauman's Theatre, Los Angeles, Sunday, April 2.

Edwin Schallert, in the Los Angeles *Times*, said:

"'Is Matrimony a Failure?' is the best combination of amusing people and clever direction that has been seen on the screen since our old friend Hector learned to say bow-wow."

Frank Parker, who has theatres in Stockton, Modesto, Concord and Manteca, after seeing the film at Grauman's extended his booking from four days to a week. He is reported to have said it is the greatest comedy he ever saw.

Completing Cast

With but one or two exceptions Charles Ray has completed the cast for "The Tailor Made Man," his first super-production for United Artists release. Mr. Ray will play the role of the hero, while Ethel Grandin will play opposite him.

Eight Films of Diversified Character in Goldwyn's Fourth Group of Releases

Perhaps never in its history, Goldwyn Pictures Corporation says, has it released such a diversified group of pictures as the eight photoplays included in its fourth group of fifth year pictures, prints of which will soon be in all of the Goldwyn branch exchanges. In the list may be found pictures whose chief appeal is romance, mystery, adventure, comedy, farce, drama and melodrama.

The eight pictures are: "Yellow Men and Gold," an adventure story of hidden treasure, by Gouverneur Morris; "The Wall Flower," written and directed by Rupert Hughes; "The Dust Flower," Basil King's first contribution to the screen since his famous "Earthbound," "When Romance Rides," Benjamin B. Hampton's film adaptation of Zane Grey's novel, "Wildfire," "Always the Woman," Betty Compson's own production starring herself, made for Goldwyn release; "Golden Dreams," another Benjamin B. Hampton picturization of a Zane Grey novel; "Mr. Barnes of New York," from Archibald Clavering Gunter's famous old novel, starring Tom Moore, and "Head Over Heels," a lively farce starring Mabel Normand.

"Yellow Men and Gold" features Helene Chadwick and Richard Dix. Irving Willat was especially engaged by Goldwyn to direct this picture. In "The Wall Flower," Colleen Moore and Richard Dix have the leading roles. "The Dust Flower" (the title of which may be changed) features Helene Chadwick and James Rennie.

In "When Romance Rides," Claire Adams, Carl Gantvoort and Jean Hersholt are featured. "Always the Woman," Betty Compson's own production in which she stars, is one of the group of pictures she made for Goldwyn release. The title of the film, "Golden Dreams," may be changed. Claire Adams has the leading role. "Mr. Barnes of New York," stars Tom Moore. In "Head Over Heels," Mabel Normand has one of her most fetching roles, it is stated.

"Smilin' Through" Given Big Publicity by First National

So great, says First National, was the impression made by "Smilin' Through," their latest attraction, in which Norma Talmadge is the star, that officials of Associated First National Pictures, Inc., after the first private showing in New York, sent telegrams to prominent exhibitors throughout the country telling them of its wonderful box office value, and at the same time ordered an elaborate publicity and exploitation campaign.

Not in recent years, First National says, has a big production been boosted in the picturesque style with which "Smilin' Through" is being put over. In the first place the name itself is a powerful appeal to advertising and exploitation. In the second place a popular song of the same name as the production came in forcefully as an exploitation aid.

Possibilities of Radio in Theatre

Archie L. Shepard is studying the possibility of using the radio in picture theatres.

The first attempt of Mr. Shepard in this idea is now being carried out at the New York Hippodrome where he is presenting, with the co-operation of Charles Dillingham, Edward F. Glavin, the inventor of radio-controlled automobile. Mr. Glavin is demonstrating how an automobile or torpedo boat can be controlled from a distance.

Keeping in Personal Touch

By FRITZ TIDDEN

AN imposing program of sketches and specialties has been accumulated for the twentieth annual Green Room Club Revel, to be held this year at the George M. Cohan Theatre, Easter Sunday evening. Taylor Holmes will be master of ceremonies and act as the human program. Some of the acts include The Serenaders' Club, thirty musicians playing string instruments, Tom Lewis, McNeil and Shadow, Aurora Arriaza, Ana La Troy, Jose Santo, Hansford Wilson, Leo Carillo, Herbert Corthell, Samuel Siegel, Elsie Tyck, Belle Storey, Francis White, Rives and Arnold, Charles Hart and the Ambassador Hotel Orchestra.

Two of the playlets included in the program, that have been presented in the Green Room Club's private revels throughout the winter, are "Fourflush," written by Hal Crane and acted by Henry Travers, Irving Mitchell and the author, and "The Red Thumb," by Langdon McCormick and Harold Selman, played by a cast that includes Leslie Austin, Morgan Wallace, Sue MacNanamy, Margalo Gilmore, Harry Corson Clark, Phil Bishop, Wayne Nunn, James F. Kelly, Michael Rale and E. Coit Albertson.

"This is a Tough Season," by Ralph Stuart, will have a cast of club members numbering at least fifty players, all of whom are well-known on the screen and stage.

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The announcement of the date, place and price of the Old Timers' Dinner will probably be made next week, or the week after at least. Make your reservations early and often.

* * *

Georges Carpentier is to appear as a film star under the direction of J. Stuart Blackton in England. The production will be made by Blackton in association with Allen Thomas and Alexander Bird and work on it will soon be started in London. The noted Frenchman has just signed the contract, the negotiations having been conducted by Andrew Soutar. Distribution will be in the hands of Messrs. Thomas and Bird, who have formed the National Super Productions for this purpose.

Carpentier will appear in a romantic drama which Blackton has decided upon as best suited to his talents. It is an English story with large possibilities for effective pictorial treatment. He will be supported by a strong cast. Although best known as a star of the ring, Carpentier is an excellent artist, and has often been regarded as the possessor of extraordinary dramatic talent.

In one American film in which he appeared he revealed talent. The distinguished Frenchman will be presented by Blackton as a dramatic artist and not as a boxer in this picture, and this pioneer film producer is convinced that Carpentier will make a great success.

"It has been my ambition for some time to become a serious film artist, and under the direction of Blackton I feel certain this ambition will be realized," Carpentier remarked on signing the contract.

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D. W. Griffith sailed for Europe on the Aquitania April 12. He will stay abroad six weeks.

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One of the most enjoyable parties of the season was given by Selznick on April 7, following the showing of the latest Owen Moore picture, "Reported Missing," at the Ritz. An account of the affair is published in another part of this issue.

* * *

Out in Chicago Frank Bacon recently made the first test of a device for synchronizing a radio broadcasted human voice and moving pictures. It was the initial demonstration of the combined use of radio and films for the visual-vocal entertainment of numerous theatre audiences at the same time.

Harry J. Powers, Jr., inventor of the method, has kept the radio talking picture experiments a secret pending patent matters. However, he is now planning to equip a number of Chicago theatres with radiophone receiving instruments, and Frank Bacon will broadcast the speakies from a station in one of the important buildings.

* * *

With his usual naive manner of promoting authoritative misinformation, Quinn Martin in the New York World states: "He (Chaplin) has just told us that 'Pay Day' is his last two-reel picture."

Just when and where Charlie told Quinn is rather indeterminate, but it probably was out of hearing of any First National people.

* * *

The first press book compiled by Si Seadler for Goldwyn is off the press. It exploits "Yellow Men and Gold." The book again displays Si's excellent handywork at this sort of thing, being pictorially attractive and effectively practical.

* * *

The drinks and cigars are on P. A. Parsons, if you will go up to the Pathe office. PAP has become the father of a boy, born April 1 at the Parsons manse, situated in West Orange, New Jersey. The boy is named Lowell Dutton Parsons.

* * *

April 11 marked the eighth anniversary of the opening of the Strand Theatre, New York, the pioneer house in the form of moving picture entertainment which has since become fairly general throughout the country.

* * *

The vast crowd you see anxiously awaiting around the Gotham Hotel on Fifth Avenue is not watching a steeple jack painting something high up or somebody making gold letters on a window. The multitude is waiting to catch a glimpse of two famous beauties who have just arrived in town from the coast—May Collins and Mary Thurman.

* * *

Arthur Leslie, who has been conducting a gymnasium since he left the film business some time ago, recently broke the world's amateur Y. M. C. A. lifting record. He lifted a 225 pound dumbell and two men, making the combined weight 505 pounds.

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Ingvald C. Oes, manager of the Scandinavian offices of the Famous Players - Lasky Corporation at Copenhagen, Denmark, arrived in New York April 11 on the Homeric, on a visit to the home office of the corporation. He will discuss with E. E. Shauer, director of the foreign department, arrangements for increased distribution for Paramount Pictures in the Scandinavian territory.

* * *

Harry Rapf, the producer of three bullseye Warner winners, to wit: "Why Girls Leave Home," "School Days" and "Your Best Friend," was tendered two farewell dinners last week prior to his departure for the Warner Brothers' West Coast studios.

Sixteen friends lured Rapf to the Plantation jazz emporium situated in the heart of New York's Broadway. They fed him up with crab meat supreme and a raft of mammy's plantation waffles, interspersing the menu with the justly celebrated hohobition. Then somebody stuck a gold fountain pen in his pocket, and when he woke up the following morning he came around and apologized to the Warner publicity hounds for keeping the pen overnight. This all happened on April 6. The previous evening ten other friends enlivened the occasion, among them being Harry M. Warner and Harry Goetz.

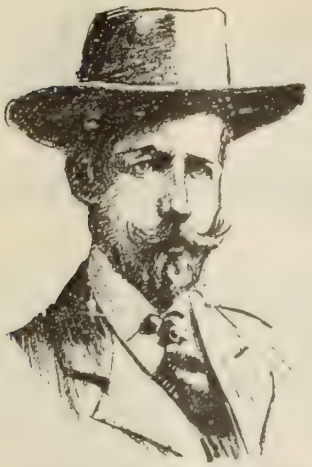
The question now befuddling Rapf is whether he will be able to produce two Wes Barry features, "From Rags to Riches" and "Little Heroes of the Street," and two popular novels, "Brass," written by Charles G. Norris, and "Main Street," written by Sinclair Lewis, by September 1, when he expects to return East.

* * *

Hollywood loves music, if it does specialize on silent drama. Forty nights this summer the famous Philharmonic Symphony orchestra will play in a great natural bowl in the hills for the artists and actors

THE FIRST BATHING SUIT PICTURE OF THE SEASON
Betty Compson, Paramount star, likes her new swimming costume. So do we

At the farewell beefsteak given in honor of Sam Morris, just previous to his departure for London, where he goes to become president of Selznick Pictures, Ltd., a hand-drawn portrait of the popular general manager of exchanges was presented as a souvenir. Albert Hirschfield, a young man just entering his majority, drew the portrait in crayon, and on the cardboard the guests of the evening signed their names. The artist is a member of Selznick's art department, and how well he has succeeded in reproducing a likeness of Morris is shown above



POPULAR CROSS-COUNTRY TRAVELER ARRIVES IN NEW YORK

Bernie Fineman came to town this week from the Coast

and musicians and writers who live in Hollywood.

Both Ferdinand Earle, artist and film producer, and his wife, Charlotte Christine Earle, a talented pianist who has been heard from coast to coast, are doing their part to make this summer's starlight music fest a financial as well as artistic success. For the idea is to present symphony concerts for 25 cents admission by selling tickets in $10 blocks—and many blocks of season tickets must be sold.

* * *

A young gentleman with a most interesting name has appointed himself one of the correspondents for this gullible department. His first installment appears below. We hope he sends more stuff.

* * *

BEWARE THE ICE OF MARCH

By Julius Souser.

If you kiss a girl with a double-chin, does that give it a double meaning?

If they dam the Grand Canyon to make Arizona wet, what will Volstead do?

Fickle Miss U. S. A.—A rag, a bonus and a hank o' hair!

Will Hays seems to be to the movies what Pershing was to the Allies.

If all women bob their hair, what will become of the curl-paper factories?

Mary Garden burst into tears of joy when kissed by the Governor and the Mayor at Portland. Wonder what would happen if President Harding gave Mary a little kiss?

A headline says: "Goldwyn to film 'The Christian' on the other side." I knew somebody would photograph spirits sooner or later!

In Los Angeles they have formed the Adventurer's Club. No, Seraglio, it is not for women!

I'm going to install a radiophone when you can "listen-in" with your empty pocketbook and get it filled.

Man sues wife for divorce because she wore skirts too high. Many a man marries a girl for that very reason!

Always knew Henry Ford would be lin'kin his name with some great man—Lincoln is right!

The trouble with most of us today is that we have smooth-tread consciences—they're apt to skid easily. That's the only sober thing I've said today!

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George Fitzmaurice is out of the hospital, following a slight operation.

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William M. Vogel sailed for Europe last week.

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Morris R. Schlank arrived from the coast last week for a visit.

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Gloria Swanson, Paramount star, arrives in New York April 12 from the coast and will sail Saturday for Europe on the Homeric. Gloria has just completed "Her Gilded Cage," under the direction of Sam Wood, and her present trip will afford her a long-deferred vacation. She will be accompanied by Mrs. Frank Urson, wife of the Paramount director, and they will spend several weeks in Paris and London.

PHYLLIS HAVER HAS JUST PURCHASED A NEW CAR

The attractive comedienne appears in Sennett comedies opposite Ben Turpin

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M. J. Burnside, distributor of "Yankee Doodle Jr.," leaves for Cleveland next week to confer with S. Barrett McCormick, of the Allen Theatre, in regard to the world's premier of "Yankee Doodle Jr." He will be accompanied by Paul Gray, his press representative.

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Clark Irvine, Los Angeles studio news gatherer, has added another magazine to his list. He has just been appointed correspondent for The Silversheet, the U. S. Army Motion Picture Service Magazine, which reaches all the army camps and theatres from Skagway to Stamboul. F. Bund, Jr., its youthful editor, announced Irvine would be its studio representative.

* * *

C. H. Roach, secretary and treasurer of the Hal E. Roach studios, left the coast last week for the East, where he will visit New York, Elmira, where he lived for many years, Washington and his birthplace at Arlington, Va. The old plantation where Roach was born adjoined the plantation of Robert E. Lee's family and one of his earliest memories is being placed by the confederate general on his horse. This occasion was the return of Lee from Washington right after his resignation from the union army to cast his lot with the confederate forces.

* * *

Hugo Ballin needed a policeman for a bit in a scene he was shooting the other afternoon, so he asked James Chapin, his assistant, to see that one was sent over from the nearest precinct. Various annoying delays had occurred during the course of the day, and this may explain the fit of absent mindedness which caused the director to repeat his request to two other members of his production force. Anyway, an excited desk sergeant received three telephone calls, within almost as many minutes, and in these days of battle, murder and sudden death no wise cop is going to take any chances—which explains the look of amazement on Ballin's face, several minutes later, when fifteen burly policemen, members of the Riot Squad, burst in upon him, brandishing clubs, and ready for desperate business.

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In Clare Sheridan's unusually vivid "My American Diary," among the most interesting impressions Mrs. Sheridan wrote about were her visits to the California studios and her entertainment by the film folks, especially Charlie Chaplin.

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Al Christie will sail for Europe as soon as he has completed the comedy which he has just started, featuring Dorothy Devore. Passage has been engaged by Christie sailing from New York on May 13 on the Olympic, the earliest sailing date he can make and remain in Los Angeles until May 5, his mother's birthday.

A BANAL, TRITE BROMIDE IS UNAVOIDABLE

Here is a basket of peaches comprised of Lois Wilson and May McAvoy, leading women in Paramount pictures

With Christie on the trip will be H. D. Edwards, his production manager for Christie Comedies, and preceding him will be Frank R. Conklin, of the Christie scenario staff, who expects to spend all of his time in France while Christie and Edwards visit England and Scotland before going to the Continent.

Conklin has a unique reason for going abroad. Ever since he returned from the war zone he has cherished a desire to revisit Verdun, hire an automobile, and travel all through the region, finding out for the first time just what lies on the opposite side of the little row of hills which he and his companions often watched but never dared cross while being shot at from that direction. Conklin has been planning this trip for two years.

* * *

George Beranger, the well-known director, who has been making pictures abroad, returned to this country last week.

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Texas Guinan has left town to open a fifteen weeks' tour over the Loew Circuit, making personal appearances in connection with "Spitfire."

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Louis Brock, Selznick foreign manager, is back in New York.

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Bernie Fineman has for the time being deserted his little playmates, Bennie Zeidman and Pete Smith, out on the coast. He has brought to New York a print of "I Am the Law," which he made in association with Bennie.

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During their week's engagement at the Mason Opera House, Los Angeles, the London Follies Company, starring Harry Tate, journeyed out to the studios of the Mack Sennett Comedies. The full company, numbering fifty-four persons, none of whom had ever been in the United States before, registered surprise and deep interest when they saw for the first time, motion pictures in course of production.

* * *

After a severe battle of several weeks with the flu, Molly Malone is again among the ranks of the healthy, and able to continue her studio work. She was to have played the lead in "The Good Samaritan" for Metropolitan Productions at the time of her illness. As all arrangements had been made, Clifford S. Elfelt was compelled to go on with the picture, choosing another leading woman to take Miss Malone's place.

"FELIX"

Doll made from the cartoon character introduced by Pat Sullivan, creator of Felix Cartoons, which are controlled by Miss M. J. Winkler

In the Independent Field

By ROGER FERRI

The Passing Week in Review

BY the first of July nine of the most widely-advertised stars will be at the helm of their own producing companies. Their product will be distributed through independent exchanges. Just think what this means, Mr. Exchangeman. You will have the best names in the industry with which to carry on your rapidly progressing business. Think again—and then go to work.

HARRY RAPF has gone to the Coast. This genius has produced three consecutive successes for the independent film man and indications are that he will stretch that record to include ten, for he will make seven pictures on the West Coast that promise to be even bigger and more attractive than even "Why Girls Leave Home," "School Days" or "Your Best Friend."

AND speaking of Mr. Rapf reminds the writer of the fact that he and his genial director, Bill Nigh, who directed his successful productions, have parted. But they are still the great friends they have always been. Bill has an ambition to produce on his own. If past performances mean anything Mr. Nigh will do big things. He is a showman who caters to the showman. And we take this opportunity in wishing him the best of everything—and continued success.

THE success and progress made by the Columbia Film Exchange of Pittsburgh in the one year it has been in existence testifies to the growing popularity of independent productions among alert showmen. This enterprising exchange has built up a business that compares favorably with that done in a like period by any big exchange anywhere in this country. And this achievement has been the result of hard work. What the Columbia Exchange has accomplished in one year, others can likewise do.

DOES advertising pay? That question was hurled at a well-known independent film man this week. And in reply he pointed to the success achieved by some of the widely-advertised productions. Said this gentleman, whose experience in show business dates back 25 years:

"Advertising *does* pay. For every cent that is spent in wise advertising the advertiser receives one dollar in return. I have handled some of the biggest and best attractions in the business, but their success was made possible only because of persistent and well-worded advertisements. What better example of proof that advertising pays do you want than our own David Wark Griffith or George M. Cohan? Either of these gentlemen will tell you that advertising does pay. The trouble with this picture business is that there isn't enough of the right kind of advertising. Think it over."

RIGHT here let us go on record as being in accord with all that our kind friend has said. In the first place, there is altogether too little proper advertising and exploitation being done in this field. Worthwhile pictures that have been and are being properly exploited and sold to the public will go down into history as money-makers. Take the success of "Ten Nights In A Barroom," for example. This picture was offered to no less than 12 distributors and all turned it down. Dr. W. E. Shallenberger of Arrow consented to handle it. And what his firm has done with that picture is now history only too well known to be repeated, but it was consistent advertising and clever exploitation that put the picture over.

AND just to prove that there is an unreasonable waste of money in this business, let us point to the accomplishments of the Warners. This popular organization has an advertising, publicity and exploitation staff that consists of only two men—Eddie Bonns, in charge, and Lou Marangella. Think that over for a second. Yet, these two gentlemen have obtained as much publicity and accomplished greater tasks with their pictures than staffs of other companies, whose personnels number from ten to fifty persons each.

PROPER advertising and exploitation, backed up with publicity that was welcomed by editors of the country, played no small part in the successful career of the Warner productions. And no small amount of credit for the success of these pictures should go to this staff of two experts, who are not afraid to work. What the Warners are accomplishing others can do. But it takes men who know, men who have their hearts in their work, men who believe in that which they are asked to sell and men who cater to the wants of those who make possible their success.

THE attitude taken by independents when confronted by syndicate bookers, who have in the past stopped at nothing to block their progress, is indeed encouraging. These syndicates have now come to realize the value of box office pictures regardless of who makes them. But their offers, as tempting as they appear on the surface, are being turned down. And this is to the independent man's credit. Don't forget your friends, Mr. Independent. Don't allow yourselves to be caught as you have been caught in the past.

IVAN ABRAMSON of Graphic Exchanges, Inc., has laid out pretentious plans for the future. His string of independent exchanges include some of the livest and most energetic men in the business. Given the proper productions these men can deliver the goods, but these "goods" must be the kind that will make money not only for the exchangeman but the exhibitor as well. By catering always to the latter you can not help but satisfy the exchangeman.

NOT so long ago we visited Lou Berman who conducts the Independent Corporation's exchanges in Philadelphia and Washington. Mr. Berman, before invading the independent field, ranked as one of the livest and most successful film salesman in the business. He opened his exchange on what in the vernacular of business circles is known as a "shoe string." He has handled big productions in a big way with the result that today the fastidious Stanley circuit is booking his product 100 per cent. Why? Because Lou gets back of everything he sells. He is that shrewd to know that only by spending wisely can he hope to make money.

THAT independents are in the market for short subjects of box office value was conclusively established into a fact this past week when almost 100 per cent. of the territorial rights to "The Expose of Sawing a Lady In Half" were sold by Weiss Brothers. Here is a money-maker, exposing one of the most talked of illusions to which the public has been treated. Indeed, the subject was an extraordinary one, but the remarkable sales record it established testifies to a dire need of exploitable short stuff.

In the Independent Field

Rubin-Finkelstein Grab "Wandering Boy" to Assure Self of Showings

Rubin & Finkelstein, who control a string of theatres in Minnesota, put one over on Minneapolis independent exchanges, judging from a deal that that firm closed in New York this week, when it acquired the Minnesota, North and South Dakota rights to Equity's special, "Where Is My Wandering Boy Tonight?" Louis Baum, sales manager for Equity, closed the deal.

The R. & F. interests opened negotiations with Equity shortly after it was announced that the latter firm had acquired the picture for distribution. Several independent exchanges in that territory were given the opportunity to buy the picture, but they could offer no satisfactory proposition. The R. & F. interests have had their eyes on the independent market for some time and when the opportunity presented itself they lost no time dickering for "Where Is My Wandering Boy Tonight?" They will show their picture over the entire circuit and already an aggressive exploitation campaign has been started.

Equity this week issued the following statement:

"Rubin & Finkelstein are not primarily exchangemen. They exhibit and do not distribute pictures. But 'Where Is My Wandering Boy Tonight?' was a picture they could not afford to let pass. They needed it for their theatres. They needed it because it is a picture that commands an audience for any feature that is big enough to be shown. The public has power to get what they want and they wanted 'My Wandering Boy.' They've had it for indefinite runs in many of the larger theatres and they will have it on the Rubin & Finkelstein circuit."

Enterprise Distributor Company, of Atlanta, has announced the acquisition of the following Westerns: "When East Comes West," "Smiling Jim" and "Prince of the West," all starring Franklyn Farnum.

Charles Schwerin, travelling representative of Arrow Film Corporation, is making a tour of the Middle West exchanges.

There is a persistent rumor in the South that Eugene Pierce, of New Orleans, will again enter the independent distribution field in Atlanta. Mr. Pierce maintained an exchange in Atlanta up to last summer, when he sold it.

The Eltabran Film Company of Atlanta has moved into the Hirsch building, occupying the third floor, which formerly housed the Federated exchange.

Southern exchanges report a continued depression among theatres there. All seem to agree that the only salvation is a general reduction of admission prices.

The Saenger interests will in all probability exploit the Lee-Bradford special, "Determination," in the South, according to an authentic report received at this office this week.

C. A. Maddux, formerly assistant manager of the Kansas City Vitagraph Exchange, has joined the Crescent-Federated Exchange in that city, covering the western Missouri territory.

M. Shiller, president of Myriad Pictures, Inc., of New York, is making a tour of the exchange centers.

Manager Underwood of the Enterprise Exchange, St. Louis, reports heavy bookings on the Richard Talmadge productions, which that firm is exploiting on an elaborate scale.

"False Fronts," the Cleveland-made picture, in which S. Barret McCormack is financially interested, will be distributed through the American Releasing Corporation exchanges.

Manager Joe Lefko, of the Pittsburgh Federated office, reports that he is getting a big pile of contracts under the various plans of the First Federated Sales Drive, April 23 to May 6.

The Columbia Film Exchange, Pittsburgh, is playing up the big forest fire scene in the Harry Revier production, "The Heart of the North."

E. A. Hemphill, a popular salesman attached to the staff of the Standard Film Exchange of Pittsburgh, is mourning the death of his father. The deceased was 71 years old and died at his home in Abilene, Texas.

The announcement of Milton Burnside that he is planning selling his special, "Yankee Doodle Jr.," on a $300,000 basis, has aroused much comment among exchangemen, judging from the numerous letters received by this department during the past week.

W. E. Clark, of New York, examiner for the Federal Trade Commission, was in Austin, Texas, last week investigating a complaint against a certain operative who was suspected of operating in restraint of trade.

T. J. Leonard, formerly of Niagara Pictures Corporation, of Buffalo, is now attached to the Merit sales force in that city.

Fred Aiken is no longer connected with Superior Screen Service of Chicago, according to an announcement he made in that city last week.

Sam Moscow, of the Moscow Exchange of Boston, has started an extensive campaign exploiting "Burn 'Em Up Barnes," the Affiliated Distributors' special which he recently acquired for New England.

Lou Berman, of the Independent Film Corporation of Philadelphia, is in the market for several big productions for exploitation during the summer. Berman is the Warner distributor in Philadelphia and Washington.

"Exchanges With Good Films Making Money," Says Hirsch

Nathan Hirsh, president of the Aywon Film Corporation, returned from a trip through the West last week with interesting news to impart. Mr. Hirsh said that business is good, mighty good, with those exchanges who have the goods. In other words the exchanges that have good pictures to sell are doing good business. It is only those who have poor pictures that are still crying hard times, says Mr. Hirsh.

The Aywon Company has made territorial sales on six "Big Boy" Williams features, three "Snowy" Baker pictures to Twentieth Century Film Co., of Philadelphia, and to the Security Film Company of Baltimore, "The Master of Beasts," a series of four wild animal features.

Mr. Hirsh, who is also president of the Photocraft Productions, reports that in addition to the sale of territory on "Oh, Mabel Behave" to Phil Selznick of Cleveland and Independent Films of Boston, he has recently signed territorial contracts with Superior Films of Salt Lake, and Greiver Productions of Chicago.

William Nigh Starts Production On First of His Series of Four Pictures

As published exclusively in The Moving Picture World five weeks ago William Nigh, director of the Harry Rapf features, "Why Girls Leave Home," "School Days" and "Your Best Friend," has formed his own producing company, whose four years to be made yearly will be distributed in the independent field by Warner Brothers. Production on the first picture starts late this week at the Tiffany Studio, 44th street, New York City. The first picture will be ready for release September 1.

Mr. Nigh has written the stories for his first two pictures, but these have only been tentatively titled. He is also busy applying the finishing touches to the task of casting for the first production.

Equity to Handle "Curse of Drink"

Equity Pictures Corporation, which is State righting "Where Is My Wandering Boy Tonight?" will in all probability handle the distribution of "The Curse of Drink", which Harry Hoyt wrote and directed. Negotiations for the distribution of this picture were started late last week with Joe Scheer. The picture was completed in record time and includes an all-star cast.

Col. Selig and Rork Split

The partnership of Col. Selig-Rork, producers of many independent productions, has been dissolved according to reliable reports from the Coast. The future plans of the two have not been made known, although it is said that both will continue producing for the independent market.

Richard Rowland Will Distribute

It became known this week that Richard Rowland, formerly of Metro, will enter the independent distribution field. According to reports of a reliable nature, Mr. Rowland has acquired the rights of a number of big pictures as well as closing deals to distribute the features of a number of independent producers.

Baum Going to Europe for Equity

Louis Baum, sales manager of Equity Pictures, will leave for an extended trip throughout Continental Europe on May 2nd. Mr. Baum will sail on the Aquitania and will visit practically every country on the Continent, as well as Great Britain. The trip is being made in the interest of Equity Pictures and Mr. Baum expects to both buy and sell.

ALL ABOARD FOR FLORIDA!

Members of Syracuse Motion Picture Company go South to film exteriors for initial feature. In the foreground are Director Hamilton Smith, Dorothy Mackaill, and Wyndham Standing

In the Independent Field

Despite Foreign Propaganda American Pictures Continue to Draw Big Abroad

While legitimate attractions are suffering a decided slump in Europe reports brought back to this country from film men indicate that the picture houses there are making money. The exhibition situation in England, while marred by an exorbitant entertainment tax, which the renters there claim is unbearable and which they are fighting bitterly, is gradually clearing.

Despite the increased activity of foreign producers American made pictures are as popular as ever, particularly in the continental countries British producers are conducting a campaign to minimize the patronage of foreign pictures, hitting particularly at American productions. Thus far the campaign has been a failure, for receipts estimated by those in a position to know, show that U. S. pictures are drawing bigger crowds than those attracted by the home made product.

In France and other continental countries the demand for American pictures is about the same. Production in both France and Italy is on the increase with spectacles topping the list. The French producers are inclined to picturize stories popular in France. Several big spectacles, promising to arouse international interest, are now in the course of production. Italy, too, is active and turning out spectacles in competition with several American directors who are there making pictures for producing companies from this country, employing foreign talent only when needed.

"Orphans of the Storm," Griffith's newest special, is breaking all records at La Scala, in London, where it is showing to capacity audiences daily. Estimates have it that the picture is grossing £250 nightly.

"The Sheik," with Rudolpho Valentino, is the picture sensation of the year in Australia, where it is getting $1 top at the Globe in Sydney on matinees —and playing to capacity audiences. The picture is good for a six-week run.

"'Way Down East" is another American special that is cleaning up in Australia.

British distributors are claiming that "Auction of Souls" drew more money last year than any other single feature ever drew.

"Cocaine," a story of London night life, produced by Astra Films, Ltd., is creating quite a stir in England.

Mormonism seems to be a popular screen theme in Europe. Four pictures touching on that subject are being released there. They are "A Victim of Mormons," "A Mormon Maid," starring Mae Murray and Hobart Bosworth, and "In the Grip of the Mormons," adapted from Sir Conan Doyle's "A Study in Scarlet," with Fred Paul and Agnes Glynn, and "Married to a Mormon."

William M. Vogel, the exporter, arrived in Paris late this week, according to cablegrams received here this week.

Famous Players will release "The Indian's Tomb," made in Germany by Joe May for E. F. A., in the Fall as "The Mysteries of India."

Remarkable progress is being made by the film industry in England in its fight for the abolition of the entertainment tax.

A. George Smith, managing director of Goldwyn, Ltd., of England, is visiting and speaks optimistically of film conditions in England.

Elsie Cohen, representing the Hollandia Film Company of Holland, closed a deal this week whereby the product of that company will be distributed in this country by Producers Security Corporation.

K. J. Fritzsche, of Transocean Film Company of Berlin, who arrived in New York last week, brought a print of "Othello" with him. Emil Jannings is starred in the feature.

"The Romance of Old Bagdad" is being severely criticised by the British critics.

Newsy Gossip Of The Field

Nathan Hirsh of Aywon Film Corporation is back in New York, following a tour of the exchange centres. A complete report of his work on the road is published elsewhere.

Fred Crosbie of Winnipeg, Canada, well known in independent exchange circles, has launched upon a new venture, having leased Mac's Theatre, Winnipeg. Crosbie was with Stephenson Attractions, Ltd., of Toronto, which handles independent attractions.

Advertising on midnight revels and dancing sirens proved a good means of drawing folks to the Orpheum in Wilkes-Barre, Pa., during the run of Herman Jans' "Madonnas and Men," which established a new house record.

From England come reports indicative of a situation that parallels that found in this country. According to statistical announcements that have been published in the English trade journals the independent pictures are drawing the biggest money. Pearl Films, Ltd., seem to be doing a land office business with State rights pictures for which they own the foreign rights.

"The County Fair," which more than a year ago was setting records, is not doing so well in the sticks in the Middle West, judging from reports that have reached this office from various houses there. The fact is that this is one of those features that must be properly put over and tackled only by showmen. However, the picture has made plenty of money and can stand a few flops.

French production is on the boom. Considerable favorable comment has been aroused on the Continent over the latest French production, "The Three Masks," which is characterized by critics there as "bigger than 'The Three Musketeers' and 'J'Accuse.'"

Latest statistics show that Germany now has 3,851 motion picture theatres with a total seating capacity of 1,304,605. Forty-five have a seating capacity of over 1,000; 235 have between 600 and 1,000; 1,117 have between 300 and 600, and 2,394, or three-fifths of the total number, have a capacity of less than 300.

"The Unfortunate Marriage" is taking a decided flop in most territories. The trouble with this one is that it is the poorest sort of hoakum.

Juan Kunzler, representing the Sociedad General Cinematografica of Buenos Aires, Brazil, and S. A. Seleccine of Spain, is buying independent pictures for those countries and anxious to get a line on independent features of particular exploitation value there.

John Olson, the exporter, sailed on the SS. Olympic for Europe on Tuesday, April 4. He will make a tour of Sweden.

A. George Smith of Goldwyn, Ltd., of Great Britain, is in New York on a business trip. His offices are located in London.

K. J. Fritzsche of Transocean Film Company of Berlin is another foreign film magnate visiting New York. He is seeking American made productions. He is at Hotel Astor.

C. De Vidal Hunt, formerly personal representative for Carl Laemmle, President of Universal, will go to Europe April 15. He is after story material.

Dr. A. Alschuler of Moscow has been appointed a representative in Russia for Watterson R. Rothacker Film Manufacturing Company of Chicago and Los Angeles.

Ben Blumenthal of the Hamilton Theatrical Corporation returned to New York from a tour of continental Europe on the SS. Olympic Tuesday, March 28.

Abe Warner left on the Twentieth Century Wednesday, March 29, for Los Angeles, to consult with his brothers, Jack and Sam, on the future production activities of the Warner Brothers.

Herman Ross, former secretary of the Labor Film Service, Inc., is now business manager of Classic Feature Film Company.

WATCH THE BOX OFFICE

RISE with "SUNRISE COMEDIES"

Show them 26 Sunrise Comedies.

The kind of comedies your patrons want to see.

SUNRISE COMEDIES

Plenty of Pretty Girls — Pep, Ginger and Laughs.

A wonderful cast including Billy West.

IF YOUR EXCHANGE HASN'T GOT 'EM WRITE TO

C. B. C. FILM SALES CORP. 1600 BROADWAY, NEW YORK

In the Independent Field

Warners Score Beat on Broadway Theatres by Putting "Your Best Friend" in Central

The Warners evaded the barrier set up by certain Broadway first run theatres by leasing from Universal the Central Theatre at Broadway and 47th street for a two-week showing on their newest Harry Rapf feature, "Your Best Friend," the engagement starting on Sunday, April 9. Universal has a one-year lease on the Central, having paid $100,000 to the Shuberts for use of the house, which has during the past year been used as a first run "U" stand.

Bitter experience at the hands of first run theatre owners in New York made the step necessary for the Warners. The latter, realizing the box office value of their attraction, which, by the way, stars Vera Gordon, decided after listening to the absurd offers of several of the Broadway managers to show the production under their own auspices. It is also because of the exorbitant and unreasonably one-sided terms insisted upon by the Broadway houses that the Warners have decided to build their own house in the theatrical section dedicated to the exhibition of independent pictures.

When the Warners booked their Wesley Barry hit, "School Days," into the Strand about seven weeks ago the house management, although enthusiastic about the picture and satisfied that it was one of the best box office magnets of the season, insisted on a flat $25,000 guarantee, according to information gathered in show circles. The Warners had to stand all the billing and advertisement costs and when the gross had exceeded the $25,000 mark, according to this same information, the distributors had to split with the house.

However, the Warners were forced to submit to these exorbitant terms because of the fact that aside from the Strand no other house in the main stem was available at that time and the terms of the other first run theatres were even more one-sided and unreasonable than that made by the Moe Mark Theatre.

The Warners are putting the New York showing over in big style, having circused the Greater City and other cities and towns within a radius of 35 miles with attractive and teaser 24-sheets. The city was illuminated with paper, while well-worded and attractive advertisements, of generous and varying sizes, managed to draw attention to the Gordon attraction. Harry Rapf supe-vised the showing. On the same program was shown Monte Banks' masterpiece, "F. O. B. Africa."

The experiment of the Warners at the Central attracted much interest in independent circles in the metropolitan zone. Dr. W. E. Shallenberger, of Arrow, has had innumerable offers from Broadway houses for "Ten Nights in a Barroom," but he turned them all down because of their unreasonableness. And despite the fact that that production has yet to appear on Broadway it is grossing figures that, in some instances, are staggering in out-of-town houses.

EXPLOITATION
FOR SPECIAL PRODUCTIONS
PUBLICITY FOR STARS and DIRECTORS
FOR THE INDEPENDENT PRODUCERS A
STATE RIGHT SALES DEPT.
THAT WILL FURNISH A COMPLETE ADVERTISING AND EXPLOITATION CAMPAIGN THAT WILL SAVE YOU MONEY AND INCREASE THE VALUE OF YOUR PRODUCTION. ALL SALES MADE TO EXCHANGES ON AN OUTRIGHT CASH BASIS.

I HAVE THE MOTION PICTURE RIGHTS TO A NUMBER OF PLAYS AND OLD TIME MELODRAMAS THAT CONTAIN EXPLOITATION ANGLES, WITH TITLES HAVING BOX OFFICE APPEAL. THESE ARE SUITABLE FOR STATE RIGHT SPECIALS. SECURING THE PROPER SUBJECT IS THE FIRST STEP TO SUCCESS IN THE INDEPENDENT FIELD.

ROAD TOURS AND LEGITIMATE THEATRE BOOKINGS ARRANGED FOR SPECIAL FILM ATTRACTIONS.

BRYANT 4754 JOE F. LEE ROOM 1202
1540 BROADWAY NEW YORK

Werner's St. Louis Exchanges Sign to Handle "Mother Eternal"

Negotiations for a representative run of "Mother Eternal" in the territory comprising Eastern Missouri and Southern Illinois are being made by Sam Werner, who has signed up his exchanges in St. Louis to handle Ivan Abramson's Graphic Film Corporation product.

Werner, who is general manager of the Federated Film Exchange of St. Louis and president of the United Film Service of St. Louis, is to add the newly organized St. Louis branch of the Graphic Film Exchanges, Inc., to his list of activities and will handle Graphic's entire output for his territory.

"Mother Eternal," Mr. Abramson's vehicle for Vivian Martin, will be the first of the Graphic productions which Werner will handle under the new distribution plan. Preparations are under way for good exploitation of the picture in the St. Louis territory.

Werner's first exploitation shot in the handling of Graphic product will be a tie-up with Mother's Day and "Mother Eternal." Together with other Graphic exchanges he will take advantages of the special suitability of the story of "Mother Eternal" to the spirit of the occasion."

News of the Exploiteers

J. CHARLES DAVIS, publicity and exploitation director of Arrow Film Corporation, is in Toledo this week from which he will go to Chicago. In both cities he will exploit Arrow's "Ten Nights in a Barroom," which plays at H. C. Horatio's Alhambra in Toledo and Barbee's Loop Theatre, Chicago. While in Chicago Mr. Davis will make his headquarters with Frank Zambrino of Progress Pictures Company, 808 South Wabash avenue, Chicago.

Nat Rothstein, the dynamic director of publicity, advertising and publicity for R-C. Pictures, Inc., who incidently is officiating in a similar capacity for Equity Pictures Corporation, will shortly start on a tour of the exchange centres. Nat is batting 1,000 and is injecting pep and showmanship into the R-C. publicity department that will play no small part in the building up of that promising organization.

Mark Vance, one of the smartest exploiters in the picture and legit end of show business, formerly with Producers Security Corporation, is handling the publicity for Edward Dillon Pictures Corporation and doing a good job of it.

Mr. Smith, Allentown, Pa.—Too bad you were just two days late with your telegram. Twenty-four hours after the issue left the press seven applications were filed and three men selected. Have you in mind and will tip you off by wire or letter.—R. F.

Charles Hastings resigned last week from Distinctive Pictures Corporation and is now open for propositions.

Ernest E. Van Pelt, who in addition to being special sales representative for Sacred Films, Inc., makers of the Bible series, is considerable of a publicity hound, left these parts of Toronto on Tuesday, April 4. From Toronto he goes to Detroit and other Western cities, being due in Burbank, Cal., April 20.

Dick Weil is batting out copy and otherwise dishing out the publicity scandal at Arrow in the absence of Charley Davis.

Bert Ennis has another corker to exploit in "The Expose of Sawing the Lady in Half." This is a clean-up for the live-wires.

Matthew Taylor is another live-wire who has joined Nat Rothstein's staff. Matt's there one hundred ways and will be heard from.

Harry Poppe, press agent for Harry Houdini and his feature, "The Man from Beyond," put over some nifty stunts on the Times Square Theatre opening. The picture got good press notices.

Jack Edwards is also with Houdini, looking after the New York run of the picture.

Second National Offers "Mr. Pim"

"Mr. Pim Passes By," photoplay version of the famous stage drama, by A. A. Milne, is announced as an early release by Second National Pictures Corporation. The following are featured in the production: Peggy Hyland, Maudie Dunham, Campbell Gullan, Henry Kendall, George Marden, Wyndham Guise and Tom Reynolds.

In the Independent Field

Shallenberger Boosts "Innocent Cheat" as "Ten Nights" Successor

The Arrow Film Corporation is most enthusiastic concerning their shortly-to-be-released Ben Wilson production, "The Innocent Cheat," which Dr. Shallenberger, president of Arrow and a singularly een judge of picture values, has announced as the legitimate success to the tremendously successful "Ten Nights In A Barroom," the wonder picture of the current season.

"There is every reason to believe," said Dr. Shallenberger in a recent interview, "that 'The Innocent Cheat' will do all that 'Ten Nights In a Barroom' did. In all my years in the motion picture industry I've never had a picture 'get' me the way this one did. I give it as my firm belief that by his handling of a tricky story Ben Wilson establishes himself definitely in the front rank of present-day directors. And Roy Stewart and Kathleen Kirkham, the featured players, have helped by their splendid artistry and intelligence to create a picture that will endure for a very long time.

"'The Innocent Cheat' is motivated by the two biggest forces in the world—the love of a strong man for a woman and the love of a mother for her child. It's the sort of picture that will prove a veritable delight to every type of audience for it makes its appeal to every type of mind. And it's going to send them out of the theatre talking—and boosting.

"This is going to be the biggest year the independents have ever known—and it's pictures like 'Ten Nights In A Barroom' and 'The Innocent Cheat' that are going to make it big."

Between You and Me

A PRODUCER from the coast reached town this week with what he considers a good picture. From an unquestionably reliable source it was learned that this picture was made at a cost of $31,750, figures that the producer does not deny. He has been dickering with a number of distributors, has made innumerable appointments and kept none. Yet, he is asking an advance of $60,000 on a picture which he is boosting to the sky, but refuses to show to those whom he expects to handle it.

A producer in New York has made a picture that was inspired by the success of another production based on the same theme and touching on the same title in substance. This New Yorker made the rounds of the financial district but was turned down. However, he managed to interest a well-known motion picture man, who was some time ago associated with one of the biggest distributing organizations in the field. This wealthy man, who has other interests in addition to those in the motion picture industry, advanced the producer $10,000 to make the picture. With the money in his possession the producer engaged a cast of players, hiring them by the day. In less than five weeks he completed the picture, which represents an actual cost of $13,000. The finished product this producer intends marketing on a $100,000 basis. Yet there are those who ask: "What's the matter with the business?"

Edgar Selden, who intends making a series of State rights pictures, is said to have completed his first, which has been given the title of "On the Banks of the Wabash." Selden also is planning on "Sweet Rosie O'Grady." 'Tis been rumored that Selden has been making the first mentioned, but why keep it a secret? That's the question one buyer popped this week.

167 Prints of "School Days" in Holy Week

Reports from Moving Picture World correspondents this week from exchange centers show that 167 prints of Warner Brothers' Harry Rapf production, "School Days," will be in use during Holy Week throughout the country. In Philadelphia the Stanley circuit alone will be using 14 prints. In Chicago 15 prints will be in use. Incidentally, the Philadelphia showing is a record-breaker, for it is the first time in the history of that circuit where a motion picture has been booked into 14 theatres, day and date. Lou Berman, of Independent Film Corporation.

Other important Holy Week showings on this picture are slated for the Kinema, Los Angeles; Shea's Hippodrome, Buffalo; Liberty and State, Pittsburgh; Liberty, Kansas City, and the Jensen and Von Herburg circuit in Seattle.

Houdini's "The Man from Beyond" Is Praised Highly by Critics

Houdini's first photoplay drama for his own company, "The Man From Beyond," in which Houdini appears in the title role, is now showing at the Times Square Theatre, New York, where it was accorded its premier. The critics, both in the daily newspapers and in the trade journals, vied with one another in their enconiums, with the result that the the verdict is unanimous.

While the production as a whole came in for meritorious mention, the rescue scene at the brink of Niagara Falls, wherein Houdini, after a perilous swim through the rapids, saves the girl just as she is about to be dashed over the Falls, is conceded by the critics to be the greatest thrill in the film.

Marion Russell in The Billboard calls "The Man From Beyond" the "Weirdest, most uncanny, yet most fascinating picture ever presented."

The Evening Journal alluded to it as "Never a spectacle so impressive in its realistic fury," with "One's breath coming quick and short," while R. W. Baremore in The Morning Telegraph calls it "The most thrilling rescue ever filmed."

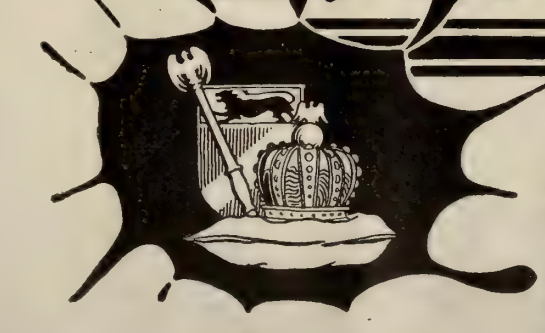
Harriette Underhill of the New York Tribune wrote: "Houdini can do things no one else on earth can do, and some of these are in his picture."

Laurence Reid, writing in the Motion Picture News, says in part: "A thrilling melodrama, fantastic of theme, and highly adventurous, has reached the screen in "The Man From Beyond."

"Houdini excels all past accomplishments in his new screen play. Swims the Niagara Rapids within a few inches of the Falls," said the Evening Telegram, while the Evening World said: "There are thrills, then a couple of thrills and then more thrills. Houdini is whirled to the edge of Niagara and saves the girl."

The Evening Post in its review, said: "One can safely wager that it is the most peculiar film now showing on Broadway." The Globe reviewer called attention to the risks taken in filming the picture by saying: "Rescue accomplished at great risk to Houdini and the girl," as did also the Evening Mail: "The most thrilling scene of the picture, and one which is worth seeing, is its closing passage in which Houdini swims through the Niagara river rapids to rescue the heroine."

I AM THE LAW!



EDWIN CAREWE'S PRODUCTION
with
Alice Lake
Kenneth Harlan
Gaston Glass
Rosemary Theby
Noah Beery
Wallace Beery

Photoplay by Raymond L. Schrock, adapted from a story by
JAMES OLIVER CURWOOD
entitled "Poetic Justice of Uko San."

PRODUCED BY
EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pr.; B. F. Zeidman, V.P.
Fine Arts Studios
Los Angeles, Cal.

DISTRIBUTED BY
AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th Street
New York City, N. Y.

In the Independent Field

Burr's "I Am the Law" Sets New Domestic and Foreign Sale Mark

That independent buyers in the motion picture industry feel confident that Edwin Carewe's special, "I Am the Law," which will be released through Affiliated Distributors, Inc., will prove one of the big pictures of 1922, is evidenced by the fact that the entire foreign rights in the production and the rights for six territories in the United States were sold before any of the buyers had seen a single foot of film.

As a matter of fact, no one here in the East, not even C. C. Burr, president of the Affiliated Distributors, has yet seen any part of the picture, and no one on the Coast, where it was made, has seen it in its finished form. Director Carewe shot the last scenes only a couple of weeks ago, and since that time has been working night and day cutting, titling and assembling it. Yet since the first announcement of the cast for the picture, Mr. Burr has been deluged with inquiries and offers from independent buyers in every section of the country. In the case of several of these actual sales have ben made.

Warner Brothers, than whom there are no shrewder shoppers in the motion picture field, made a flattering offer for the foreign rights of "I Am the Law," which Mr. Burr has accepted. This offer came from the Warners without their having an opportunity of viewing the film. They expressed themselves as satisfied with the abiltiy of Carewe to turn out a box office winner, and with the high calibre of the cast of players.

Western Pennsylvania and Ohio territories were sold to Joseph Skirboll, who is recognized as one of the most far-seeing exchange men in the industry. Mr. Skirboll is the First National exchange man in the Western Pennsylvania territory, and is certainly in a position to know what his clientele wants. J. F. Cubberley, also the First National exchange man in Minneapolis, bid in his territory for "I A the Law," and M. A. Klausner, of the Mountain States Film Attractions, has secured the picture for the Denver and Seattle territories. The Indianapolis territory was bought by the H. Lieber Company, the First National franchise holder of that territory.

In every case the only guide these buyers has as to what might be expected from "I Am the Law" was the reputation of Director Carewe, the quality of the cast, and complete confidence in Mr. Burr and Affiliated Distributors, Inc. It is a common occurrence for distributors of program pictures and certain star series to sell their product unseen. In those cases the only stipulation required is that the program picture be up to a certain known standard, while the star series must feature some well known personality. In the case of independent productions it has been necessary in the past to market them strictly on their merits after screen examination. It is doubtful if there has been another instance in the motion picture industry where an independent production has been sold to State right buyers without first giving a screening.

Bookings Rush on Weiss' Expose of Sawing Illusion

Following the sale of several territories last week, Louis Weiss announced this week the further disposition of State rights for the novelty two-reel subject, entitled "The Expose of Sawing a Lady in Half." The territory of Greater New York and Northern New Jersey has been sold to Ben Alexander of Alexander Film Corporation. Alexander reports great interest in this film on the part of exhibitors and it is expected that the film expose will be part of the program of one of the leading Broadway theatres within the next two weeks.

The rights to New England have been purchased by Sam Grand, Federated Film Exchange. Louis Weiss expects to announce next week the sale of seven more territories for "Sawing a Lady in Half." Ben Amsterdam of Masterpiece Film Attractions, distributing the film for Eastern Pennsylvania and Southern New Jersey, has secured a record-breaking price for a two-reel subject in his territory. He has booked the expose in Lancaster at a price of one hundred and fifty dollars for two days and has several other remarkable bookings to follow this.

LET OTHERS TALK!
—we're modest

The Trade Has Spoken.
THEY ALL AGREE, MR. EXHIBITOR!
You can't go wrong on "BLAZE AWAY."

Harrisons Reports:	A WESTERN THAT IS ABOVE THE AVERAGE. "BLAZE AWAY" should please all lovers of HEART-INTERESTFUL Westerns.
Moving Picture World:	"BLAZE AWAY," starring "Big Boy" Williams, is among the BEST and MOST INTERESTING productions released in the open market this season.
Motion Picture News:	IT CARRIES THE SPECTATOR ALONG THROUGH ITS HUMAN INTEREST ELEMENT and its DRAMATIC PUNCH.
Trade Review:	"BLAZE AWAY" IS A WINNER! NO STATE RIGHT BUYER SHOULD FAIL TO SEE IT.
Exhibitors Herald:	A CLEAN WESTERN DRAMA, FULL OF ACTION and THRILLS. Good, clear photography, well chosen locations and a LOGICAL CONTINUITY.

"BLAZE AWAY" IS A 100% PRODUCTION FROM EVERY ANGLE!

Distributed to the independent market by

WATCH the "BIG BOY" WILLIAMS SERIES

DI LORENZO INC.
135 WEST 44TH STREET
NEW YORK CITY

Produced by Frederick Herbst Productions

Directed by W. Hughes Curran

Legit Houses Only Will Get "After Six Days" First Runs

It is announced by Weiss Brothers that their spectacular production of the Old Testament, which will reach the countries' screens under the title of "After Six Days," will be available only to the largest theatres of the United States for some time to come. This is made necessary because of the size of the film, which will be released in ten reels and also because of the price of admission which will be above that asked for the ordinary type of screen entertainment.

"After Six Days" will be available to the biggest legitimate theatres which play stage offerings and road show films and also to those picture theatres which have a large seating capacity and stage equipment sufficiently extensive enough to provide the proper setting and stage presentation of "After Six Days" in the manner outlined above will be available and the picture will be offered as a complete evening's entertainment to the public.

Di Lorenzo Has Busy Week on District Sales

Di Lorenzo, Inc., announced this week that the following sales were closed on "Blaze Away," the first of a series of six "Big Boy" Guinn Williams features that are to be released in the independent market; Texas, Oklahoma and Arkansas sold to the R. D. Lewis Film Corporation, of Dallas; North and South Carolina to the Continental Pictures Corporation, of Charlotte; and foreign rights for Argentina, Paraguay, Uruguay, Chili, Peru and Bolivia to Max Glucksman, of New York City.

Second Bartlett Film

Production on "The Shadow Eater," the second of a series of eight pictures of the northwest to be offered State right buyers by the Charles E. Bartlett Productions, Inc., has been started under the direction of Bert Seibel, at the Gloversville, N. Y., studio. This is a working title.

Incorporations

ALBANY, N. Y.—Iroquois Productions of New York have incorporated with a capital of $40,000 to make State rights pictures. The incorporators are F. R. Hazard, C. S. Fleming and R. C. Sholes.

TORONTO, ONT—The National Canadian Films, Ltd., has been incorporated here by Ernest Shipman and others. The firm will deal in the distribution of British and independent American pictures in Canada.

ALBANY, N. Y.—Shipman-Luporini, Inc., has been incorporated for $500. The incorporators are Ernest Shipman, F. V. Luporini and Thomas F. McMahon.

ALBANY, N. Y.—William Nigh Productions, Inc., has been chartered here. This is the independent producing company of which William Nigh, director of "Why Girls Leave Home", "School Days" and "Your Best Friend", is the head.

Thank You, Gentlemen!

THE SCREEN WILL STAY

There was a screen show given to a select audience at the New Theater in Little Rock yesterday (Sunday) that pleased every one of the four or five hundred people present.

It proved two things:

That Sunday movies should not be banned.

That the screen form of entertainment is here to stay.

It also demonstrated another thing, and that was that it is not necessary to show that risque, vulgar, bowery, redlight stuff that has been so common with picture producers of the last few years, in order to catch and hold the attention and interest of average people.

The title of the play was, "Where is My Wandering Boy Tonight,"

The acting was splendid, throughout and the climaxes intensely gripping.

There was not a dry eye among the entire audience, when the depths of a mother's love was shown, and the final appeal of mother love in man's redemption.

It was a sermon and a story interwoven, and with eloquent picturization showing how a man's heart turns back to his mother and his God when dark clouds lower and tempests rage.

Throughout the picture runs a beautiful love story—showing the difference between the "flapper" and the pure, sweet little girl of the country town—bringing to mind the lines from Tennyson:

"A simple maiden in her flowers
Is worth a hundred coat of arms"

If everybody in Little Rock could see a picture like that every Sunday afternoon it would have a wholesome, refining effect —no man or woman could see the picture and not be elevated and made better.

"Where is My Wandering Boy Tonight" has been a sad wail from nearly every mother who ever lived, and long ages before the song was written, away back in the dim distant, before Broadway bright lights ever shined, David cried out in his anguish, "Oh, my son Absolem, would God I had died for thee."

The wail of a mother for a wayward son finds its counterpart in the sorrow of a father for a wayward daughter, but to see the intense depths of this feeling and get it all, one must see the picture, "Where Is My Wandering Boy Tonight."

READ the Editorial to the left—clipped from the April 3rd issue of the LITTLE ROCK Arkansas NEWS. Read every line, don't skip a single word, and then you'll understand why "WHERE IS MY WANDERING BOY TONIGHT" is sweeping the country from end to end.

LATEST BUYERS

Rubin and Finkelstein

EXHIBITORS in N. and S. Dakota can now book "WHERE IS MY WANDERING BOY TONIGHT" thru Rubin & Finkelstein, Loeb Arcade, Minneapolis, Minn. GET BUSY. Arrange your play dates NOW. Ask for a copy of the extraordinary press book. Ask about the exploitation novelties. Get samples. See what's prepared for you to help you put this picture over with a wallop. Exhibitors in other territories can learn where to book the picture by communicating immediately with—

EQUITY PICTURES CORPORATION

723-7th AVE., NEW YORK CITY

WHERE IS MY BOY

WANDERING TONIGHT?"

In the Independent Field

Burton King Now Directing Eddie Polo; MacGowan Forced to Go West

Burton King, the enterprising director, who produced "The Man From Beyond" for Houdini, the picture that is now in its second week at the Times Square Theatre in New York, is directing Eddie Polo in his first independent serial, "Cap'n Kidd." King succeeds J. P. MacGowan, who produced the first three episodes. MacGowan's contract with Pathe was unexpired and he returned to the Coast last week to resume production there.

Burton King took charge with the production of the four episodes. He is one of the best serial directors in the country and has produced some of the best known pictures turned out in recent years. His directorial hand is ever present as one gazes at the Houdini special. The rapids rescue scene, which Mr. King so cleverly directed in "The Man From Beyond," is considered by all who have seen the picture superior in realism and thrills to the famous and similar scene in "Way Down East."

His handling of that outstanding feature of the Houdini picture, in the most terrific of rapids in Niagara Falls, constituted a piece of work of which all who have witnessed the picture are talking. Six cameramen were required to take this dangerous scene.

Eddie Polo and the Star Serial Corporation, which is State righting "Cap'n Kidd," are to be congratulated on the acquisition of Mr. King. He can be depended upon to furnish the 12 episodes entrusted to him to produce with ample thrills.

Production on the serial has been shifted from the Fort Lee studio to the Selznick studio in New York, which Polo leased last week.

Caryl Fleming Heads Company That Will Make Northwesterns; Live News of Eastern Studios

Announcement was made this week of the incorporation of the Iroquois Productions, Inc., in New York with F. R. Hazard as President, Caryl S. Fleming, Vice-President; H. C. Sholes, Secretary-Treasurer and N. Cook Sholes, General Manager. Caryl S. Fleming will direct the series of four or more five-reel Northwestern wood features to be made for release through K. D. B. Photoplays, Inc., of 130 West 46th Street, New York. The author of the story of the first production is Mr. Fleming and is being adapted for the screen by Donald L. Buchanan. The working title is, "The Law of The Northlands."

The company is now equipping its own studio at Chatham, N. Y., in the heart of the Adirondacks. Production will be started no later than April 17.

The cast includes Charles E. Delaney, Miss Manilla Martan, Ed. Roseman, Henry Sedley, Stanley Walpole, Floyd Buckley, while the technical staff includes Caryl S. Fleming, director; Frank Perugini, chief photographer; Edward W. Gobbett, photographer; Bernard P. Arons, assistant director, and E. D. Venturini, art director.

The Anna Q. Neilson Productions, Inc., has been formed in New York and will produce a series of four pictures with Miss Neilson starred, according to an announcement made this week. Production will be started June 1 at the Tilford studio in New York. Miss Neilson will go to Los Angeles this week to start work on a Paramount picture. At the completion of that feature she will work on the first of her own pictures, which will be State righted. The first picture will be "Indiscretion of Letty Shaw," by E. Philip Oppenheim.

Eddie Polo, the serial star who is working on "Cap'n Kidd," the serial which Joe Brandt is State righting through the Star Serial Corporation, gave up the idea of taking his company back to the Coast. This week he and his company moved to one of the New York studios where production will be resumed. While it is now fairly certain that Polo will complete the current serial in New York, it is equally certain that his future pictures will be produced on the Coast.

The cast in the first independent picture that Syracuse Motion Pictures Company is making left the Pennsylvania Station in New York this week for Florida, where the players arrived on Wednesday morning. There the first picture will be completed at the Miami studios. Exteriors will be taken there. The interiors were taken in New York.

Edward Dillon has started independent production under the firm name of Genius Film Productions, Inc., and this week announced the cast that will appear in his initial picture. Florence Dixon is the leading woman. Others are E. K. Lincoln, Cyril Chadwick, Hedda Hopper, Margaret Seddon, Julia Swayne Gordon, Charles Hammond, Maude Turner, James Harrison, Richard Carlyle and Emil Fitzroy.

The working title of the first Edward Dillon Special is "Gold Plated." Most of the scenes will be taken in and around New York. The picture will in all probability be released in the late spring. The company this week has been working on exteriors.

Tilford studios in West 44th street, New York, is a hive for independent production. That popular firm is laying the foundation for the production of several pictures.

From the Showmen's Angle

A CERTAIN exchangeman in Denver found an exhibitor in his territory who, while willing to use a well-known and proven box office attraction, was not agreeable to paying what the former considered a fair rental. The exchangeman could probably have got his price from the exhibitor's competitor, but he wanted to do business with the latter who in the past had properly exploited his pictures. After several weeks of wrangling the two decided to show the picture, but on a percentage basis. The exhibitor furnished the house while the exchangeman furnished the picture and assigned a man to exploit it. When the week's receipts were counted it was shown that the house's best previous gross had been bettered by $600. But the point is that the exhibitor learned a lesson, for had he paid the original rental price he would have pocketed $800 more in profit. As it turned out the exchangeman drew down $1,700 for his end, instead of the $900 he had asked.

While the first few weeks promised much, the fact remains that the burlesque men have found the picture-vaudeville-burlesque experiment a failure. The first three weeks of the experiment swelled the box office figures, but after that the receipts dropped so fast that most of the houses on the burlesque circuit closed last Saturday. The experiment brought a little money into independent exchanges, but cut in on the independent exhibitors' receipts for a short period.

Agents of the Shubert offices this week were offering their Broadway houses for virtually a song to independent producers and distributors. There were no takers, however.

The draw of the Houdini attraction, "The Man From Beyond," seems to be confined entirely to the neighborhood sections. Few regular Broadway theatre patrons were noticed in the crowds that attended the first week's showings. It is estimated that the attraction grossed $14,000 at the Times Square Theatre last week. This estimate covers six days, for the opening show was fairly well swelled with paper.

Independent exhibitors and exchangemen are wondering what will be done with "Yankee Doodle, Jr." While much has been written and said about this splendid picture the fact remains that there has been very little action. The writer knows of at least nine first run men, who have "made" many pictures, who have tried to hook up with this attraction, but in vain.

HERE ARE BEAUTIFUL SHOTS FROM "THE MAN FROM HELL'S RIVER"

An Irving Cummings' production, based on a James Oliver Curwood story, that Western Pictures Exploitation Company is state-righting

In the Independent Field

Two Big Coast Producers Will Make Features for Independent Market; State Right Studio News

LOS ANGELES — (Special)— Two of the best known producers on the Coast this week expressed their intentions of turning our productions for the independent market immediately after their present contracts expired. One of these producers has come to a parting of ways with his distributing agent and is determined to continue to make pictures, but establish his own distributing office in New York for the purpose of State righting the pictures.

Maurice Tourneur, according to reports, is to make a special for distribution in the independent market. This report has neither been confirmed nor denied, although those who claim to be close to Tourneur claim it to be a fact.

It is understood that the All-Star Features Exchange of this city is dickering for the local territorial rights to the independent Eddie Polo serial, "Cap'n Kidd."

Members of the Eddie Polo staff, who had been sent on advance back to the Coast several weeks ago when that star planned to transfer his activities from Fort Lee, N. J., to Hollywood, will return to New York shortly.

Lester F. Scott, Jr., who arrived here last week, representing C. C. Burr, is particularly enthusiastic over prospects for the coming season. He leaves for the East within a few days.

Ben Wilson's outfit is working on a special, which will be State righted through Arrow Film Corporation of New York.

Bennie Zeidman and Bernie Fineman have purchased the screen rights to "The First Fifty Years", the New York dramatic success. This production will be made here this summer and will be distributed in the State rights market through C. C. Burr's Affiliated Distributors, Inc.

Wonderful progress is being made on the new Clara Kimball Young picture, "The Hand of Nara", which Harry Garson is producing for Sam Zierler of New York.

There is a strong rumor prevalent here that Thomas Meighan's contract with Famous Players will soon expire and that he will head his own independent producing unit.

Abe Warner, together with his brother Sam, have made everything ready here for Harry Rapf, the producer who is due here late this week or early Easter Week. Harry is expected to start production on "Little Heroes of The Street" on May 1st, when the star of that picture, Wesley Barry, will be at liberty.

"I Am the Law," the Northwestern which Edwin Carew Pictures Corporation is completing here for C. C. Burr, is expected to be ready within the next ten days, when Lester F. Scott, representing Mr. Burr, will leave with the negative for New York, stopping off at exchange centres.

Adolph Ramish of the West Coast Theatres, Inc., will accompany Sol Lesser to New York next week. Mr. Lesser will bring with him prints of three new productions which he will market on his arrival in New York.

Milton Sills, it is reported here, has already started work on the "The Modern Madonna," which Max Graf will make in Sa nFrancisco. Graf has completed "White Hands," which was recently shown to the trade in San Francisco.

San Francisco bankers and business men are leaving no stone unturned in their efforts to induce independent producers to go to their city to produce. They are even offering financial support. Louis Burston, who has completed "Forget Me Not" was the recipient of a tempting proposition, which he is now considering.

Mrs. Irving Cummings, wief of Irving Cummings, producer-star and partner of Irving Lesser, is now furnishing stories for her hubby's productions. Fact is the Missus wrote the titles to hubby's "The Man From Hell's River", based on the James Oliver Curwood story.

Harry Rapf Will Produce Four Features by September 1; "Rags to Riches" Is the First

Harry Rapf, producer of "Why Girls Leave Home," Gus Edwards' "School Days," and the latest Vera Gordon picture, "Your Best Friend," being distributed by the Warner Brothers, arrived at the Warner studios in Los Angeles late this week to produce four forthcoming Rapf productions. He left Sunday, April 9.

Mr. Rapf's production schedule includes "From Rags to Riches," with Wesley Barry, which will be started on or about May 1, "Little Heroes of the Street," also featuring the freckle-faced star, "Brass," Charles G. Norris' sensational novel of marriage and divorce, and "Main Street," Sinclair Lewis' vivid photographic novel of small town trials and tribulations.

"My future productions, which will be distributed by Warner Brothers," said Mr. Rapf, "will embrace every quality for success. They will be produced not only from an artistic standpoint, but primarily from a box-office angle. In this respect the four pictures will contain as much if not more exploitation possibilities as is being obtained with the Warner current attractions.

"For the entire series of four productions I will engage only the best available screen talent, principally those players best suited to portray the various roles in the stories. It is my intention also to set a new precedent in the production of popular stories. By this I mean that my production schedule will embrace every feature for efficiency, in addition to consulting the authors of the stories. The big trouble with most adaptations is that, in the words of Charles G. Norris, they are the result of too many minds. In short, the author of the story should, if possible, bend every effort to bring his brain child to the screen in accordance with his own viewpoint.

"I am pursuing this method with the two Barry features, and the Norris and Lewis novels. And I firmly believe these authors, who have been more than willing to co-operate in the adaptation of their stories, will not raise the hue and cry that was wailed by one of our famous writers whose story, she declared, was terribly distorted to meet the demands of the screen.

"With the popularity of the stories I am going to produce, backed by their tremendous publicity and exploitation possibilities, I feel certain that they will more than duplicate the success that is everywhere being accorded 'School Days.'"

The first Barry story, "From Rags to Riches," was written by Will Nigh, who directed the three current Warner attractions, and Walter DeLeon. "Little Heroes of the Street" was written by Edmund Goulding. Mr. Rapf expects to complete the four productions by September 1, after which he will return East.

FADING IN AND OUT

With Joe Lee

MILES BROTHERS are still in the business. Joe is at 126 West 46th street, while Herbert is about to release a special one-reel subject that is thrilling and should be a clean-up via the State-rights market.

Now that every one is cutting down expenses, I wonder why a number of exchanges cannot get together.

Do you remember the brand name and title of Carl Laemmle's first release? Next week I'll tell you. But in the meantime, to make it interesting, I will reward the first ten correct answers sent me, care of the Moving Picture World, Independent Department, with season passes to Grant's Tomb.

"Nellie, the Beautiful Cloak Model," ran down "Main Street" looking for "Bertha, the Sewing Machine Girl." Some one saw her and said: "Look in 'The Little Church Around the Corner.'" But "The Volunteer Organist" informed Nellie that "The Little Heroes of the Street" could only be found on "Broadway After Dark." But Nellie quit in disgust, for "The Sidewalks of New York" were too much for the girl with "No Mother to Guide Her."

The above titles are all to be used in motion pictures that will be released in the State-rights market. Watch this department for further details on the progress being made on these pictures.

Do you remember when A. L. Shepard and Lyman H. Howe toured the country playing pictures in legitimate houses? Both of these gentlemen gave the natives in many a town their first view of motion pictures. When the local opera house was not available Shepard often played in churches.

It is claimed that Archie S. Shepard was really in a way the father of the present motion picture entertainment field, being the first to present in traveling form a complete evening's showing of films.

His program was novel, including all short subjects. Let me see. He had "The Great Train Robbery," by Edison; "Personal," by Lubin; "The Lost Child," by Vitagraph, and some split reels when his company played return dates. A number of the subjects that made hits on the first trip were repeated again and again, but nobody kicked as there was a shortage of real "features" in those days. Archie is still in the game. Saw him at the Astor the other day.

Mr. Independent Producer, the proper press sheet, newspaper cuts, stills, novelties and other accessories have much to do with the success of a good production. And don't forget, too, that good exploitation and trade-paper advertising will do no harm.

Do you remember when Itala, Eclair, Great Northern, Ambrosio, Cinies, Lux and Gaumont were the most popular brands of films?

PEGGY O'DAY
Star in "They're Off," an Anchor Film Distributing Corporation picture

In the Independent Field

WHO'S WHO IN THE STATE RIGHT FIELD

No. 5—C. C. Burr and Affiliated Distributors, Inc.

C. C. BURR has been a prominent factor in the production and distribution of pictures for the past 10 years. He is a pioneer of the exploitation idea in connection with moving pictures. His first work was exploiting a series of single reels for Paramount which met with phenomenal success. His campaign for Paramount on the Mack Sennett Comedies is still well remembered in the film business. The colored inserts by Ralph Barton started a rage for the "girl style" of comedies.

Mr. Burr rose to assistant general manager for Famous Players-Lasky, from which position he resigned to start producing on his own account.

Mr. Burr is a graduate of the University of Pennsylvania, class of 1911. He spent two years as a reporter on newspapers in Philadelphia, Baltimore, Kansas and Chicago. He came to New York to join the advertising department of "Success" magazine and later joined the McCall Co., where he conducted an extensive merchandising and promotion campaign to promote the sale of dress patterns. Later he joined the Allen Company, doing special work in connection with this agency, and afterwards joined the staff of the "New York Times." From there, he went to the Paramount organization to exploit their short reels.

While Mr. Burr was advertising manager he handled the first advertising campaign for motion pictures, first with he Lesan Agency and later with the Hauff Metzger Agency. Mr. Burr's first producing experience was with the South American Traveling Series, where he worked in conjunction with C. L. Chester and Jack Eaton in the titling and editing of pictures.

Mr. Burr stated that he believes that the trouble with poor pictures within the last year or two is largely due to the fact that the producer or the man at the head of the organization is entirely out of touch with the scenario department

Mr. Burr's first feature production was the picture he made for the Hodkinson Company, entitled "The Silent Barrier."

"In the future," Mr. Burr says, "we will handle a certain number of meritorious pictures through Affiliated Distributors, Inc., our distributing company, which are up to the standard we make ourselves for the independent market in order to get enough product to make us an important factor in the eyes of the independent exchanges. We cannot make these pictures all ourselves because it is impossible for me to give my personal time and attention to the handling of more than four or five features a year in addition to the two reel comedies. In all probability, we will handle two or three more pictures, working with one or two well established independent producers and offering him the facilities of the distributing organization we have built up for our own product. In this way, I was enabled to secure 'I Am the Law' for the independent market by co-operative producing arrangement with Bernie Fineman, producer of Katherine MacDonald Productions, and Bennie Zeidman, who made 'Where Is My Wandering Boy Tonight?' and Edwin Carewe, one of the leading directors in the business."

Mr. Burr's Affiliated organization consists of a group of the most popular and experienced men in the business. William T. Lackey, treasurer of the company, is a graduate of Cornell University and New York University Law School. After graduating, he practiced law for a while, and during the war he became captain in the United States army overseas, during which time he was attached to the Italian army for special duty. After Mr. Lackey's return from overseas he discontinued the actual practice of law and became associated with Mr. Burr in the formation of the producing and distributing units of which Mr. Burr is president.

Raymond S. Harris, head of Affiliated Distributors' short subject department, has had a varied experience in the editing, selling, titling, writing and producing of brief motion pictures.

Lester F. Scott, Jr., is in charge of all feature sales. Mr. Scott, who successfully exploited the initial Johnny (Torchy) Hines feature, "Burn 'Em Up Barnes," in a sales way, will shortly start on a sales tour of the exchange centers. He will have with him a print of the initial Edwin Carewe production, "I Am the Law," featuring an all-star cast. Mr. Scott is one of the best known sales representatives in the country. He is well known and popular with exchangemen. For many years he was located on the coast. Later, he joined the Bill Smith Productions, Inc., of Tulsa, Okla., but left that firm to sell "Burn 'Em Up Barnes" for C. C. Burr. He later joined Coast Productions, Inc., as special sales representative, resigning that position to return with Mr. Burr.

Richard S. Thorpe, studio manager in charge of production, graduated from Fairmount College. He was manager of stock, vaudeville and musical comedy companies for four years, but during the war he served the U. S. Government in the capacity of secret service agent overseas for one year. After securing his release (after the war) he obtained a position at the Campf-Elysee Theatre in Paris as leading man. Upon his return to this country, he played the Keith's circuit before doing his picture work. A Dorothy Gish picture was the first one he played in, then doing various parts for different companies.

While interviewing Mr. Burr, he said: "In the producing organization I have some of the most experienced and efficient men in their departments that I came in contact with during my career with Famous Players.

"We depend for our decorations on Charles Osborn Seesel, whose work on "Dr. Jekyl and Mr. Hyde" and "On With the Dance" will never be forgotten by producers or exhibitors.

"For casting, we depend on Charlie Hines, brother of the illustrious Johnny; for all properties Mr. Harry Kiefer, formerly with Famous Players-Lasky in the capacity of property man for a number of years. Our cameramen are Hal Young, Charles Gilson, who started with the old Edison organization, and late of the Semon-Vitagraph organization, and George Peters, lately with the Arbuckle company. In charge of all still photography is Neal Sullivan. In charge of the 2-reel comedy stories is Gregory LaCava, formerly head of the International News Cartoons and lately with the Loyd Hamilton Mermaid Comedy organization. In charge of script is Mann Page, co-author with Izola Forrester of such noteworthy successes as "Rent Free," the latest Wallace Reid picture.

"In all probability, this organization will produce two features starring the dynamic Johnny Hines this summer, which will be released in the early Fall, as fitting follow-ups to the tremendous success of last season, 'Burn 'Em Up Barnes.' Johnny Hines has outgrown the two-reel field and I feel for the exhibitors and independent market generally it is necessary to star Mr. Hines in the best procurable vehicles, and undoubtedly 'Go Get 'Em Gallagher,' the first picture planned, will be the first of a long series of money makers for the independents, as Mr. Hines feels there is considerable due the organization who brought him to the attention of the public and the exchanges who bought and boosted the first feature production in which he appeared."

Mr. Burr values this confidence above everything else he has received as a result of his efforts, and the exchanges can be certain that they will receive a fair and equitable deal or adjustment, as the case may be, down to the smallest transaction. "We are not out to make a fortune out of one or two pictures. We want a fair profit out of each transaction, no matter how small, and we want to purvey the kind of product which makes money for the exchange that buys it, and in turn, the theatre that buys it from the exchange. When the time arrives that we find we cannot do this, we will have to stop doing business, but we firmly believe that with an organization such as we have built up, we will always be able to recognize new ideas and produce them in a big way, which is after all the real requisite of the show business."

News of the West Coast

By A. H. GIEBLER

Announcement is made that the Jackie Coogan Productions will only film scenarios that have already been published as books or short stories. The young Jackie is now busily engaged in the filming of "Oliver Twist," Charles Dicken's immortal story, under the direction of Frank Lloyd. Coogan will, hereafter, film only stories that have had a wide circulation, like "The Prince and the Pauper," "Just David" and others of like reputation.

* * *

Louis Burston, who is producing a series of special productions with all star casts, in addition to the David Butler productions, has received liberal offers from Northern California to move his producing units to San Francisco. Mr. Burston stated that he would soon leave for San Francisco to look over the situation, but that it was highly improbable he would move his entire producing studio to the northern city.

* * *

Lester Cuneo has started work on a sensational airship story in which one of the big scenes is a collision in midair by a dirigible and an aeroplane. Included in the supporting cast are Thelma Worth, A. G. Ferguson, Edyth Steyart, Jack McCready and L. S. McKee. The film is being produced by Obid Doubleday and will be distributed by the Western Pictures Expoitation company. The scenario was written by Henry McCarty and Leo Meehan.

* * *

Ernest Warde, who is directing Ruth Roland in "The Riddle of the Range," at the United Studios for Pathe, is also playing one of the important roles in support of the serial star.

* * *

Sid Grauman announces that June will see the opening of his two new theatres. The three million dollar Metropolitan Theatre and the big new playhouse in Hollywood on Hollywood boulevard. The Metropolitan will have three entrances. The main entrance on Hill Street will take care of 1,500 persons, the foyer on Sixth Street will accommodate 1,000, with the new entrance on Broadway holding 1,000. The entire lobby capacity will be 3,500, while the theatre itself will seat 4,400.

* * *

Two new producing units have started at the Associated Artists studios, the Frederick Reel, Jr., Productions and the Charles Amador Productions. The first named is composed of Robert V. Quick, president; Cedric C. Fields, vice-president, and James R. Fish, secretary and treasurer, with Frederick Reel, Jr., as supervising director.

* * *

Three stars began work this week at the Hollywood Vitagraph studios. These are Alice Calhoun, Earle Williams and William Duncan. Miss Calhoun will be in "Blue Blood," an original story directed by David Smith. Earle Williams will do a story based on O. Henry's famous "Cabbages and Kings." Robert Ensminger, directing William Duncan, is to make a James Oliver Curwood story adapted by Bradley J. Smallen.

* * *

To support Matt Moore and Leatrice Joy in "Her Man," now in course of production at the Hollywood studios, Marshall Neilan has engaged Fritz Brunette, Raymond Griffith, Helen Lynch, F. D. Phillips, George Barnum, Dick Wayne, Josephine Crowell and George Dromgold.

M. C. Levee, president of the United Studios, has just received word from New York that the Selznick production forces which will arrive in Los Angeles, April 13, will include Elaine Hammerstein and Owen Moore, Directors Ralph Ince, Victor Herman and George Archambaud, Vice-President Myron Selznick, David Selznick, Joseph W. Schlieff, assistant to the vice-president, James Dent, manager of production, and more than forty production aides. The party will leave New York April 9.

* * *

Having fully recovered from an attack of influenza, Harold Lloyd is working hard at the Roach studios on a new feature not yet named. It will be along the general lines of "Grandma's Boy," which he recently completed.

* * *

After he completes his present production, Marshall Neilan will make an extensive journey to Europe, travelling through England, France, Holland, Switzerland, Belgium, Germany, Austria and other continental countries. He expects to return to Los Angeles to film his next production, however.

* * *

With the termination of a year's contract, the motion picture producing firm of Selig-Rork, which has been producing at the Selig plant has been dissolved, it is announced. "The Jungle Goddess" has just been completed.

* * *

Douglas Fairbanks has started production on "Robin Hood," which will be his next feature. Allan Dwan is directing. The sets erected by Doug are more lavish than those used in Griffith's "Intolerance."

Nothing like the massive structures have ever before been seen in Filmland. The interior of the castle 350 feet long and 180 feet wide is too big for any studio stage. The walls shoot 150 feet in the air. It will take eighty electricians to care for the lighting of the sets. A double theme will be embodied in the story. One portion of this deals with Robin Hood's sacrifice for Maid Marion, and the other with the life of Richard the Lion Hearted. Johnson McCully, the novelist, arranged the story.

Elliott Dexter is playing one of the leading roles in Clara Kimball Young's feature, "The Hands of Nara," from the story by Richard Washburn Child. Others in the cast are Edwin Stevens, Alec Francis, William Mong, Emmett King, Roy Allen, Ashley Cooper, Buddie Post, Eugenie Besserer, Louise Dresser, Mona Kingsley, Martha Maddox, and Dulcie Cooper. Harry Garson is directing.

* * *

Pat Powers, directing manager for the Robertson Cole studios, has just completed arrangements with the United Studios whereby the former has access to all the stages and physical equipment of the latter organization with its numerous streets and standing sets. Work will be started immediately on a big portal to connect the two plants which in combination have a frontage on Gower Street of 1,000 feet and 1,560 feet on Melrose Avenue.

According to announcement, this combination of studio facilities represents an amalgamation of studio resources of more than $12,000,000. The United Studios have an acreage of forty acres while the R. C. organization has sixteen acres. The two big studio plants adjoin.

* * *

Al Christie, the comedy producer, will sail for Europe as soon as he has completed the comedy he just started. He has engaged passage on the *Olympic*, sailing from New York May 13. With Christie on the trip will be H. D. Edwards, his production manager, and Frank R. Conklin, of the Christie scenario staff. They will remain abroad about two months.

Tourneur Says "The Christian" Will Make Admirable Picture

Maurice Tourneur, who has been selected by the Goldwyn company to direct "The Christian," Hall Caine's great novel, is making final preparations for the production and will sail this month for England, where most of the picture will be photographed. Scenes will be taken in London and on the Isle of Man.

"'The Christian' is such excellent screen material that the Goldwyn company has decided on an elaborate production, even though the story has been filmed twice before," said Mr. Tourneur. "It was filmed by the English producer, Samuelson, and by Vitagraph in this country, but both of these productions were made before the motion picture attained its present stage of technical excellence.

"The story is admirably suited to the screen, as it bears a spiritual theme in terms of actions. Most novels of the same fibre as 'The Christian' tend to be static and psychological rather than dramatic and active."

"Good Provider," Cosmopolitan Film, Praised by Newspapers

Commenting upon the initial presentation of "The Good Provider," a Cosmopolitan Production, from the pen of Fannie Hurst and directed by Frank Borzager, the New York reviewers praised it to the skies, Cosmopolitan says, acclaiming it better than "Humoresque," Cosmopolitan's gold medal winner, created by the same author and director. "The Good Provider" is played by much the same cast that appeared in "Humoresque," including Vera Gordon, Dore Davidson and Miriam Battista.

The *Globe* said: "At the risk of annoying those who consider "Humoresque" the last word in film production we must confide that this seems quite as good, if not better."

The *Sun:* "The Good Provider" at the Rivoli this week is one of the best 'sob stories' that has as yet made its way to the screen." The *Herald:* "Rivets the attention. A living picture rather than a moving picture." Harriet Underhill in The Tribune: "We enjoyed every moment of it."

All Countries Clamoring to See Metro's "Four Horsemen"

Excepting only Russia, every country in the world will soon see, or will have seen Rex Ingram's screen production for Metro of "The Four Horsemen of the Apocalypse."

Paris is thrilling to it now, it is said, with Madrid, Milan, London and Rome soon to follow. Germany is asking for it, despite its anti-Prussian theme. Mexico City will have "The Four Horsemen" in May; Australasia probably within a few months; and Chinese and Japanese translators are beginning preliminary flourishes of their pens for the first sub-titles.

"The Four Horsemen of the Apocalypse" is the first world-picture, Metro says. The commotion it has aroused in Paris is extensive.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hyman Makes It 100 Per Cent. On Strand Prosperity Week Programs

EDWARD L. HYMAN, of the Mark Strand Theatre, Brooklyn, knows a good thing when he sees it, and he is back of the Prosperity Week idea just as strong as he can make it. He is changing the program daily and changing every item of the bill, feeling that the man who comes two or more times will not be pleased if he has to sit through the same production program each time—**and Hyman knows that the chief value of the Prosperity Week idea lies in the greater number of pleased patrons he can attract. He has gone the limit.**

Probably this material will come too late to permit other managers to pattern their presentations, but it will serve as a guide to other big weeks, and we believe that the success of Prosperity Week will lead to other feature weeks just as Prosperity Week itself is an outgrowth of the revival week suggested by this department. For this reason a brief of his program will be of interest to enterprising managers.

An Easter Feature

The program for Easter Sunday opens with the singing of Gounod's "Ave Maria" by an unseen soloist. The stage is dark, but at the close an illuminated cross blazes out. Then comes the overture to Raymond, with "Home to Our Mountains," from "Il Trovatore." The Topical Review is followed by Juliet's Waltz Song from the Gounod version, and the Original Piano Trio, who are playing a return engagement, will offer the "March Militaire" of Schubert. Barrymore in "Dr. Jekyl and Mr. Hyde" follows, with the Mermaid comedy, "For Land's Sake."

On Monday's Bill

Monday "Over the Hill" will cut the musical program to the Kreisler's "Cradle Song" for soprano and "Salut d'Amour," by the piano trio.

Tuesday, for "The Inside of the Cup," the overture is "Poet and Peasant,' 'and then the Topical Review, "Celeste Aida," the piano trio in Friml's "Chanson Dansante," Schubert's "Ave Maria," sung in a church setting as a prologue to the feature, and a Christie comedy, "A Barnyard Cavalier."

On Wednesday "The Sheik" will be the feature and the program will offer, overture, "Bachannale" from "Samson et Delilah," Saint-Saens; "Caro Nome," "Rigoletto," Verdi, for soprano; "Song of the Indian," piano trio; Topical Review; "Kashmari Song," from "The Garden of Kama," baritone; "The Sheik," and the Snub Pollard comedy, "Full of Pep."

The Last Half

Thursday's program offers Overture, "Humoresque," Dvorak; "The Land of Sky Blue Water," Cadman, piano trio; Topical Review; "Eli! Eli!" in a synagogue setting; "Humoresque," and the Mermaid comedy, "Free and Easy."

Friday, "Broken Blossoms" will be shown and the program will run: Overture, "Madame Butterfly," Puccini; "Tambourine Chinoise," Kreisler, piano trio; "The Swan," Saint-Saens, dance number; Topical Review; "One Fine Day," from "Madame Butterfly," soprano; the feature, and a Johnny Hines comedy, "The Frame-Up."

Saturday will bring the big week to a close with "The Three Musketeers," presented with the spoken prologue and with no other feature.

It is going to be a wonderful week for Brooklyn, and it will benefit the Strand for many weeks to come.

Kite Flying Contest Won in Spartanburg

March is kite flying month and A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., figured that kites would help him put over Jackie Coogan in "Peck's Bad Boy," so he arranged a children's matinee, and the day before held a kite flying contest under the auspices of the Kiwanis and the immediate direction of the Y. M. C. A. Boys' Department.

Each kid who flew a kite was given a card which admitted him free to the matinee the following day, if he brought his kite with him. At the matinee prizes were given for altitude and novelty of design, and, in addition to the kite flyers, some 410 children paid admissions to see the fun, which more than cleared expenses, including the prizes.

The advertising slant came from the stir the kids made around the house manufacturing their kites. There were many novel designs and the stunt proved to have a decided appeal to the grownups, and there was a large adult gallery, not to mention the Kiwanis and Y officials.

Paramount Announces Shifts in the Staff

John J. Friedl, for many years publicity manager for the Hostettler theatres throughout the Dakotas, has joined the Paramount exploitation staff and has been stationed at Des Moines.

Claud Saunders, director of Paramount exploitation, also announces the transfer for Albert Boasberg from the Detroit exchange to Albany. John D. Howard, the exploiteer at Albany exchange, goes to Detroit to succeed Boasberg.

This Number Puzzle Is Cleaning Them Up

Lately we reported the successful use of a number puzzle from one of the Southern Enterprises houses. Now Perry Wishart reports some five thousand replies when it was used by the Allen Theatre, Winnipeg. It is going all over the country.

Down South the puzzle was displayed in the lobby. Mr. Wishart put it on a card, having his on "Pay Day," since the new Chaplin was the play he wanted to boom. He used this form:

1	7	3	9	5
3	9	5	1	7
5	1	7	3	9

Chas. Chaplin received on each day for six days the amount in one of the above squares, his total salary on

"PAY DAY" was twenty-one dollars

Figure it out using any six figures in the above squares and the first twenty correct answers will each receive 2 tickets for the Allen Theatre to see how Charlie doped it out.

Ticket prizes were offered for the first solutions. This stunt will be a cleanup for the first man in each town. Hustle over to the printer, or put it up in the lobby today.

Edward Hyman Works a Brooklyn Hook-up

According to tradition the larger cities are too large for the hook-up page idea. Edward L. Hyman, of the Mark-Strand Theatre, Brooklyn, slapped tradition in the face.

Recently he had a personal appearance of a willing star. She was booked to sell goods in seven downtown stores at stated times, and all seven of the stores took quarter page advertisements, which gave Hyman nearly two pages in the Eagle without a penny cost to himself.

That is also gave him a standout that ran down the block was the angle in which he was chiefly interested. Spectacular standouts in Lent are not exactly commonplace.

HERE ARE THE HIGH FLIERS IN MR. COWLES' CONTEST

Prizes were offered for design and altitude in the kite-flying contest designed to put over "Peck's Bad Boy" at the Rex Theatre, Spartanburg. All contestants were given passes to the matinee the following day, when prizes were awarded

Selling the Picture to the Public

This Woman Manager Cleaned on "The Sheik"

Campaigns on "The Sheik" are getting a bit stale, but the campaign of the Alhambra and Opera House, Richmond, Ky., is interesting because it was planned and carried out by Miss Annabel Ward, who is the manager for the two theatres.

She made the usual book hook-up, using an entire window and supplementing two dozen copies of the Hull novel with two cutouts from the three sheets, eight 11x14s, two insert cards and an oriental rug. Then she got a dry goods store to make a display of bright silks with the statement that "The Sheik" affected brilliant colorings and would have been delighted with these goods. One furniture store was tied to a display of oriental rugs said to be as fine as those the Sheik owned, while the other, which is shown in the cut, carried the cutout from the 24-sheet as a background for the phonograph records. A sofa with oriental drape, a smoking set, a tabouret with a bottle of alleged wine and a floor lamp and rugs completed the dressing.

Used a Peep Show, Too

A vacant store was used for a peep show, a six-sheet supplying the picture, and the town's five taxis were carded in the spare tires with the suggestion that the reader take a taxi to see "The Sheik." And to round off, there was a prologue and epilogue.

It not only made good business, but it helped to put over "Anatole" a little later.

THIS SHEIK ENJOYED ALL THE COMFORTS OF A HOME

He was domiciled in the window of a furniture store in Richmond, Ky., where "The Sheik" was being played at both the Alhambra and Opera House. The stunts were devised by Miss Annabel Ward, the managing director of the enterprises

House Without Lobby Still Makes Showing

M. F. Schnibben, of the Opera House, Florence, N. C., does not worry in the least over the fact that he has no lobby in which to make a display. He does about as well by putting the stuff out in the space between the entrance and the sidewalk line.

The cut on this page shows his display for Mae Murray in "Peacock Alley." He has taken two of the three sheets, cut them out and stiffened them. Wires run from one to the other and on the wires are strung the letters forming the name of the attraction and the star. With three frames he makes as good a showing as he could with a lobby, and it is inconvenient only when it rains.

We admire Mr. Schnibben's spirit. Many managers would make the lack of a lobby an excuse for doing nothing. He does just a little more to make up for it.

Guests Turned Patrons

A. B. Edson, of the Steinauer (Neb.) Theatre, gave a free showing of "The Rosary" to church members, feeling that this First National subject was particularly well suited to appeal to them.

That he was correct was demonstrated by the fact that many of his guests sought to pay the regular admission as they were leaving the house because they felt they had received their money's worth.

WHERE THERE'S A WILL THERE'S ALWAYS A WAY

The Opera House, Florence, S. C., has no lobby, but M. F. Schnibben did not let that worry him. He puts the display outside the door and gets them in just the same. The cut shows his layout for Mae Murray in "Peacock Alley"

Banked On Curiosity

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., used the washline lobby idea for "A Homespun Vamp" and bettered it by placing a curtain in front of the lobby and asking people not to peep until afternoon.

The curtain covered the entire front, but there were three chances to steal a look, and most passersby stopped and raised the curtain, precisely as Mr. Young intended they should. It put a splendid kick into the stunt, and as the curtain was old material, the idea cost nothing.

Swapped Ads.

Getting something for almost nothing is next best to getting it free, and the cost of a set of slides paid for a 10,000 piece novelty distribution in Cincinnati.

A bench show was being staged, and the management had a dog cutout measuring nearly six inches from tip to tail. One side was in red and printed up for the dog show. The reverse was in brown and announced that "Thunderclap" at the Lyric Theatre was "a doggone good show."

A careful distribution was made by the bench show management and all the Lyric had to do was supply the copy and run a set of slides, which is pretty much like squandering nickels for genuine dollar bills.

Selling Wild Geese

E. C. Ogg, of the Imperial Theatre, South Pittsburgh, Tenn., has a jazzy sort of thinker. When he had to sell Paramounts "The Wild Goose" the other day, he got a can of whiting and in front of each restaurant in town he painted such signs as "Don't miss the wild goose today. Its great."

When the hungry patrons demanded goose, the waiters, who had been slipped tickets, told them that the only place in town serving wild goose was the Imperial Theatre. It gave the entire town a big laugh, and you can always capitalize laughs in the box office. A hundred dollar lobby display would not have brought in more money.

Selling the Picture to the Public

Worker in a Window Sold "Saturday Night"

There is absolutely no connection between [illegible] unless, perhaps, women wear nets on Saturday night as well as the rest of the week. However, getting a girl in the window of a tenant store to demonstrate hair nets and all sorts of extra attention for the Paramount play.

CASTING THE NET

It was just another example of the value of motion in advertising and the number of persons whose attention was arrested proves that the action does not even have to be connected with the thing to be advertised, since the play and the hair protector profited equally.

Still Works Well

S. A. Arnold's fake gun with the lion roar, one of the best exploitation stunts to be recorded, has just been worked with success by the Jackson Theatre, York, Pa., for "Theodora." The idea were over big even though they used a single lion's head from the six sheet instead of the string of lions from the 24-sheet. The noise and the den idea were the big factors. The cut-out from the 24-sheet was used on top of the lobby marquise, flooded with red light at night.

Finds New Wrinkle for Log Cabin Gag

Apparently the log trend had been reached when log cabin lobbies were fashioned from the cheap edgings of logs. It did not seem possible to get lumber cheaper.

Otto J. Petrick, of the Rex Theatre, Vale, Oregon, has beaten the field, however. The lobby pictured on this page is built from fence posts borrowed from a lumber yard and costing only the cartage to and from the theatre. The hauling charge was one dollar.

The stills and one-sheets are framed in willow, with the bark left on and the trees are discarded Christmas trees, many of which will be found in the alleys and junk lots for weeks after the holidays. Some borrowed skins and mounted heads completed a splendid showing at a cost of only two dollars.

This was used for Curwood's God's Country and the Law; an Arrow production.

Ancient Buggies Made Useful Perambulators

Half a dozen antique buggies—the sort with horse-made baby perambulators for "My Boy" when Jackie Coogan came to play for George Dey at the Forum Theatre, Middletown, Ohio.

THE BUGGY STUNT

One would have been good, but half a dozen gave a cumulative effect that carried much more of a punch. A heavy drive on windows backed up this publicity, a sample being the statement that "I bet I eat at Ridgeway's too when 'My Boy' comes to the Forum," which was lettered in the style of the posters and signed by Jackie. Keeping in character made it easy to write a lot of signs and at the same time helped the advertising over.

Aroused Indignation

Recently the Anaconda Standard, of Butte, Mont., ran a story to the effect that there was a wife-beater in town. The announcement raised quite a storm of indignation and when, on the following day, the confession of the wife beater was published it was read with eagerness down to the kicker which told that "Simeon Krillet" was to be seen at the Rialto with Gloria Swanson in Under the Lash, so they put away the rope and the tar and feathers and went to see the play.

Radio in the Lobby Puts Over the Idea

There is the germ of a fine idea in this stunt worked on the Euclid Theatre, Cleveland, for "The Mistress of the World." A Chinese [illegible] made up and a fake Chinaman received messages and displayed them on a blackboard, injecting a local item now and then.

THE CHINESE WIRELESS

In this case the instrument was a straight receiver and relay from a regular telegraph set, and was worked by the cashier from the box office when she had the time. It would be better to rig it as a radio telephone, and to arrange with the local paper for news flashes to work in on the board. A man with a sense of humor can make a lot of capital out of the idea, and it can be worked on any picture. The Euclid reports that it had to shut down every little while to fade the crowd. It will work as well in a store window, preferably in a store handling the wireless sets for amateurs. In any event you can get the use of the apparatus and rig in return for a credit card.

P. T. A.
Helps Every Day

THIS IS THE CHEAPEST LOG CABIN YET DISCOVERED

It cost only two dollars to make this pretentious display on Arrow's "God's Country and the Law" because the hut is made of fence posts, which were merely borrowed from a lumber yard and which cost only the cartage charges

Selling the Picture to the Public

Sunday Editor Invents A Clever Exploitation

Giving expression to his own appreciation of Goldwyn's "The Old Nest," the Sunday editor of the *Kansas City Star* has hit upon a clever exploitation stunt which can be copied for advertising purposes where you cannot sell the idea as a feature. Try him on it first.

The *Star* man saw the picture and it made such an impression on him that he obtained a rather full set of stills, had the drawings and cuts made at his own expense and ran it as a literary feature and on a page facing a paid quarter page for another concern. The page does not show up very well in a two-column cut, but you can get the idea and pin it to any unusual picture.

Post Office Exploits Pathe News Pictures

Harry E. Gardner, of the Rialto Theatre, Pueblo, sends in a slip issued by the Post Office Department on behalf of a Pathe News reel showing the Chicago Post Office during the Christmas holiday rush.

The slip is printed up "United States Post Office, Pueblo," and is addressed "To all patrons of the Pueblo, Colo., Post Office." It goes on to call attention to the fact that the picture will be shown at the Rialto for the four days specified.

These were not only put in all mail boxes and displayed on all the writing desks, but carriers distributed them with the mail until the four thousand cards were used up.

In addition the postmaster at Pueblo visited all of the newspapers and got in more than a column of reading notices, all of which mentioned the house.

The Post Office Department feels that a better understanding of the processes of handling the mail will make for more efficient mailing, and for this reason they are seeking to encourage the showing of the film everywhere. They even got the schools to announce the film in the class rooms.

THE KANSAS CITY STAR, SUNDAY, MARCH 5, 1922. 3D

THE · OLD · NEST

—Arranged by The Star from the Goldwyn picture.

HERE IS SOMETHING NOVEL AND GOOD IN EXPLOITATION

It is a running story of "The Old Nest" prepared by the Kansas City Star, and run in its Sunday edition as a feature and not as an advertisement because the play made such a strong impression upon the editorial mind. It will also make a good advertisement

Probably Blank Boobs

Adapting the J. W. Sayre stunt, the Regent Theatre, Temple, Texas, took a three eights defining it with a heavy border.

Well inside was the catchline: "Ninety-five per cent. of the people are boobs, even as you and I."

Then followed four inches of blank space and the chaser which started: "Wrong again! You thought there was something left out of this ad, but the blank space merely represents our inability to describe how funny, how entertaining is "Get-Rich-Quick Wallingford." There was enough more to suggest that the management was not precisely tongue-tied when it came to talking about the picture.

Applies Jazz Idea to Letters to Staff

Lem Stewart, director of exploitation for Southern Enterprises, has applied his knowledge of advertising to his sales letters to the various managers.

It struck Lem that if he could get the picture buying patron through well proportioned display advertising, he might sell his campaign letters to his managers to better advantage through the same methods.

As a result his recent letters have been freakish in form. One example starts with the usual head and then runs a two and half inch bank on the left hand side of the sheet. The next paragraph is a three inch bank, centred, and the next is a smaller bank to the right, the three giving a staggered effect. Then the summary runs straight across the page at the bottom.

The result is that the managers are interested in the appearance of the sheet, each feature is given a different form, and so gets the same effect as the large space with paneled announcements, and each section is read singly and absorbed as a whole.

It is just another little testimony to the value of display work. It is also an argument that advertising always pays.

Surprise Helped

When he played "The Fall of Babylon," Frank H. Burns, of the Phillips Theatre, Orlando, Fla., played it up so strongly that everyone was braced for the announcement of a dollar top. When the prices were found to be but slightly in advance of the regular program features, they crowded in.

Burns repainted his "Three Musketeers" castle front for this and made it look so different no one connected it with its first appearance. As a result he got a hundred dollar effect at a cost of only $12.

Another Coney Island

A. C. Cowles, of the Rex Theatres, Spartanburg, S. C., was another Southern Enterprises manager to use Coney Island for his selling slant on "Saturday Night." He built most of his rides with the toy erection sets, borrowing the material from a toy store in return for a slide. He had quite a side show with a ten-in-one, a cooch show, an eli wheel and an observatory.

Selling the Picture to the Public

THIS IS THE LOGICAL DEVELOPMENT OF THE POSTER PASSENGERS
Fred Gerber, of the Liberty Theatre, Corning, N. Y., gave Jack Holt a ride in a Ford, which probably was no treat to Jack. Cutouts were set into the three windows on each side and a bearskin on top advertised "The Call of the North"

This Will Win

Getting a poster into the Post Office is something of a job in the first-class offices, but if it can be done, it is a preferred location. The trouble is that it can't be done.

But Loew's Vendome Theatre, Nashville, did that little thing by using a little brain work. They were tearing up the town for "The Four Horsemen" and they wanted the post office. The usual advertising matter was out of the question. The postmaster was sold on the idea of educating the public to use care.

A gigantic reproduction of an envelope addressed to Rudolph Valentino at the Vendome, was placed in the lobby. On this was a placard reading: "Mailed without a stamp and without a return address, this letter is lost forever. Be more careful with your mail."

As an educational appeal it was also a first class theatrical announcement. And the beauty of the idea is that it can now be worked for any picture—once.

Special Lobby Work for a News Feature

The other day one of the leading corporation lawyers wanted to know why it was that managers—apparently all managers—raced their news reel. We explained it was because they thought it was just a filler, to be put over as quickly as possible.

That is the mental attitude of most managers, even of the better houses, but hundreds, like this lawyer, think more of the news reels and educationals than they do of the dramatic features.

H. M. S. Kendricks, of the Audubon Theatre, New York, realizes that a big educational will pull business, and he made a drive on the Fox "Face to Face With Japan," dressing the foyers and rest rooms to put over this important series.

It was an elaborate campaign for a short reel, but it brought in business in excess of the feature, for all interest is centred upon Japan just now.

Mr. Kendricks appreciates that it is not the footage but the interest that counts. It is a pity there are so few like him.

Made Pictured Player Ride a Flivver Car

The Poster-passenger trolley car is old stuff, so Fred Gerber, of the Liberty theatre, Corning, N. Y., gave it a new kink.

He cut out the heads of Jack Holt from the poster for "The Call of the North" shown on the running board of the flivver, and pasted these to the six windows of the Ford sedan.

Then he put a bear skin on top of the car, to emphasize the type of the picture and let it run around town and use up a couple of gallons of gas.

Got Mayor to Object to Saturday Night Bath

Because the Victoria Theatre, Shamokin, Pa., used the Lindlar lobby on Saturday night, with a bathtub at the curb, Eli M. Orowitz, the Philadelphia exploiter, was moved to urge the theatre to offer $25 to anyone who would sit in the tub for ten minutes in a bathing suit.

This, of course, gave the papers plenty to talk about, and they went to it with front page stories.

Meanwhile Orowitz got the Mayor to make official intervention on the grounds that for a man to sit in a tub of cold water right out in the street was detrimental to health.

And His Honor good naturedly added that he did not think such a stunt was necessary as he had a letter from a Philadelphia friend who had seen the play and had written that it would go anywhere.

Of course the theatre played up the letter, and did an overflow business, to hold to the bathtub simile.

Made Ghosts Walk

B. B. Garner, of the Casino Theatre, Orlando, Fla., took a look at the Lindlar lobby for "Three Live Ghosts," as shown in this department, and decided it would be better to perambulate them.

He sent out three young men for a couple of days dressed in white and with no trace of advertisement. The third day they carried cards with "Three" "Live" and "Ghosts, Casino, today" on their backs.

The weather was so cold that Mr. Garner figures that his ten per cent. gain should be increased by the probable loss on an unexploited feature.

Only an undertaker needs a serious face in his business. Smile and make your patrons smile with you. Smile in your ads and in your lobby and you'll help business.

MAKING A LOBBY DISPLAY FOR A FOX EDUCATIONAL FILM
The Audubon Theatre, New York, dressed the rest rooms and foyer in Japanese hangings to give especial prominence to "Face to Face with Japan," feeling that this semi-news special would interest patrons at this time more than the feature

Selling the Picture to the Public

Careless Exploiteer Lost His Alligator

Al Boasberg, the Paramounteer who manages to keep about two jumps ahead of the man in brass buttons who votes from the booby hatch, has been at it again.

Recently he registered at a Detroit hotel and had some odd looking boxes stored in his room. Late that evening he paraded the halls frantically calling for Rosa. The hotel people tried to tell him that he did not have his wife with him when he registered and if Rosa was around she would have to be assigned another room, but he merely moaned that Rosa was a man-eating alligator who was the star actress of a prologue he was to put on at the Broadway-Strand Theatre for "A Fool's Paradise."

He had two small alligators in the bath tub as an alibi for the missing Rosa and the good natured reporters put the story on the front page even if they did look with suspicion on the statements. Boasberg did not care how many kinds of liar they called him in private so long as he made the preferred position, and they let Al go ahead with his threats to sue the hotel for a lost contract, knowing full well that no picture house would pay $1,000 dollars for a three-day prologue even if the man-eaters really eat a man at each showing of the film. They just let him rave—and printed his ravings.

Harry Reichenback is said to be hurrying back from London to put his laurels in a safe deposit box where Al cannot reach them.

PUTTING A CUTOUT OF "THE CHAMPION" IN THE RING

This is how Frank Miller, of the Modjeska Theatre, Augusta, Ga., put over Wallace Reid in "The Champion," using the Paramount three-sheet as the basis of a cutout and adding the details of a ring encounter to put the idea over

Simple Shoe Display Sells Mabel Normand

It does not pay to hog all of a window just because it can be had. It is better practise to let in the store goods, as well. But that does not mean stuffing the window with contents of the store.

This window from Superior, Wis., is to advertise Mabel Normand in "Molly O" in connection with Molly O shoes, but just five pairs of shoes are used, and they have a better chance of making an impression than would an entire window display. A hundred pairs of shoes would distract. The looker-on would have no time to decide what he or she liked.

With only five pairs to look at, all their fine points can be taken in and a real impression created. At the same time there are seventeen stills, a painting and two window cards, all of which are interesting and hold the gaze, permitting the shoes to get in their fine work between glances.

It is an exceptionally good display, from a selling angle. It sold more shoes than a larger display possibly could have done, and it helped "Molly O" not a little—that and the other hook-ups the Rialto obtained.

Windows are good only when they are distinctive. Make them unusual.

SURE, "MOLLY O" WEARS "MOLLY O" SHOES

And this shows a store window given over to Mabel Normand and the clean-up play at the Rialto Theatre, Superior, Wis. Most of the display is given the picture and but five pairs of shoes are seen, including those on the dummy

Brooklyn in Line

Even the Prospect Theatre, Brooklyn, a Keith house which does not ordinarily exploit, got in line for "The Silent Call" and fronted the rather wide lobby with a log cabin set which attracted all the more attention because this house does so little along that line.

Everyone felt that the picture must be out of the ordinary, so all of the regulars made a point of attending the performance, and it drew more than an ordinary allowance of floaters as well.

A Canebrake Jungle

For the first episode of "The Adventures of Tarzan" C. B. Travis, of the York Theatre, Chattanooga, used canes to get a jungle effect. Several bunches of cane were placed at the building line and blue lights were used in place of white in the lobby. It was simple and yet very effective, and suggests the use of marsh growths where cane is not available. It is cheaper than the usual foliage and makes a change in the appeal. Mr. Travis lined the canes along the traffic lanes, to the box-office and entrance and for the exit.

Invitations Scored

Neatly printed cards announced that "Mr. Charles Ray offers you the hospitality of his studio at the Luna Theatre, Lafayette, Ind., on Thursday, Friday and Saturday" was one way of putting the First National comedian over. The "R. S. V. P." in the corner of the card put the title over.

Little Gag Worked

Sometimes a little stunt will work just as well as a big one. George Tooker, of the Regent Theatre, Elmira, N. Y., was looking for something new for "A Fool's Paradise." He did not want to spend much, so he merely hooked a pair of horses, tandem fashion, to a one-horse buggy, bannered the back and sent it out. The tandem hitch was so unusual "upstate" that he would not have done any better with a tally-ho. It was not expensive, but it was different, and that is what counted.

Selling the Picture to the Public

HERE IS ANOTHER SIMPLE WINDOW DISPLAY FOR A MODEL

Contrast it with some of the overstuffed windows you see and ask yourself which would make the most appeal to you. Here the attraction is a number of framed pictures of Norma and Constance Talmadge to advertise "The Wonderful Thing"

First National Week Won Tasteful Window

There seems to be a general movement toward more tasteful windows, and the display on this page from La Crosse, Wis., is an example of what can be done. A few lengths of dress fabric gave the store all it wanted, and a dozen framed pictures of the Talmadge sisters gave the attractor which sold both for the store and the Rivoli Theatre. A card for "The Wonderful Thing" and another for First National Week as a whole, was all the show advertising, but it sold as fully as would a twenty-four sheet cutout, for it is quality rather than quantity which sells in a window like this.

The small towns are adopting the Fifth Avenue idea of elegant displays in which a strong appeal is made on a single article instead of crowding the window with a dozen lines. It is a move in the right direction.

A Real Game Rooster Was Bebe Daniels

A game rooster; the finest he could find, was Manager Clark's chief lobby appeal on Bebe Daniels in "A Game Chicken." Of course, no one ever has rooster fights any more, since this is against the law, but the bird seemed to be pretty well known, and attracted a great deal more interest than most persons would probably feel in a mere chicken.

The photograph is too dark to show the details well, but the falsework around the lobby is supposed to be a cock pit with eager spectators painted in on the sides. If you use the idea, you can get an extra punch by cutting the spectators from old lithographs, if you have any on hand. Cutouts from the ones and threes were used on either side, but a lot of selling was done by a card which read, "The gamest chicken is inside."

A little extra exploitation blanketed the receipts on the last Daniels picture and has convinced Mr. Clark that exploitation has a definite cash value.

No matter how much you know, you can learn something from P. T. A.

Time Stamps Patrons

George Schade was doing so much business with Buster Keaton in "The Beat" and Norma Talmadge in "The Wonderful Thing" that he needed a good break to take care of the crowds. And he didn't get the break because patrons stuck around to see the comedy again.

He runs continuous, but he issued time coupons to patrons as they entered and at the end of each complete show ushers would ask for these time coupons.

Alligators Lived in This Fool's Paradise

Six alligators were used in a drug store window in Shenandoah, Pa., to advertise "A Fool's Paradise" at the Arcade Theatre, a card signed Al. E. Gator asking the public to see his dad chew up Conrad Nagel at the Arcade Theatre and assure enough money to pay dad's salary. Nothing was said about asking dad, because he knew, which was a misfire on the part of the press agent. The press agent, by the way, says that the 'gators were taken out for ballyhoo strolls on sunny afternoons. Evidently he has some imagination

Helping along, Porter Siewell, the manager, persuaded a local store to offer a complete femmine wardrobe to the girl who looked most like Dorothy Dalton and then sold the idea to the Herald, the house riding on the publicity. It gave a lot of free press work and pleased the paper at the same time.

Changing the Contest

Here is a new angle to the hook up page contest. George Tooker, of the Regent Theatre, Elmira, N. Y., got twenty merchants to come in on a double truck. Each of the spaces carried a picture of one of the Paramount stars. The contestants were required to clip their favorite men and women stars, one of each, and tell in fifty words the reason for their choice.

The stars getting the largest number of votes were adjudged the favorites and prizes were awarded to the writers of the best essays on those two. The prizes were ten dollars in money. Ticket prizes were given the writers of the best essays on any of the stars. More than 900 entries were made and the stunt put over "Her Husband's Trademark" to gratifying business.

WE'LL TELL MR. CLARKE THAT BEBE DANIELS IS NO ROOSTER

Yet the manager of the Majestic Theatre, Memphis, used a live rooster to put over the idea of the Realart play, with an arena of spectators waiting for the main attraction to be begun and two Bebe Daniels in cutout waiting for the fun

Selling the Picture to the Public

Grauman Sales Talk Shows Variations

Like the little girl with the curl, the Grauman sales talks are either very good or very bad. They do not seem to have much in between. Either Los Angeles is punched in the face or begged with sadly inefficient appeal. The press book apparently supplied the sales talk on "Saturday Night" and it went over with a punch on the contrast between what two of the principals did with their Saturday Nights, and the agent did not even make the mistake of ringing in four principals. The cut is taken from a still and is sold on "See them dancing around in a mirrored and illuminated bathing

GRAUMAN'S RIALTO
THE WORLD'S MOST BEAUTIFUL LITTLE THEATER
CECIL B. DE MILLE'S
"Saturday Night"
What did you do last "Saturday Night"?
FOR HER—
FOR HIM—
Cast Includes
See Them Dancing Around in a Mirrored and Illuminated Bathing Pool!
11 15 a. m. to 11 15 p. m. Daily
PRICES
MATS. 35c
EVES. 55c

AN EFFECTIVE DESIGN

pool." This would not sell by itself, but it helps where the cut is also used, and this gives a better than usual Grauman design. It is pretty hard to go wrong on a cut for "Saturday Night." If you do not want anything elaborate you can use the bathtub, and if you want something big you have the pool scene. The paper and cuts on this have apparently inspired managers all over the country to extend themselves.

—*P. T. A.*—

Cleveland Artist Says He Followed Orders

Tom Carvon, the artist who drew the advertisement for Peter Ibbetson at the Stillman, Cleveland, recently commented upon in this department, objects to being made the goat. You will probably recall that a statue of a partially nude woman was used as the attractor for the play, used in Cleveland under the title of "Forever," and we suggested that an artist who would seek to advertise the du Maurier play with a nude attractor should be patted on the head with a crowbar. That is possibly strong talk and since he is not the guilty party, we don't in the least blame Mr. Carvon for wanting to get out from under. He writes:

"I desire to protest, as strongly as I possibly can against the manner with which you attempt, by the printed word in your article of March 18th, to 'skin me alive and hang my pelt up to dry.'

"I cannot determine how a man of your calibre can take this means of 'tearing down' the works of another when you are not in the least conversant with the conditions surrounding same.

"First I will explain 'the why' of this particular piece of copy—then you will, I am sure take such steps as necessary to correct the faulty impression you have created.

"When I was commissioned to draw up this copy, I had a splendid still—furnished by the exchange—one of Wallace Reid and Elsie Ferguson in an attractive pose. It was my desire to create a piece of copy that would have an instantaneous appeal to the eye, and yet retain all the elements which surround such a story as Peter Ibbetson or Forever.

"However, when this idea was submitted, I was informed that 'it lacked the punch, the appeal, although the managers of this theatre were in sympathy with me. They wanted something that would have a husky punch and therefore selected The Awakening of Galatea, suggested everlasting love.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it is at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

"You can appreciate, therefore, the conditions under which the drawing was made.

"With specific reference to the manner in which the artist who will work in such an attractor for Peter Ibbetson would be capable of showing the Four Horsemen of the Apocalypse in a neck and neck finish on a race track, let me call your attention to the enclosed copy as ran last week.

"It is rather fortunate that I was selected to make this ad for the return engagement of The Four Horsemen—is there anything about this copy that suggests Thunderclap, In Old Kentucky, or any other so-called super special of the turf?

"I do not wish to convey in any manner whatsoever, the impression that you are talking through your hat, but for the love of Mike, can't you be a little more reasonable in your caustic comment on some of the advertising that you dissect, by way of placing the blame where it belongs—and that is not always on the part of the artists.

"It might be a worthy suggestion that you start a series of stories to the exhibitor on how NOT to advertise a production.

"I would appreciate a correction from you on this matter."

Mr. Carvon's suggestion that we place the blame where it belongs is not altogether practical. Time does not admit of an effort to ascertain the direct origin of each advertisement. We are sorry that we have him hung up for the fault of another, but in a majority of instances it is the artist who is to blame. Mr. Carvon merely suffers for the sins of the many. The occasions are very few where the management exerts a direct influence on the handling of the art matter, and we were running true to form, if against the facts, in this particular instance. This does not alter the fact that the advertisement is glaringly stupid. It is even more stupid than we originally thought. It is the first time we have ever seen the story of Pygmalion and Galatea cited as a popular example of undying affection, and we think that whoever suggested that allusion made a particularly poor selection and gained a result so obscure that it utterly lacks suggestion. We have not changed our viewpoint as to the value of the work, but give space to Mr. Carvon's disclaimer in justice to the unoffending artist. To show what he can do when unhampered, we reproduce the Four Horsemen example,

MR. CARVON'S DEFENSE

which is conventional but soundly good. If Mr. Carvon can do work like that, we think he is more fit to be trusted with the laying out of the design than a man who holds Galatea as the type of deathless love.

—*P. T. A.*—

Talkative Program Is Valuable House Help

The four-page program of the Monache Theatre, Porterville, Calif., is made to work for the house. There is a standing "to our patrons" on the front cover which is set in too small type to be useful and is probably so familiar that no one notices it. We think this might better be replaced by a twelve point slogan-style announcement, changed each week. Something snappy set in a bold type will be better than a hackneyed announcement in unleaded six point that is never changed. This stuff is well written, but it is old, and probably patrons do not even realize that it is there. On the other hand the back page is used to sell the show or the picture idea. One recent issue carries a review from Moving Picture World and the other is lifted from a coast amusement organ in defense of the pictures as against its detractors. One good suggestion is contained in these lines: Motion pictures appear to best advantage in every way and are easiest on the eye when beheld from the proper distance which will enable the beholder's eyes to focus most easily. Try viewing them from different positions, until your focal distance is found. This seems to be a new idea, but it has reason behind it. Some short-sighted persons will enjoy the performance more from the front and those with distant vision will undoubtedly view the picture with greater ease from the rear seats, and yet it probably never occurs to either that the location of one's seat has anything to do with

Selling the Picture to the Public

comfort. It will pay any house to make a slide of this and run it every little while. It may help to a still more satisfied clientele. And this reminds us that we get surprisingly little good clip stuff these days. Perhaps it is because there are so few programs, but we think it is more because there are so few good programs, for most of those which come in these days merely recite the program of pictures and make practically no effort to get over the house talk, which is by far the more valuable office of any program. The manager who does not use his space to create a better feeling between the house and the patron is losing the most valuable service a program can yield. Get out a program that they will look for, and you have the most valuable advertisement that you can possibly obtain. Circulation is a minor matter, for a good program will circulate itself. The Sun Theatre, York, Neb., has the right idea. It offers an eight-page program and there is not a page that does not carry a paragraph or two of gossip of the plays to come. The Sun rises more nearly to the old standard than any issue we have seen for a long time. It makes every page work. It does not matter whether you are running a hundred-seat house in a two thousand town or a two thousand-seat house in a half million town, the personal touch counts for more than all else put together. Do not overlook its value. Cut down your newspaper advertising, if you must, but get out a program—a chatty, confidential program. It will pay a handsome profit.

—*P. T. A.*—

This Grauman Space Up to the Standard

The Grauman advertisements are mostly in and outers, but this space for "Back Pay" measures up with the best. The cuts give the contrast between the girl in her calico environment and the same girl when she had achieved the crepe de chine. That suggests something interesting and the type talk backs

A WELL-BALANCED GRAUMAN

up the cut display. The cuts are not very well printed, but they come out well enough to lend point to the type, and it gets over in good style. This is the Sunday advertisement, with a new show coming in Monday, and the new bill gets decidedly the worst of it. We like much better the idea used in the northwest, of changing the bill on Saturday, so that the splash advertisement opens the campaign. All this space seems to be a waste of effort to sell the picture on the last day run. Opening on a Saturday not only gives the advertising a proper chance, but it gets two big days in front of the showing to give the word of mouth advertising. Here in the East the Cameo is the only house we know that changes the bill on Saturday, though we believe there is a house in Newark with a week starting on Friday to get the first nighters in on the dead night of the week.

—*P. T. A.*—

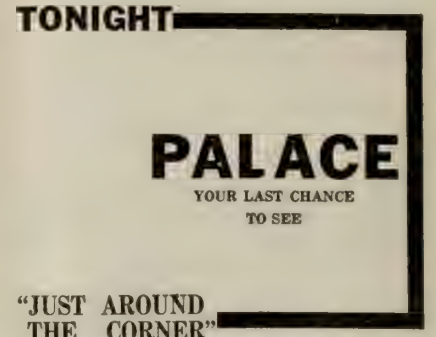
Open Display Gains the First Attention

Probably if you were a resident of Buffalo and happened upon this particular issue of the Buffalo papers, your eye would first be attracted by the black display for Loew's State Theatre, but the chances are that you would first stop to read the more inviting Shea space. This Shea is a couple of lines short of being half the size of the Loew display, but it stands out better on the page because of the white it uses. You would not only read it first, but you would get an idea it was a better show because it was so artistically displayed. The Loew space is a better than usual example of its style, and the black triangles give it a good display value, but there is a distinction to the announcement of "A. Fool's Paradise" that comes from the lighter treatment. It is different, and therefore suggestive of something more exclusive and desirable. In the full page the contrast is even more apparent. More than that, the State advertisement is heavy, and you are apt to put it off for the more easily grasped display. You read Shea first because it is easier to read, and you may go on to the other if you want to get it all. We have shown innumerable examples of Mr. Franklin's displays, but this shows how they set into the page, and the display speaks for itself. It is just another proof that as a rule white space, in its proper proportion, is more valuable to a manager than type, but it is something of an accomplishment to put over a show in a single forty lines and still have the white space to spare, in spite of the fact that a cut is also used. Distinction means more than large spaces, and this is something that all of the Shea advertisements possess. You know the Shea style the moment you open your paper to the dramatic page. It is the first thing to get your attention and through this it gets the first chance at your amusement appropriation.

—*P. T. A.*—

Elemental Display Has Marked Punch Slant

This two fours from the Palace Theatre, Fort Worth, Texas, is one of those efforts which get over better than any cut could work. The same eight inches could have been stuffed full of type without selling tickets, but this gets over on the bare title and the idea of aronud the corner conveyed by the use of rule work. This is a now and then stunt and not



A POWERFUL PULLER

to be commended for regular use, but about every so often a stunt such as this will sell better than a four-column cut because it has strength and idea. The very simplicity of the message helps to put it over, for it is backed, of course, by press readers and people know what "Just Around the Corner" is. It pays

HOW THE SHEA SPACES FIGHT COMPETITION OF LARGER ADVERTISEMENTS

Selling the Picture to the Public

now and then to change from the usual cut or display ads and get something different. This is an excellent sample of how it can be done differently and simply. It is a very successful effort and we feel very certain that it brought in extra business.

—P. T. A.—

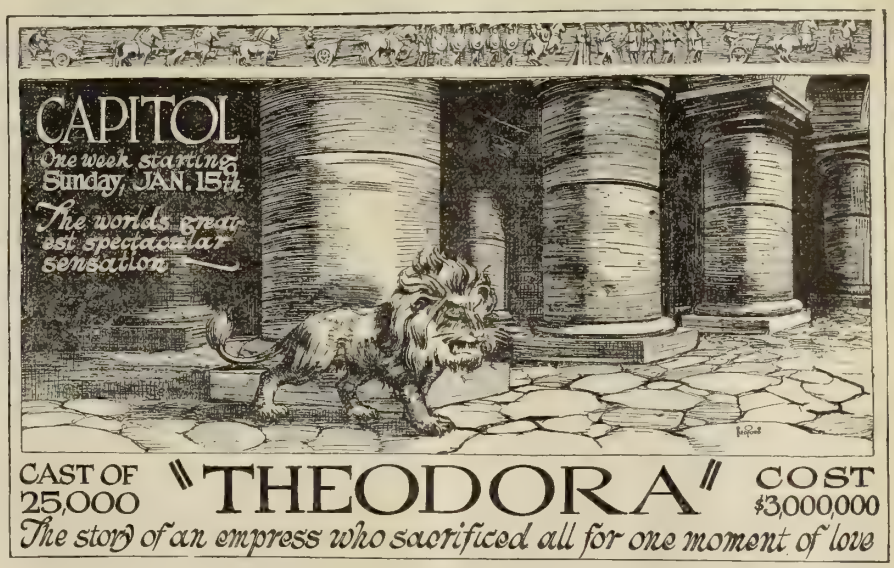
Only One Lion Sells "Theodora" Idea Best

Davenport, Ia., offers the best idea to date on "Theodora" advertising. Most of the displays have been stuffed so full of lions that you mistook them for circus ads. This uses only a single lion and the effect of the vast columns is decidedly more impressive than the finest collection of lions you ever saw. The lion looks as though he patronized a pretty poor barber, but over it all there is an effect of bigness that does more to create the impression of the importance of the film than would a dozen lions with "Theodora" thrown in. The man who drew up this design is an artist both in designing and advertising, and he has gained an effect scores of others have failed miserably to achieve. The lion is a leonine bum, but the poor drawing on this cannot detract from the effect of the huge pillars and the emptiness of the scene. It is a nine-inch space across a seven-column page and the artist, who seems to be B. B. Bedford, has done better than he probably would have done in a full-page. He has put the picture over as no ohter artist has succeeded in putting it over. After you have admired the picture, note the characteristic frieze which is evidently designed to hold the picture away from the advertising matter above as well as add to the atmosphere, and the placement of the signature, which is a part of the picture and yet not so intrusive as to hurt the effect. If we had a theatre and an artist like that, we would tack his trousers to the seat of his chair and have his meals brought into him. We would not trust him on the street. Of course he may be only a one timer, but it is a wonderful once.

—P. T. A.—

Three Shea Singles Studies in Appeal

Here are three more single column Shea ads, splitting the space three ways for the feature, the comedy and the Hipp headliners. We like best the left hand space, with its illustration of the capacity show mentioned just above. The irregular white space looks odd until you note that it is an effect created by the drawn curtains. This does not appear at first glance, but your eye is caught and the attention held.


CAPITOL
One week starting Sunday, JAN. 15th
The world's greatest spectacular sensation
CAST OF 25,000
"THEODORA"
COST $3,000,000
The story of an empress who sacrificed all for one moment of love

A WONDERFUL DRAWING FOR "THEODORA"

The middle display puts the triple idea over better, but the written advertisement on the right is not so goods as its fellows. It makes for a change, and probably most readers will stop to puzzle over the handwriting, but, unless they do, they will not get the idea. On the other hand no one can pass over the centre space without getting the three star idea. Purely from a display point of view this is by far the best of the three, though the house picture is more interesting because of the oddity of the design. Using handwriting is always more or less of a gamble, and using it in a single column is more of a gamble than when a larger space is used because the letters are smaller and therefore more difficult to read. It then becomes a question of whether or not the curiosity of the reader is stronger than his impatience of delay. As a rule it is not an altogether safe play, but sometimes it will get over.

—P. T. A.—

Nick Ayer's Mantle Has Fallen Upon McDermott

Recently we spoke of some text we supposed to have been written by Nick Ayer, of the Roth and Partington houses in San Francisco, and Louis McDermott arises with pardonable pride to claim the few lines as his own. We don't blame him, for he has caught Nick's trick of selling on argument, and he puts the idea over very nicely. Nick is too busy with the Granada to give time to copy writing. We note that Jewett Bubar, in his sketching has fallen for the Siamese gondola invented by Walter Lindlar for the lobby stunt. Lindlar was trying for a native dugout but what he got was a Venetian taxi and it has been widely copied. Bubar has designed a fiercely fancy craft, but it makes a good tailpiece and not even Bubar always gets as good a handling of black and white as a rule as he gets in this top design. It probably looks better in the reproduction than in the newspaper, where the blacks are not as solid, but even in the newspaper he gains contrast through his handling of the black, and that is an achievement.

A STUNNING BLACK AND WHITE

HIPPODROME
SHEA'S NORTH SHEA'S PARK
A CAPACITY SHOW
WALLACE REID in "RENT FREE"
IRVING & JACK KAUFMAN VAUDEVILLE HEADLINERS
AT THE HIPP ONLY
Harold LLOYD FIRST 4-PART COMEDY "A Sailor-made Man"
MATS. 15 & 25¢
ALL STAR SHOW
HAROLD LLOYD
WALLACE REID
KAUFMAN
in his 4-PART COMEDY "A SAILOR-MADE MAN"
in "RENT FREE"
MATINEES 15¢ & 25¢
VAUDEVILLE HEAD-LINERS AT THE HIPP ONLY
LAST DAY
Have you seen Wally Reid in "Rent Free"? or Harold Lloyds 4 Reel comedy "A Sailor-made Man"? or heard Irving and Jack Kaufman (At the Hipp Only)?
All Star Attractions
MATS 15¢ & 25¢

THREE CONTRASTING STYLES OF SHEA SINGLE COLUMNS

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

First National

BRANDED WOMAN. Very good production, pleased well. Norma Talmadge takes well here. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

CIVILIAN CLOTHES. A good one. Book it and push it. Went good with me. Advertising; photos, ones and threes. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

DEVOTION. Fair picture, photography good. Advertising; usual. Patronage; mixed; Attendance; fairly good. S. H. McNeil, Rideau Theatre, Smith's Falls, Ontario.

NOTORIOUS MISS LISLE. A genuine drawing card. Star takes well, everyone well pleased. Advertising; regular. Patronage; mixed. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THE OLD SWIMMIN' HOLE. One of Ray's best. Nothing wonderful but a good clean picture. Several favorable comments. Advertising; newspaper, lobby display. Patronage; general. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

PENROD. A great picture for all classes and ages, but the exchange got all the profit. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

THE SILENT CALL. The dog is great and the scenery is beautiful, pleased most of my patrons but too long drawn out. Patronage; family. Attendance; good. R. J. Relf, Star Theatre, Decorah, Iowa.

SOWING THE WIND. This is a wonderful picture in every respect. Anita Stewart's best picture, it teaches a wonderful lesson. I hope everyone can run this one. Advertising; paper, one sheets, slides, photos. Patronage; mixed. Attendance; good. D. D. Purcell, Muse-U Theatre, Corte, Colorado.

TRUST YOUR WIFE. Not the kind of a story for the screen. Wish they would give Katherine McDonald cleaner stories. First Nationals are too high priced for the little fellers and don't pull one bit better than other pictures. Advertising; photos, ones and threes, slide, two newspapers. Patronage; family. Attendance; fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

TRUTH ABOUT HUSBANDS. A good picture but failed to do any business due to the weather. This is a wonderful production and I had several good comments. Advertising; usual posters. Patronage; neighborhood. Attendance; poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TWO MINUTES TO GO. A good play, lot of action. Advertising; usual. Patronage; mixed. Attendance; fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

WOMAN'S PLACE. One of Constance Talmadge's best. Pleased 100%, many favorable comments, six reels of good clean comedy. Advertising; heralds, newspaper, lobby display. Smith & Correll, Portland Theatre, Casselton, North Dakota.

EXCHANGES, NOTE!

Some exchanges have been sending in letters they have received from exhibitors, praising their pictures.

Please don't send these to this department.

These pages are dedicated to the exhibitor's own unbiased, uninfluenced criticism of a picture. He is privileged to praise or to condemn, just so he is sincere.

No exchange is going to send in anything but praise. That sort of discrimination won't do what these pages aim to accomplish—give the exhibitor straight from the shoulder picture information.

Exchanges, please lay off!

WOMAN'S PLACE. Constance Talmadge is very pleasing in this. Patrons were satisfied. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

JACKIE. O. K. Pleased Shirley Mason followers, good average program picture. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

LAST TRAIL. Ordinary picture, barely gets by as special, not worth the price they ask for it. Advertising; billboards. Patronage; small town. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

NIGHT HORSEMAN. A Mix picture. He brings them out. Advertising; regular. Patronage; general. Attendance; good. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

THE ORPHAN. This picture was a trifle overdrawn, but was entertaining, so there were not many kicks. Advertising; one sheets, newspaper, photos. Patronage; small town. Attendance; fair. M. D. Robertson, American Legion Theatre, Washta, Iowa.

OVER THE HILL. The greatest picture of the day. People lined up for two hours waiting to get in. Everyone pleased. Advertising; banners, photos, posters. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE RAGGED HEIRESS. The star, Shirley Mason, is well liked here and scenario was somewhat good, so it made good. Advertising; papers and posters. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

THE THUNDERCLAP. Ran for two days, did only average business, but a very clever picture, one that will please most anyone, fine scenery and a good race, a few thrills. Advertising; extra big. Patronage; neighborhood. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE THUNDERCLAP. This much talked about picture in which Mary Carr, the mother of "Over the Hill," plays an important part, is really an excellent production. Advertising; two one sheets, three sheet, slides and programs. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

UP AND GOING. Mix's best since "The Road Demon." Advertising; regular. Patronage; mixed. Attendance; very good. L. O. Hoover, American Theatre, Roundup, Montana.

Goldwyn

BEATING THE GAME. Good Tom Moore picture, pleased but did not draw. Advertising; usual avenues. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

MADAME X. I lost money on this one. Not much to it but the court room scene, but that alone sends them out pleased. Patronage; best. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE MAN FROM LOST RIVER. Good picture. Advertising; lobby and daily paper. Attendance; poor. A. B. Workman, Coliseum Theatre, Marseilles, Illinois.

THE PENALTY. Fine, a feature in every respect. Chaney exceptionally good. Advertising; three sheets, one sheets, photos. Patronage; general. Attendance; poor. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

PRISONERS OF LOVE. Pleased 90% at least, received many good comments. Ad-

Straight from the Shoulder Reports

vertising; newspaper, one sheets and photos. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

Hodkinson

KENTUCKY COLONEL. A very good picture and seemed to please most of them from what I hear. I wasn't there. Advertising; lobby, cards, paper, slide. Patronage; mixed. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

MAN OF THE FOREST. One of Zane Grey's best. His stories are well liked here and we always enjoy a good business. Advertising; sixes, threes, ones and photos. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Metro

THE HOLE IN THE WALL. A very good picture of its type, based on spiritualism. Advertising; slides, newspaper and lobby. Patronage; small town. Attendance; fair. W. B. Aspley Theatre, Glasgow, Kentucky.

THE HOPE. Five and a half reels of very antique, obvious melodrama, unentertaining and for a final flash an earthquake fairly well done, but as a whole not a good picture, and no one in the cast that means a five-cent nickel at your box office. Advertising; usual advertising. Attendance; fair. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE HUNCH. A very good picture. Pleased every one who saw it. I think this is one of Hughes' best. Advertising; one sheets, photos and heralds. Patronage; small town. Attendance; fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

A MESSAGE FROM MARS. Very poor, nothing to it. Advertising; regular. Patronage; high class. Attendance; poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

UNCHARTED SEAS. Could be put over to a pleased audience as a "special." It's a humdinger. Northern ice scenes immense. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Paramount

BACK PAY. Exceptionally good picture, have a good woman singer sing the song as it appears on the screen. Advertising; three 24 sheets, twelve one sheets, two newspapers. Patronage; best. Attendance; good. H. D. Barr, Rialto Theatre, Enid, Oklahoma.

BEAUTY'S WORTH. An excellent picture with a beautiful star, beautiful scenes and gorgeous settings. Advertising; papers and posters. Patronage; small town. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

CONQUEST OF CANAAN. A regular picture. Pleased Sunday crowd 100%. Patronage; family. Attendance; good. R. J. Relf, Star Theatre, Decorah, Iowa.

CITY OF SILENT MEN. Grab this one and raise your price, it is as big as lots of your specials and much better. Advertising; lobby. Patronage; small town, all classes. Attendance; fair. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CONRAD IN QUEST OF HIS YOUTH. Just fair, passably entertaining, but no drawing card, rental too high. Advertising; lobby and newspapers. Patronage; high class. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

THE DANCIN' FOOL. Pleased all who saw it. Ran this the coldest night this winter. Why are the dancing scenes in this picture cut so short? Our patrons would have given a good deal to have seen more of the dancing. Advertising; usual. Patronage; neighborhood. Attendance; poor. Ida Grant, Grant's Theatre, Hobart, New York.

DEEP WATERS. Fair, very light, title had no drawing power. Advertising; two dailys. Patronage; mixed. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

EXIT THE VAMP. A good picture and will please anybody. Miss Clayton is fine in this. Book it; it's fine. Advertising; one three sheet, two ones. Patronage; first class. Attendance; fairly good. H. Odom, Dixie Theatre, Durant, Mississippi.

WE BEG PARDON!

Last week "Scarlet Days" was listed under United Artists. It should have appeared among the Paramount listings. We are sorry.

A FOOL'S PARADISE. Very good. Played to fair business in face of severe storm. We'll give it a return date. Advertising; everything. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

HER OWN MONEY. A fine story and a well acted cast. Advertising; lobby, newspaper, programs. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE IDOL OF THE NORTH. Featuring Dorothy Dalton, good program picture and pleased my patrons. Advertising; photos, one and three sheets, mailing list. Patronage; town. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

MISS LULU BETT. Good feature, seemed to please majority, but think that feature was a little bit long. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Windenor, Opera House, Belvidere, New Jersey.

MISS LULU BETT. A film classic! It's true this term is shopworn from over use but Lulu Bett cannot be described by the writer with a more fitting term. Continuity like velvet: cast lives the characters: a good box-office draw with proper exploitation. Had a good matinee and despite bad weather it pulled them right away from warm fireplaces. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

O'MALLEY OF THE MOUNTED. Very good, big attendance. One business man sick a bed got out of bed and came to see this picture. Advertising; general way. Patronage; local. Attendance; good. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

REBECCA OF SUNNYBROOK FARM. This is not a new one but it certainly claims the distinction of being one of her best, if not the best. Advertising; newspaper, handbills. Patronage; smalltown. Attendance; very good. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

THE RED PEACOCK. Pola Negri. This was certainly a mixture of foreign stuff, a conglomeration of nothing ,that could not possibly please anyone. Oh, why Mr. Adolph don't you lay off this star; She is the big hit in her own home town, but just can't do it over here. Folks don't like her style if she has any. Anyway we can get along without her. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SATURDAY NIGHT. If you lose money on this picture you had better try to sell your theatre. Advertising; newspaper and mouth-to-mouth. Patronage; better class. Attendance; good. Minnie Eakins, Royal Theatre, Nowata, Oklahoma.

SINS OF ST. ANTHONY. One that brought chuckles from the men, and even the women enjoyed it, but why do exchanges put out such "paper"? Advertising; posters and papers. Patronage; general. Attendance; poor. Chas. W. Lewis, I. O. O. F. Hall Theatre, Grand Gorge, New York.

TOO MUCH SPEED. Excellent, Theodore Roberts the whole show in this one. It appeals to all classes as real entertainment. Exhibitors can't go wrong with this one. Advertising; lobby and newspapers. Patronage; high class. Attendance; good. C. A. Pratt, Fox Theatre, Washington, Iowa.

TOLD IN THE WOODS. Very good. Advertising; regular. Patronage; smalltown. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TRAVELIN' ON. Good photography, good acting, but a theme that makes a "Jesse James" of a minister of the gospel, no matter what purpose he had in view is all "wet." It cannot be called a good picture. One man holding up a couple of hundred don't ring true, particularly the type this gang was. Go easy on promises with this one, or you'll have regrets. Patronage; healthseekers. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHITE OAK. One of William S. Hart's best. A real shoot-'em-up, but a good one. Men like it best. Patronage; better class. Attendance; fair. W. R. Fairman, Queen Theatre, Bryan, Texas.

Pathe

THE KILLER. One of the finest westerns I ever ran. You can go strong on this production. Brand new print. Advertising; regular. Patronage; mixed. Attendance; fair, bad weather. J. M. McCarthy, Majestic Theatre, Charleston, Tennessee.

Realart

THE HOUSE THAT JAZZ BUILT. Good comedy drama, well liked, bad weather. Advertising; newspaper, ones and threes, photos, slide and screen. Patronage; neighborhood. Attendance; fair. Edw. W. Weiner, Windsor Theatre, Canton, Ohio.

MORALS. Good. May McAvoy a charmer, and they did not hold us up on price. Patronage; smalltown. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

NANCY FROM NOWHERE. Good picture. Bebe always pleases my patrons. Ad-

Straight from the Shoulder Reports

vertising; two newspapers, lobby. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

R-C

ONE MAN IN A MILLION. Pleased everyone. It is sure one big picture, although I got it at a fair price I lost money (rain) but it was sure liked. Advertising; ones, three and two sets photos. Patronage; small town. Attendance; poor. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Selznick

INVISIBLE DIVORCE. .Here is a picture we were proud to run. Not mushy or overacted, but a good lesson to all. We didn't boost it on account of the title, we dislike divorce subjects. Advertising; two newspapers, photos, ones, threes and slide. Patronage; family. Attendance; fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

POOR DEAR MARGARET KIRBY. A very good picture and star well liked here. Advertising; one sheets, cards and slides. Patronage; smalltown. Attendance; fair. John C. Mapes, K. of P. Theatre, Chester, New York.

Universal

CONFLICT. A good picture. Priscilla Dean does wonderful acting. Picture slow in the beginning, but makes up for it in the last part of the picture. Advertising; four ones, threes and sixes, two slides. Patronage; all classes. Attendance; good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

DR. JIM. This is what I call a corker. Everyone commented on it. Frank Mayo made a lot of friends here on this one. Advertising; newspaper, window cards, photos and paper. Patronage; neighborhood. Attendance; good. J. Edw. Mitchell, Strand Theatre, Waverley, Massachusetts.

NO WOMAN KNOWS. Very good, acting excellent, comedy good in first reel, should have had more comedy relief, and it would have equalled "Humoresque." Advertising; ones, threes, two kinds of photos. Patronage; smal town. Attendance; just broke even. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

REPUTATION. A real good dramatic one. Dean immense; cast good. Has one emotional scene that is very good. Advertising; big. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

THE WALLOP. Nothing extra. Advertising; ordinary. Patronage; small town. Attendance; fair. A. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

WEST IS WEST. A fair western, but nothing to make you dust off the S. R. O. Where are the good old Careys like the "Phantom Rider?" M. Oppenheimer, Empire Theatre, New Orleans, La.

Vitagraph

BLACK BEAUTY. Have not reported in a long time, but this one is worth it, I mean from the box-office angle. Personally liked it very much. Advertising; one six sheet and singles. Patronage; industrial. Attendance; good. H. E. James, Union Theatre, Voluntown, Connecticut.

SON OF WALLINGFORD. Excellent picture, everyone liked it. Advertising; newspaper and extra twenty-four sheet. Patronage; mixed. Attendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Comedies

MATCHING WITS (Universal). A dandy two reeler. We can't figure out why Carl Laemmle don't let Art Acord make a feature. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

ROBINSON'S TROUSSEAU (Universal). Jewel two part comedy. A worse than useless scenario, no comedy element in it at all, poor photography. The only punch at all is in the cast. Kittie C. Collins, Amusu Theatre, Stratton, Colorado.

Serials

ADVENTURES OF ROBINSON CRUSOE (Universal). This looks like a very good bet and the best Universal has made. A costume play, but has everything. Action in opening chapters is great. Mayers at best. Appeals to everyone and gets people in theatre who never came before. Advertising; poster, newspaper, special children matinee that packed the house. Attendance; capacity. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

MIRACLES OF THE JUNGLE (Federated). Very good serial, will get you money. Drew good attendance for all fifteen episodes. Advertising; better than average. Patronage; mixed. Attendance; good for present conditions. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

PHANTOM FOE (Pathe). Started with two episodes, seems to be O. K., plenty of action, well produced. Advertising; regular. Patronage; small town. Attendance; poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

State Rights

DAYS OF BUFFALO BILL (DeLuxe). It rained here all day, but did not stop crowd from coming to see this picture. It's a wonder. Third time in five months. Advertising; ballyhoo—man made up as Buffalo Bill on horse through center of city. Patronage; mixed. Attendance; good. H. A. Morrison, Bijou Theatre, Wilkesbarre, Pennsylvania.

GOD'S COUNTRY AND THE LAW (Enterprise). A very pleasing picture, the name should advertise this one, well liked. Advertising; sixes, ones, slides, photos. Patronage; average. Attendance; fair. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

GOD'S COUNTRY AND THE LAW (Arrow). Picture was very well received, attendance good. Pleased all. Book it and step on it. It will make good. Advertising; special lobby, ones, threes, one 24 sheet, photos. Patronage; neighborhood. Attendance; very good. Otto J. Petrich, Rex Theatre, Vale, Oregon.

GOD'S GOLD (Independent). Neal Hart is not an actor, but he is a good fighter. Anything with a fight will please my patrons. Advertising; newspaper, posters. Patronage; small town. Attendance; good. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

MAN AND WOMAN (Tyrad). An English production and absolutely rotten,, bad photography, no story. Give me all American productions. Advertising; sixes, threes, ones. Patronage; mixed. Attendance; poor, and glad of it. Walter Albers, Eagle Theatre, Baltimore, Maryland.

MY BOY (Lesser). Even surpasses "The Kid." Claude Gillingwater makes a good running mate for Jackie Coogan. Boost it and bear down; it won't disappoint. Advertising; litho, slide, heralds, newspaper. Patronage; very best. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

TANGLED TRAILS (Steiner). An excellent story of the Northwest mounted police. Neal Hart star. Photography good. Advertising; sixes, threes, ones, slide. Patronage; mixed. Attendance; poor. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

TEN NIGHTS IN A BARROOM (Arrow). It gives me a real kick when I pay a big price and work hard exploiting and then raising my price to 25c. and 55c. to see my house jammed to the doors in spite of the fact that a big fire had attracted several hundred people, and then have them talk about it now for ten days. Next to the "Kid," our best. Advertising; twenty-four, ones, cards and mailing list. Patronage; mixed. Attendance; good. J. A. Hawey, Jr., Palace Theatre, Dixon, California.

TEN NIGHTS IN A BARROOM (Arrow). Very good picture, played three days at advanced prices, did more business the third day than the first. A good bet for any house. Advertising; big newspaper display, twenty-fours, ones, banners, band and parade, 400 cards, etc. Patronage; middle class. Attendance; good. J. Skallet, Family Theatre, Rome, New York.

THE VIGILANTES (Western Feature Films). A splendid entertainment, reasonable renting price. Story of gold rush in '49. Advertising; photos, one sheets, three sheets, hand bills. Patronage; town. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

WAKEFIELD CASE (Rialto). A good detective story, photography good, settings good, paper tame. Advertising; sixes, threes, ones, slide. Patronage; mixed. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WHITE RIDER (Masterpiece). I played first run. Patrons like mystery stuff and it being western at the same time, one and all were satisfied. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

EXHIBITORS: Ask for Free Cards DO YOUR BIT REPORT

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Seventh Day

(*Richard Barthelmess—First National*—5,335 *Feet*)

M. P. W.—Not only have exhibitors the strong cashing-in possibilities of the star's name, but they may use to advantage the presence of a number of film favorites in the supporting cast.

E. H.—A well-acted comedy-drama.

T. R.—Has been developed into very satisfactory entertainment by the skillful efforts of Director Henry King and a talented cast of players.

F. D.—Star's fine work helps put over fairly weak story. . . . They'll like it if Barthelmess is at all popular.

N.—Is not as good a picture as "Tol'able David," but it does reflect an equal amount of credit on Mr. King and his star, Mr. Barthelmess.

Alf's Button

(*First National*—5 *Reels*)

M. P. W.—English comedy feature with a good idea poorly worked out.

N.—Carries novelty although entirely too long.

E. H.—Very few genuine laughs in this English-made comedy.

F. D.—English comedy not likely to satisfy American audiences.

T. R.—Not reviewed.

The Bearcat

(*Hoot Gibson—Universal*—4,550 *Feet*)

M. P. W.—Entertaining Western picture.

N.—This Western relies upon its characterization for its appealing qualities.

F. D.—Attractive Western; one of Gibson's best.

T. R.—Strong characterization marks this story of the Southwest.

E. H.—Typical Western story with Universal's fast riding cowboy star in conventional role.

Fair Lady

(*Rex Beach Prod.—United Artists*—7 *Reels*)

M. P. W.—Rex Beach's novel, "The Net," makes gripping melodrama.

F. D.—This is an average entertainment that will in all probability get by very nicely and contains good melodrama material.

T. R.—Should please any audience.

E. H.—An intensely interesting story. Melodramatic, but authentically so, will hold interest from start to finish.

Shattered Idols

(*Marguerite De La Motte—First National*—5,850 *Feet*)

M. P. W.—"Shattered Idols" is a lavish production of a theme that has great possibilities.

F. D.—Too much implausibility to make it satisfactory entertainment. Spectacle may please but story hardly will.

T. R.—Holds fair interest.

E. H.—Splendid entertainment.

N.—This spectacular, fast-moving drama offers several thrills, and action releasing a fine brand of suspense. No reason to doubt its appeal for the average theatregoer.

Island Wives

(*Corinne Griffith—Vitagraph*—5 *Reels*)

M. P. W.—There is so much that pleases the eye in "Island Wives" that the shortcomings of what should appeal to the mind go by the board to such an extent that they are almost obliterated.

N.—This picture is a variation of the South Sea formula and as such it doesn't offer much in the way of novelty.

F. D.—Star and pleasing atmosphere compensate for rather familiar story.

E. H.—The acting of the entire cast in "Island Wives" is excellent throughout and this serves to stem the tide when the story weakens.

Yankee Doodle, Jr.

(*Featured Cast—M. J. Burnside Production*—5 *Reels*)

M. P. W.—Box office sensation that will not fail to deliver goods for showmen.

F. D.—Exceptional production—wholesome and satisfying. Get behind this and it will not disappoint you.

N.—It is the most delicious little comedy drama that the State right market has seen in some time. And it contains really big stuff.

E. H.—This is a picture so much out of the ordinary that it will undoubtedly prove one of the best State right attractions of the season.

A Poor Relation

(*Will Rogers—Goldwyn*—4,609 *Feet*)

M. P. W.—Will Rogers' latest Goldwyn picture shows him in new role.

T. R.—Will Rogers is always at his best in depicting odd, homely, lovable characters and that of Noah Vale is peculiarly well adapted to his personality.

F. D.—You remember what a knockout "The Kid" was? Well, when Clarence Badger and Will Rogers were working on this they almost got another one as big as Chaplin's greatest.

E. H.—While not up to Will Rogers' former Goldwyn successes, principally because of the story's shortcomings, "A Poor Relation" nevertheless offers excellent entertainment.

N.—Typical Will Rogers offering.

The Invisible Fear

(*Anita Stewart—First National*—4,900 *Feet*)

M. P. W.—A good program picture.

E. H.—It is one of the best of recent Stewart pictures.

N.—Anita Stewart has appeared in some great productions, but in none is her work better than in this picture.

F. D.—Fair mystery story with the usual improbabilities.

R-C and United Studios Amalgamate Resources

One of the biggest transactions of its kind in the industry was concluded in Hollywood on April 11 after a week of negotiation, when the R-C Pictures Corporation added to its already extensive scenic ramifications the entire material production resources of the adjoining property of the United Studios, Inc.

This deal gives to the R-C organization access to the grounds of the United Studio for the staging of its future productions.

By this pooling of ground space and resources the domain of the R-C plant is extended to a total of fifty-six acres.

P. A. Powers, the new controlling factor in the affairs of the R-C Pictures Corporation, engineered the deal after daily conferences for the past week with M. C. Levee, president of the United Studios.

Work will commence in the course of the week on a big portal to connect the two plants, which in combination have frontage of 1000 feet on Gower Street and 1560 on Melrose Avenue.

Drake Sues Pasmezoglu and St. Louis Official

James M. Drake, proprietor of the Eureka Theatre, 2001 East Obear avenue, St. Louis, has filed suit in the Circuit Court for $25,000 damages against Director of Public Safety James N. McKelvey and for $5,000 damages against Hector M. E. Pasmezoglu, owner of the Congress Theatre, of which Drake formerly was manager.

In his suit against McKelvey, Drake charges that on March 7 when Drake was manager of the Congress Theatre the safety director attacked him, cursed struck, shook and abused him in the theatre lobby. The action against Pasmezoglu is based on the grounds that the owner discharged him on March 13, thus breaking a contract.

On March 23, McKelvey issued orders closing the Eureka Theatre, claiming that building inspectors had found the place unsafe. Drake told the newspapers that McKelvey took this action because of personal feelings against him. McKelvey denied Drake's charges. Subsequently McKelvey ordered the Elite Theatre, 1726 Park avenue, owned by John Parr, closed until certain repairs to the roof, walls and floor supports were made.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Reported Missing"

Owen Moore-Selznick Production a Highly Diverting Comedy—Constant Laughs

Reviewed by Fritz Tidden

That there is no rhyme or reason to the story of "Reported Missing" is of absolutely no consequence. The picture has been designed to make you laugh, and it accomplishes its purpose.

Constantly, completely, however inconsistently.

In "Reported Missing," which is Owen Moore's latest starring vehicle, the Selznick organization has the best "box office" picture it has placed on the market for some time and one that may be classed among the best released by any firm this season. It was made to amuse, and those concerned with the success the endeavor reaches should be given full credit for their accomplishment, without a hypercritical attitude of finding fault with the illogical and unreasonable angles in the method.

The comedy is derived from the performances of the star and Tom Wilson, and the situations in which these two find themselves. Owen Moore long ago made a reputation for himself as what is colloquially known as a polite farceur. In "Reported Missing" he will strengthen this reputation. Wilson, who will be remembered for his excellent comedy performance as the policeman in "The Kid," is so constantly on the scene and is so consistently amusing that only unusually fine work by Moore keeps Wilson from running away with the picture. The boy, if he is a boy and not a midget, makes a bit stand out like a cameo. He is a screen find. Frank Wonderly, in a small role, makes it of more importance than originally intended.

Besides writing the "story," Henry Lehrman directed the picture and has evolved many humorous situations, which he has carried out to the extent of their high comedy values. He has realized the value of injecting laughs in the tensest melodramatic moments, with the result that both the excitement and the comedy are strengthened by the sharp contrast. He also has not omitted many a moment of old hoakum, with excellent results. The titles were written by three newspapermen, Hi Phillips, John Medbury and Will Johnson. They supply many of the laughs. Jules Cronjager, the photographer, has made some unusual shots that increase the thrills, notably those showing the chase of the sea sled by the hydroplane and the storm at sea.

The Cast

Richard Boyd.....Owen Moore
Pauline Blake.....Pauline Garon
Sam .....Tom Wilson
J. Young.....Togo Yamomoto

Story and Direction by Henry Lehrman.
Scenario by Lewis Allen Browne.
Photographed by Jules Cronjager.
Length, 7,500 Feet.

The Story

Richard Boyd, a wealthy idler, decides to do something he has solmnly resolved he would never do—go to work, when his fiancée states that she will walk out on him if he doesn't do something big. The Boyd Company, inherited practically intact by the young man, has an option on a fleet of ships which Young, an Oriental merchant prince, desires to own himself. Young arranges to have this option lapse by getting Boyd out of the way up to the time it must be met. He has Richard shanghaied, and when the girl refuses to leave his side she is sent with him aboard the sailing ship. The vessel is wrecked. Then follows the rescue, a race between a hydroplane and a sea sled, a fight in the Oriental's stronghold. The outcome is that Boyd gets the ships and the girl.

Exploitation Angles: Play this up briskly, but don't tell them fully how good it is, or they will not like it so much, just to be contrary. Sell them on the idea of a good comedy and they will come out saying, "Great," and cry it up to others.

IN THIS ISSUE

"Money to Burn" (*Fox*)
"Reported Missing" (*Selznick*)
"The Woman He Married" (*First National*)
"The Crimson Challenge" (*Paramount*)
"The Sleepwalker" (*Paramount*)
"A Wonderful Wife" (*Universal*)
"When Romance Rides" (*Goldwyn*)
"The Good Provider" (*Paramount*)
"The Night Riders" (*Second National*)
"Gas, Oil and Water" (*First National*)
"So This Is Arizona" (*Selznick*)

"Ancient Costumes of Egypt"

That the way life is carried on in Egypt now shows, in many instances, no improvement in the last 3,500 years is well illustrated in Kineto Review No. 107. For instance, the way irrigation is carried on in certain sectons is the same as it was done thousands of years ago. Agriculture, too, is shown to have advanced slowly, and men are seen plowing with a bullock-drawn contrivance made chiefly of a sharpened stick.

However, contrasted with these things are sights of modern dams and irrigation methods with which the British are improving conditions.

There are also shown interesting views of some of the people of the deserts, and their sports and pastimes, as well as some of the customs of the city dwellers.—T. S. daP.

"Any Old Port"

Neal Burns excels in this latest two-reel Christie Comedy released by Educational. If it weren't for him, the vehicle would drag, but his vivaciousness keeps it moving. Josephine Hill, Alice Maison and Henry Murdock also appear and make the most of their opportunities, but the story is not there. Here's about the way it runs: A girl stumbles into the boy's lap and his sweetheatr witnesses what apparently is his unfaithfulness. She refuses to go through with the wedding. All three meet later, by chance, on a steamer, and the boy devotes his time to "making up."—S. S.

"The Sleepwalker"

Constance Binney in a Realart Feature Designed to Be Entertaining Rather Than Convincing.

Reviewed by Mary Kelly.

No special effort toward achieving anything unusual has been made in this Constance Binney feature, which is a light and sanguine romance, typical of the star's recent offerings. For the most part it pursues a familiar course with now and then a humorous twist, or a melodramatic feat and, once, a real thrill. This last occurs when the heroine rescues a baby while walking in her sleep, this taking place on a window ledge at a dizzy height. This incident has been well directed and some of the long shots are very realistic in their suggestion of danger.

Except in this scene the star has little to do except look youthful and appealing and in this she is always successful. Jack Mulhall gives a vivid performance. The coquettish widow whose child becomes a burden as soon as an interesting man appears is cleverly done by Cleo Ridgely, and the child, a miniature drama in herself, is a sympathetic bit played by Winifred Edwards.

The story of the sleepwalker who gets herself into a compromising position, thereby almost losing her sweetheart, is the chief refrain. The more serious angle concerning the mother's financial worries is developed somewhat uncertaintly, and comes to an abrupt, easy end when her prospective son-in-law grandly pays her nine thousand dollar debt. This is one of the weak lines in a plot designed to be entertaining rather than convincing.

The Cast

Doris Dumond.....Constance Binney
Philip Carruthers.....Jack Mulhall
Sister Ursula.....Edythe Chapman
Mrs. Fabian Dumond.....Florence Roberts
Ambrose Hammond.....Betram Grassby
Mrs. Langley.....Cleo Ridgely
Mary Langley.....Winifred Edwards

Story by Aubrey Stauffer.
Scenario by Wells Hastings.
Directed by Edward Le Saint.
Length, 4,530 Feet.

The Story

Doris Dumond is called home from convent by her mother who is in desperate financial straits. She has bought some diamonds, paid only one installment and has sold them, so that Hammond, an agent from the original dealer, is on her trail threatening to arrest her unless she pays the debt within twenty-four hours. Doris has the habit of walking in her sleep and one night she strays into Hammond's room. He purposely miscontrues her visit and keeps her there. The house detective finds out and presently her sweetheart, mother, and the detective are gathered in the room. They refuse to believe that she is innocent and the detective orders her to leave the hotel the next morning. That night she walks again in her sleep, this time in response to the cry from a baby who has strayed out onto the window ledge. She rescues the baby and is seen by her sweetheart who is now convinced of her innocence. He pays her mother's debt, and all ends happily.

Program and Exploitation Catchlines:

They Found Her in the Stranger's Room and Refused to Believe That She Had Walked There in Her Sleep—Again That Night They Found Her Straying—This Time on a Window Ledge Where She Rescued a Baby—Even Her Sweetheart Was Convinced Then.

Exploitation Angles: Tease with the title, warning agafnst sleep walkers; tie the hardware stores to a display of locks and window catches as preventives to sleep walkings and make it sound like a lot.

Newest Reviews and Comments

"The Crimson Challenge"

Horses, Fast Riding, Guns, Action in Latest Dorothy Dalton Paramount Picture.

Reviewed by Fritz Tidden.

Again Dorothy Dalton forsakes the habiliments and demeanor of the fashionable woman. This time to enact a "Two Gun Nell" role, a straight shootin' gal who perforce writes her own law as she goes along. And out in the open places, where men are men, as Harry Leon Wilson must have classified the West in "Merton of the Movies." Miss Dalton makes the role strangely realistic; a difficult job, taking into consideration that such a character has, in this generation at least, never existed outside the most Western Westerns.

What transpires under the somewhat lurid title is a consistently maintained sequence of melodramatic, exciting events, made more thrilling by the simple expedient of setting the action at a fast tempo. There is more horsemanship in "The Crimson Challenge" than in even the usual galloping Western.

Every few feet something takes place that promotes a calvalcade of speeding cowboys, with the result that the spectator gets keyed up and stays that way, watching the darting figures that are not riding across the screen merely to give the picture fast action, but are doing it for a logical, melodramatic purpose. Also there is so much dust raised by the gallopers that an impressionable spectator will not be able to refrain from sneezing. There is an accompanying obligato of gun play that enhances the excitement and a mild love story supplies the necessary sentimental scenes and climax.

Miss Dalton is aided by a competent cast of players, a group of unusually speedy horses, and some gorgeous mountains and inviting rolling plains. Frank Campeau performs some fine villainy as the worst man we have ever had the pleasure of meeting. Irene Hunt is excellent as his browbeaten wife. The Western scenery is uncommonly beautiful and it has been photographed to its best advantage by a cameraman who understands the composition of striking scenes.

The Cast

Tharon Last.....Dorothy Dalton
Billy ..... Jack Mower
Buck Courtrey.....Frank Campeau
Ellen Courtrey.....Irene Hunt
Jim Last.....Will R. Walling
Clive ..... Howard Ralston
Black Bart.....Clarence Burton
Wylackie ..... George Field
Anita.....Mrs. Dark Cloud
Confora ..... Fred Huntly

Adapted from the Novel, "Tharon of Lost Valley," by Vingie E. Roe.
Scenario by Beulah Marie Dix.
Directed by Paul Powell.
Length, 4,942 Feet.

The Story

The story tells of a reign of terror instituted by a cattle rustler, Courtrey, who wants Tharon for his wife despite the fact that he is already married. He forces his attention upon the girl and, upon being rebuffed, kills her father. He institutes a campaign of dynamiting, cattle stealing and other outrages, believing himself safe because, through the death of Tharon's father, the people are left leaderless. Tharon calls the people together, inspires them with the fighting spirit and finally rides the villain to his death. There is a love theme interwoven, telling of the affection of a young cattleman for the girl who looked upon him only as a friend. When he was carried off by the "rustlers," and rescued by the girl, she suddenly knows her own heart.

Program and Exploitation Catchlines:

See Dorothy Dalton, as the Two-Gun Heroine, Avenge Herself Upon Her Father's Slayer and Win the Man of Her Heart.

Exploitation Angles: Sell Miss Dalton in this role through allusions to "Flame of the Yukon" and other similar stories in which she has been seen. Get what you can from the popularity of the author, and try and work the library on this, rather than the bookstores.

"The Woman He Married"

Anita Stewart and Darrel Foss Shine in First National Picture. Based on Old Plot.

Reviewed by Sumner Smith.

Fred Niblo's "The Woman He Married," a First National production, starring Anita Stewart, proves to be somewhat better entertainment than the average run of pictures. There is nothing about the story to make the picture different, but it runs smoothly without lagging and is well acted. The plot is so well-known that most people cannot doubt its outcome; nevertheless the picture possesses the essential quality of realism.

Credit for the successful production of Herbert Bashford's story are not due alone to Mr. Niblo and Miss Stewart. The former's direction was thoroughly capable, the latter's acting is fully up to her high standard, preventing this ordinary story from becoming a mediocre picture; but without the sensitive and delightful delineation of a youthful lover by Darrel Foss, the picture would have fallen short of its purpose. He is a fit foil for Miss Stewart, having youth, virility, good looks and an inspiring enthusiasm. Donald MacDonald, as the heavy, meets every requirement of that role, studiously avoiding exaggeration and yet getting his impressions over. William Conklin and the rest of the cast take their parts well.

The Cast

Natalie Lane.....Anita Stewart
Roderick Warren.....Darrel Foss
Byrne Travers.....Donald MacDonald
Andrew Warren.....William Conklin
Mimi ..... Shannon Day
Muriel Warren.....Charlotte Pierce
Richard Steel.....Charles Belcher
Yosi ..... Frank Tokunaga

Produced by Louis B. Mayer.
From the Story by Herbert Bashford.
Directed by Fred Niblo.
Photographed by Dal Clawson.
Length, 6,562 Feet.

The Story

Roderick Warren, idle son of a wealthy man, finally wins the hand of Natalie Lane, an artist's model, by promising to make something of himself. He determines to write plays and she sees that he keeps at work. The elder Warren returns from Europe to tell Roderick he must choose between his allowance and the girl. He prefers love to continuing his life of luxury. Things finally come to such a pass that Natalie has to work. The boy's father suspects her of being unfaithful, and they trail her to the studio of Byrne Travers, an artist, and find him dead. Suspicion first rests on the boy and then on his wife. The confession of a jealous girl clears the air and effects a reconciliation between Roderick's wife and his father.

Program and Exploitation Catchlines:

Roderick Warren Preferred Love to Money, and His Wife Repaid His Devotion by Constant Labor to Keep the Home Intact—Then When They Had Cleared Themselves of Connection With a Murder, Warren's Father Repented His Harshness and They Found Happiness at Last.

Anita Stewart in the Story of a Brave Girl Who Suffered Calumny in Order to Help Her Lovable, Boyish Husband.

Exploitation Angles: Play up Miss Stewart's attraction and the appeal of the production, slightly stressing the studio angle, but not giving it too much emphasis. Merely hint that stories of the studio are apt to be vivid.

"Money to Burn"

William Russell Aided by Sylvia Breamer in Successful Light Comedy Made by Fox.

Reviewed by Mary Kelly

A lighter role than usual, with a frequent chance for comedy, has been assigned to William Russell in "Money to Burn." His appearance in a more conventional part such as this will probably have a variable appeal, depending upon the tastes of his admirers. He seems not entirely sympathetic with this sort of characterization, as his personality is a little too rugged and serious for the romantic young irresponsible which he plays. This is not a glaring misfortune, however, as the picture, on the whole, is bright and entertaining. Its success is partly due to its genial reflection of the spirit of the author, Sewell Ford, who has injected his love of life in its most carefree vein into the material.

A millionaire with no time for work, but plenty for romance is a popular screen character and the hero of this picture illustrates the rule. He forgets the stock market after he meets the girl, but before this he has a few experiences in the house of mysterious disappearances and spooky noises that offer a good mixture of comedy and intrigue. This starts off the picture promisingly. The interest keeps up even after the ghosts are solved, considerable suspense being involved in his financial and love adventures. For artistic improvement, the story should end when he gets the girl, and the later events concerning the history of the girl's first marriage should have been introduced a little earlier so as to avoid the effect of anti-climax. Sylvia Breamer proves an attractive accomplice in these scenes.

The Cast

Lucky Garrity.....William Russell
Countess Vecchi.....Sylvia Breamer
Ted Powell.....Hallam Cooley
Eppings, the butler.....Harvey Clark
Count Vecchi.....Otto Matieson

Adapted from the story, "Cherub Divine," by Sewell Ford.
Scenario by Jack Strumwasser.
Directed by Rowland V. Lee.
Length, 4,580 Feet.

The Story

A young speculator was born under so lucky a star that he cannot lose in the stock market, however careless he may be in his investments. And when he buys, merely to relieve ennui, a country estate on Long Island which he never has seen, there too his proverbial luck stands by him—for there he encounters, on a visit of inspection, the "only girl."

Program and Exploitation Catchlines:

If You Like Romance, Mystery and Comedy, You'll Enjoy "Money to Burn"—William Russell Plays a Man With Too Much Money to Settle Down—One of Sewell Ford's Delightful Creations.

Exploitation Angles: The title will give good merchant hook-ups on the argument that those who have not money to burn can buy to advantage of the advertiser.

Urban Movie Chats No. 12

An unusual, if not initial, proceeding is carried on in this film. It is an interview done in moving pictures. Judge Elbert H. Gary, head of the United States Steel Corporation, is seen being questioned by Louis Weslyn, assistant editor of "Movie Chats." And, by the way, Judge Gary makes it known that the outlook for progress and prosperity is better than ever before.

The looker-on at one of the "Chats" is carried down to Texas and given a view of the way in which the juvenile of those parts has fun with a burro. In other "Chat" feminine "fans" will look with jealous eye at one of her sex having permanent waves put all over her head. There are also interesting shots of a variety of other subjects.——T. S. daP.

Newest Reviews and Comments

"When Romance Rides"

Zane Grey's Novel, "Wildfire," Makes Good Picture—Goldwyn Release.

Reviewed by Fritz Tidden.

"Wildfire," the novel written by Zane Grey, whose books are counted among the widest selling throughout the United States, has been used as the basis for a picture that is released by Goldwyn under the title of "When Romance Rides." Mr. Grey's story has been read by more people than usually buy books and careful propaganda to the effect that the picture is an adaptation of "Wildfire" and also that it was written by the popular author ought to prove of value to the exhibitor.

There seems to be no reason why "When Romance Rides" should not meet with general approval. Thematically it is an animal story, or at least two-thirds of the picture builds up the interest of the spectator in a wonderful horse. Very few people do not respond to this type of story if it is well done. The first two-thirds of the picture, mentioned above, is unusually well done, so it follows that the feature should have average appeal to say the least.

The latter part of the picture has a tendency to appear anti-climatic because sympathy has been built up mostly around the horse, Wildfire, and when he wins his race and has done his part and the interest is switched to the girl in the story, there is a sharp break and consequent readjustment. However, the latter portion contains some well introduced excitement and suspense. Also there is evidence of slight padding. But the section of the picture wherein Wildfire is the chief interest will be found to have made such a firm hold on the spectator that the picture, as a whole, is a thoroughly safe proposition.

The cast of players is quite numerous and contains the names of some very well-known people, all of whom do excellent work. The three principal horses are superb animals and there is a remarkably fine dog that wins strong appeal for himself.

"When Romance Rides" is an excellent picture with which to follow a succession of problem plays or society dramas or comedies.

The Cast

Lucy Bostil.....Claire Adams
Lin Slone.....Carl Gantvoort
Joel Creech.....Jean Hersholt
Bill Cordts.....Harry L. Van Meter
Bostil.....Charles Arling
Holley.....Tod Sloan
Dr. Binks.....Frank Hayes
"Bootie" Bostil.....Mary Jane Irving
Lucy's Chums.....Audrey Chapman
Dick Sears.....Stanley Bingham
Thomas Brackton.....Walter Perkins
Sally Brackton.....Babe London
Van.....John Beck

Adapted from Zane Grey's Novel, "Wildfire."
Directed by Eliot Howe, Jane Hersholt and Charles O. Rush.
Length, 5,003 Feet.

The Story

Lucy Bostil, daughter of William Bostil, Colorado rancher, has just discovered that a rascally ranch neighbor is the thief who has stolen "Buckles," fleetest colt ever bred by her father, and has entered him under another name in the annual horse race. She knows this means her own horse, "Sage King," and her father's reliance will be beaten.

She is led by Rin-tin-tin, a Belgian police dog, to his master, Lin Sloane, who has fallen exhausted after a terrific struggle capturing "Wildfire," a marvellous wild horse. After he has broken in the horse, Sloan insists on her entering "Wildfire" in the race without telling her father.

The rascally rancher, with the aid of a half-wit, who is angry at Lucy, dopes "Sage King" on the eve of the race. Lucy rides "Wildfire" to thrilling victory. The villainous neighbor, exposed, flees. At his instigation the half-wit kidnaps Lucy and binds her to her horse's back. Rin-tin-tin summons his master, who saves Lucy. A marriage impends.

Exploitation Angles: The appearance of Tod Sloan, once the premier jockey of two continents, can be made a good selling angle here, with Zane Grey's popularity, and the familiar race horse ballyhoo.

"So This Is Arizona"

Spirit of Levity Lightens the Melodrama in W. M. Smith Production Starring Franklyn Farnum.

Reviewed by Mary Kelly.

"So This is Arizona" is an entertaining Western with more merriment than is usually associated with this class of features. Franklyn Farnum interprets his role in a light vein which will probably make his work more attractive to the majority, especially as he has ample chance for heroics when he isn't playing for laughs. The scene underground in the mine, where he manages four deadly enemies, is one of the several that will appeal to the red-blooded fans.

He is assisted by a number of capable performers, including "Shorty" Hamilton, who gives a comedy impersonation of a policeman in love with his duty; Francis Ford as the trustworthy friend; and Genevieve Berte, who is really the reason for the whole story, and a very good reason.

Those who like their Western straight may think there is a tendency to over-burlesque some of the situations, but it is likely these scenes will be enjoyed in most cases.

The Cast

Norman Russell.....Franklyn Farnum
Ned Kendall.....Francis Ford
Art Pulvers.....'Shorty" Hamilton
Buck Saunders.....Al Hart
Peggy Newton.....Genevieve Berte
Bob Thompson.....Art Phillips

Adapted from the Story by Marie Schrader and C. C. Wadde.
Scenario Not Credited.
Directed by Francis Ford.
Length, 5,800 Feet.

The Story

Norman Russell picks up a purse which a young woman has dropped while riding horseback but is unable to return it to her before she has left for Arizona. He follows. Art Pulvers, a policeman, sees him and decides that he is a crook, notifying thereupon the sheriff in Lone Rock, for which Russell is bound. Through some mistake the sheriff believes that the purse contains a diamond necklace and Russell is afraid to return it for fear he will be arrested for stealing a necklace which he has never seen. He is framed by some crooks and is accused of a murder. He rides away, is followed, and hides in a mine underground. Meanwhile the girl has gathered together some rescuers headed by the sheriff and arrives in time to save him, while the two real culprits are exposed.

Program and Exploitation Catchlines:

He Didn't Dare Return the Purse Because They Told Him it Had Originally Contained a Diamond Necklace—So He Kept it and His Troubles Began—But the Girl Who Owned the Purse Believed in Him and Saved Him.

"The Wicked Cat"

How the want of a good excuse never kept a villain from crime is exemplified in this Paul Terry Cartoon Fable, distributed by Pathe. While containing some of this cartoonist's characteristic humor and clever work, it can hardly be considered as one of the best of the series. —C. S. S.

"The Night Riders"

Fascinating Characterization Holds the Interest in Second National Western.

Reviewed by Mary Kelly.

There is an atmosphere of mysterious villainy in "The Night Riders" that invests the picture with an unusual fascination. In common with many Western ranch subjects, the entertainment lies in provoking curiosity as to the identity of cattle-thieves. This time, the purpose is dramatically achieved, with the result that almost every minute is interesting.

The most striking note is the characterization of the blind ranchman. It is this, largely, that gives the production distinction and power. Whether or not the blind man's secret is guessed—and the chances are that it will not be, with the average spectator—the performance of Andre Beaulieu in this role has an intangible force, that grips the attention whenever he is on the screen. He expresses a helpless malignancy, the more abnormal because of his defective sight. The other principals are more typical of the conventional Western. Some of the more vigorous scenes, such as those showing swift riding, have been enacted and directed with much skill. The participants seem more like cowboys than actors.

The Cast

Diana Marbolt.....Maudie Dunham
John Tresler.....Albert Ray
Julian Marbolt.....Andre Beaulieu
Jake Harnach.....Russell Gordon
Dr. Ostler.....C. McCarty

Adapted from the Novel by Ridgewell Cullum.
Scenario and Direction by Alexander B. Butler.
Length, 5,750 Feet.

The Story

John Tresler, a young man from the city, is hired as ranchman by Julian Marbolt, whose ranch is in a district that has been frequently raided by an unidentified gang. Marbolt is blind, and relies upon his daughter, Diana, for information and direction. He employs Jake Harnach as foreman. Jake is a bully but finds that he cannot dominate Tresler. Tresler secures the aid of the mounted police in tracing the thieves, but Marbolt refuses to allow any of his men to assist in the pursuit. It proves that Diana is not really his daughter but has been under his cruel supervision since childhood. She falls in love with Tresler, who is wounded in a fight with the masked riders. Marbolt is about to turn him out of the house but is discovered by Diana. The mounted police learn that Marbolt is the leader of the marauders and that, although blind in the daylight, he can see in the dark. He is killed during one of the skirmishes, and Tresler and Diana confess their love for each other.

Program and Exploitation Catchlines:

Who Was the Red Masked Thief? The Blind Ranchman Refused to Allow His Men to Trace the Guilty Ones. Why? He Refused to Discharge His Cruel Foreman? Why? He Kept the Truth About Her Parents from Diana—Another Mysterious Question in a Drama of Puzzles.

"Honey Makers"

This single reel Pathe screen study, designed for both the theatre and class room, deals entertainingly and instructively with bees. The life story of these remarkable little insects, from the egg to full growth, the building of the cells, the gathering of nectar to be transformed into honey, the handling of bees without fear of their sting, the preparation and transportation of honey and other interesting facts regarding these little wonders of the animal world are graphically shown.—C. S. S.

Newest Reviews and Comments

"Gas, Oil and Water"

First National Feature Thrilling But Not Typical of Charles Ray.

Reviewed by C. Walter McCarty.

Although he does very well what is demanded of him, Charles Ray seems very much out of his element in his new picture, "Gas, Oil and Water." Like several other good motion picture actors, Mr. Ray apparently is suffering from the lack of good plays in which to appear and as a result is wasting his talents on inferior material.

"Gas, Oil and Water" is not a bad picture. In fact, it is a good picture, but it submerges the Ray personality, which has become nationally known to the movie-going public as Charles Rayism. Because of this, the picture will be a disappointment to those who will be attracted to it through the star's name, but for a film replete with mystery, suspense and action, it is hard to equal.

The story concerns Charles Oliver Watson, impersonated by Mr. Ray, who sells gas and oil, with water added, to passing motorists, and between times writes mysterious numbers on the roof of his building for the benefit of aviators; passes notes mysteriously to motorcyclists and tracks suspicious characters relentlessly. From his action the audience knows there is a mystery, and the mystery is well sustained, although it is a long time before it is discovered. About every known vehicle from the bicycle to the airship is used in the solution of the plot, which is exciting and humorous, but just a bit thin in spots.

The furtive activities finally hang together, the villain goes over the cliff, Charles wins the daughter of the innkeeper and it finally leaks out that he is an agent of the government, hot on the trail of a gang charged with violation of the neutrality laws. Charlotte Pierce, the hotel man's daughter, has a great deal of charm and vivacity.

The Cast

George Oliver Watson.....Charles Ray
Henry Jones.....Otto Hoffman
Susie, his Daughter.....Charlotte Pierce
Hobart Rush.....Robert Grey
Philip Ashton.....William Carrol
"Beauty" Strang.....Dick Sutherland
Sanchez ..... Bert Offord
Whiskers ..... Whiskers Ray

Story and Scenario by Richard Andres.
Direction by Charles Ray.
Length, 4,500 Feet.

The Story

The star is the government's representative to detect a gang of border runners. For concealment he has adopted the nom-de-plume of George Oliver Watson, who runs a garage under the slogan of "Gas, Oil and Water." To Susie Jones, daughter of the hard-fisted hotel proprietor across the road, he will always be the "gas man" even though his queer antics at running off in the middle of a proposal lead her to suspect that he is something more than he appears to be.

The chase leads him to wild country rides, midnight surprises, mysterious signaling, phantom aeroplanes and a secret cache along the desolate plains of the border. At the conclusion he meets his reward and the story ends as he and Susie go honeymooning with a repentant tightwad father-in-law turned profligate in his spending.

"The Mysterious Client"

While there is a strong element of suspense and mystery in this three-reel Pathe playlet, originally issued in five reels, the fact that the spectator finds that all the terrible things that happen were a put up job to test the love of the hero, weaken the effect upon the audience and tend to make them feel that they have been hoaxed, and the story does not carry conviction. Irene Castle is the star, and the excellent cast includes such players as Warner Oland and Milton Sills. The story deals with a rich girl who tires of her lounge-lizard suitors and believes chivalry is still in existence. Her father assists in her experiment by appearing as a deep-dyed conspirator, while the girl poses as being in great trouble. The hero falls for the frame-up and even shoulders the girl's supposed crime when the plot is revealed, and everything ends happily.—C. S. S.

"A Wonderful Wife"

Universal Presents Miss du Pont in a Picture With a Flimsy Outworn Theme.

Reviewed by Mary Kelly.

The complaint that many pictures are too absurdly theatrical to be anything like a reflection of life is justified by a production such as "A Wonderful Wife," in which Miss du Pont essays the title role. It is almost the last word in banality. Relying upon a foreign locale and diplomatic intrigue for atmosphere, it has the physical character of much that has before been presented on the screen, without the saving grace of sincerity. It is the type of subject which has been drawn from other photo-dramas, rather than from life.

Whether a woman is not taking a dangerous chance when she allows a man to hold her hand so that she may gain his influence in furthering her husband's career, is a question that is exhaustively treated. The sub-titles are frequent and wordy and the following is a typical representative: Since Eve, women's smiles have been responsible for the downfall of man.

A mistaken sense of what constitutes a successful screen performance seems to be shared by Miss du Pont and her director. Her part demands something besides pretty complacency. There are a number of scenes, particularly those which show her under an emotional strain that fail to register, because of this.

The Cast

Chum.....Miss du Pont
Alaric ..... Vernon Steele
Gregory ..... Landers Stevens
Halton ..... Charles Arling
Diana ..... Ethel Ritchie
Nugent ..... Harris Gordon
Native Groom.....Nick De Ruiz

Adapted from the Novel, "The Rat Trap," by Dolf Wyllarde.
Scenario by Arthur Statter.
Directed by Paul Scardon.
Length, 4,668 Feet.

The Story

Captain Alaric Lewin calls his wife "chum" because she takes an interest in his work and advancement in the military service of Great Britain. When he is sent as secretary and A. D. C. to Commissioner Gregory, of Key Island, off the coast of Africa, she takes such a strong interest that she determines to "vamp" Gregory and thereby win for her husband a better post. As she thus does her "wifely duty," her husband finds attraction in the eyes of Diana Churton, whose husband has been sent on an expedition and has left her alone in the monotonous place. "Chum" more than gains her object; Gregory, the woman-hating administrator, is inflamed with passion for her. The showdown on the two flirtations comes when Gregory, who has received orders from England to send Lewin to Malta, a better post, sends him instead to the darkest part of Africa on a punitive expedition. He does this to be rid of him, and Diana cattily tells this to Lewin's wife. Immediately "Chum" departs with armed guards for the interior to find her husband and bring him back from almost certain death. Gregory follows and the climax comes in the jungle.

Read Complete Reports of Five Exhibitors' Conventions in This Issue.

"The Good Provider"

Vera Gordon and Dore Davidson in Fine Human Interest Production of Fannie Hurst's Story.

Reviewed by C. S. Sewell.

Another Fannie Hurst story has reached the screen. It is "The Good Provider" and can be fittingly considered as a companion picture to this well-known author's "Humoresque," which ranks very high as a photoplay achievement. Like its predecessor, it is a story of Jewish life and was produced by Cosmopolitan, distributed by Famous Players, directed by Frank Borzage and featuring Vera Gordon and Dore Davidson; the cast also including little Miriam Battista. However, unlike "Humoresque," in which the mother role is predominant, father comes into his own in this picture.

It is an excellent production which should find a welcome in any photoplay theatre. Rich in fine human interest, with pathos, drama and real comedy touches that kept the audience at the Rivoli in laughter, it is excellently directed, photographed and titled.

It would be hard to bestow too much praise on the featured players. Vera Gordon fully lives up to her previous characterizations as a wonderful mother, but the bulk of the action falls on the shoulders of Dore Davidson, who as the somewhat grouchy but kind-hearted father, often misunderstood but always having the interest of his family at heart, gives one of the screen's best characterizations; never overacting but making every move count; always maintaining the audience's sympathy, though at times you laugh at his peculiarities. William (Buster) Collier, Jr., also gives a fine performance as the son, and Vivienne Osborne capably portrays the daughter.

Here is a photoplay that will strike a responsive chord in the heart of nearly every spectator because of deep humanity and logical handling of scenes and incidents that have their counterpart in real life.

The Cast

Becky Binswanger.....Vera Gordon
Julius Binswanger.....Dore Davidson
Pearl Binswanger..... { Miriam Battista / Vivienne Osborne
Izzy Binswanger...Wm. (Buster) Collier, Jr.
Max Teitelbaum.....John Roche
Mrs. Teitelbaum.....Ora Jones

Adapted from Story by Fannie Hurst.
Scenario by John Lynch.
Photographed by Chester Lyons.
Directed by Frank Borzage.
Length, 7,753 Feet.

The Story

Papa Binswanger, a Jewish immigrant, finally makes enough money as a peddler to buy a little shack in a small town for his wife and two children. Years pass and find him as owner of a prosperous store, though the city stores are cutting in on his trade. His children now grown chafe at small town life and finally with their mother's help persuade the old man to move to a swell hotel in New York. Business troubles multiply and the old man faces ruin. Turning on his family he calls them "wolves" and outlines the true situation. Going into another room he prepares to take an overdose of sleeping powders that his family may get his insurance. In the meantime his daughter, Pearl, tells her sweetheart, Max, that they are now poor and he begs to be given the right to help them. Mother rushes in with the good news and the picture ends with the family back in their little home, and happy.

Program and Exploitation Catchlines:

You Liked "Humoresque" and You Will Like This Picture Even Better. It is by the Same Author and With the Same Cast.

Vera Gordon and Dore Davidson, the "Father and Mother" of "Humoresque," in a Wonderful Story of Jewish Daily Life, High in Drama, Human Interest and Comedy.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax). 6 Reels.
Sisters (International). (R-763. April 15).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels.
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's isle (W. P. S. Earle Prod.).

ARROW

Features

God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3. (C-399. Mar. 25).
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-812. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).

Serials

The Blue Fox (Anna Little). R-539.
Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Woman Wake Up (Florence Vidor). (R-401. Mar. 25).
Don't Doubt Your Wife (Leah Baird). (R-405. Mar. 25).
Lady Godiva.

HAROLD LLOYD COMEDIES

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664. April 8).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Oh, Promise Me. (R-406. Mar. 25).
'Tis the Bull . (R-551. April 1.)
Fair Enough (R-661. April 8).
Cold Feet (R-762. April 15).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

Could Columbus Discover an American.
How to Get Thin. (R-403. Mar. 25).

Sketchographs

Seeing Greenwich Village.
What's the Limit?

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)

Toonerville Comedies

The Skipper's Last Resort (Two Reels).
The Skipper's Policy.

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).

World Wanderings

Let's Go—to the South Seas (One Reel).
People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.), 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4; C-775, April 15.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart). (R-550. April 15). 4,395 Feet.
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 8,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April 6

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart), 4,490 Feet.
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart), 4,530 Feet.
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton), 4,942 Feet.
The Truthful Liar (Wanda Hawley-Realart), 5,243 Feet.
The Spanish Jade (J. S. Robertson Prod.).
Is Matrimony a Failure (Cruze All Star), 5,612 Feet.
The Good Provider (Cosmopolitan Prod.).

BURTON HOLMES
(One Reel Each)

Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28.
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps (Prizma).

MONTE BANKS COMEDIES

Fresh Air. R-811.
Cleaned and Dry. R-219.

JOE ROCK COMEDIES

Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

Nobody's Baby.
From Soup to Nuts.
Beware of Blondes.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15.)
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1.)
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199, March 11).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. Mar. 25).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray).
The Infidel (Katherine MacDonald).
Kindred of the Dust (Walsh Prod.)

COMEDIES

A Dog's Life (Chaplin Reissue).
The Duck Hunter (Sennett—Two Reels).
Sunnyside (Chaplin Reissue).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15.)
Shoulder Arms (Chaplin Reissue).
Step Forward (Turpin).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS

Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21.)

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS

The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

FOX FILM CORP.

SPECIAL

A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 82,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.
Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold.

PEARL WHITE

Any Wife. (R-753. Feb. 18.) (C-755. April 15.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25)
Without Fear.

TOM MIX

Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak.

DUSTIN FARNUM

The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-581. Dec. 3.
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed.

WILLIAM RUSSELL.

Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn.

SHIRLEY MASON

Jackie (R-1123. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)

TWENTIETH CENTURY BRAND

Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)

CLYDE COOK
(Two Reels Each)

The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)

Straight from the Farm.
The Studio Rube (R-199, March 11).

MUTT AND JEFF CARTOONS
(One Reel Each)

Too Much Sap.
The Phony Focus.
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)

Hold the Line. R-553. Feb. 4.
Please Be Careful (R-662. Feb. 11).
School Days (R-663. Feb. 11).
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)

LUPINO LANE

The Broker (Two Reels).

GOLDWYN

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24.)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15.)
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11. (C-656. April 8.)
Man With Two Mothers. (R-549. April 1.)
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)

SPORT REVIEW

Stamina.
In the Pink.
Drawing Cards.

W·W·HODKINSON

WINNIPEG PRODUCTIONS

Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

IRVIN V. WILLAT PRODUCTIONS

Fifty Candles (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

HUGO BALLIN

Jane Eyre. R-948; C-47.
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION

At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS

The Bashful Suitor (R-1127. Dec. 31).
The Young Painter (R-198, March 11).
Hope (Mary Astor).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17.)

HOL-TRE PRODUCTIONS

French Heels (Iren Castle), (R-554, Feb. 4), (C-656, Feb. 11).
No Trespassing (Irene Castle).

M. M. STEARNS PRODUCTIONS

Free Air (All Star), (R-663, Apr. 8).

B. B. HAMPTON PRODUCTIONS

Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim).

METRO

(Six Reels Each)

The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing. (R-554. April 1.)
Hate (Alice Lake).
The Five Dollar Baby (Viola Dana).

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.

Note—Refer to page 880 for explanation of reference marks

CURRENT FILM RELEASE DATES

Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.
Fascination (Mae Murray).

WM. DESMOND PROD.

Fightin' Mad (Six Reels).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle." Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of March 19

No. 12 of White Eagle (Win or Lose).
High Tide (One-Reel Roack Comedy). (A-406. Mar. 25).
The Farmer and the Ostrich (2/3 Reel—Cartoon Fable). (R-406. Mar. 25).
Hey There (One-Reel Lloyd Reissue).
Loaded Dice (Three-Reel Playlet—Reissue). (R-404. Mar. 25).

Week of March 26

No. 13 of White Eagle (The Clash of the Clans).
Hot Off the Press (Pollard, One-Reel Comedy). (R-402. Mar. 25).
Hit Him Again (Lloyd Reissue).
Isle of Zorda (French Film). Nine Reels. (R-300. Mar. 18.)
The Angel Factory (Three-Reel Playlet—Reissue). (R-406. Mar. 25).

Releases for Week of April 2

No. 14 of White Eagle (The Pivoted Rock).
The Anvil Chorus (Pollard One-Reel Comedy).
The Lion and the Mouse (2/3 Reel Cartoon Fable).
The Mark of Cain (Irene Castle—Three-Reel Reissue.) (R-553. April 1.)
Beat It (Lloyd One-Reel Reissue.) R-552. April 1.)
The Ballad of Fisher's Boarding House (One-Reel Drama). (R-554. April 1.)
The Opossum (One-Reel Bob and Bill Series).

Releases for Week of April 9

No. 15 of the White Feather (The Golden Pool).
No. 1 of Go Get 'Em Hutch (Chained to the Anchor).
Jump Your Job (Pollard—One-Reel Comedy).
The Rich Cat and the Poor Cat (2/3 Reel Cartoon Fable). (R-766. April 15.)
Next Aisle Over (Lloyd—One-Reel Reissue).
Shadows and Sunshine (Three-Reel Playlet Reissue—Baby Marie Osborne). (C-660. April 8.)

Releases for Week of April 16

No. 2 of Go Get 'Em Hutch (The Falling Wall).
Stand Pat (Parrott—One-Reel Comedy).
The Wolf in Sheep's Clothing (2/3 Reel Cartoon)
An Ozark Romance (Lloyd—One-Reel Reissue).
More Trouble (Pathe Playlet—Three-Reel Reissue). (R-763. April 15.)

Releases for Week of April 23

No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-real Comedy).
The Wicked Cat (2/3 Reel Cartoon Fable).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Thre-Reel Reissued Playlet).

PIONEER FILM CORP.

Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).
The Greater Profit (Edith Storey). R-115; C-695
Beyond the Crossroads (Ora Carew). (R-662. April 8.)

R-C-PICTURES

The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth. (R-760. April 15.) (R-760. April 15.)

EUGENE O'BRIEN STAR SERIES

Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).
The Prophet's Paradise. (R-297. Mar. 18.)

OWEN MOORE STAR SERIES

The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-163).

CONWAY TEARLE STAR SERIES

The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).

SPECIAL PRODUCTIONS

Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS

The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).

JEWEL COMEDIES

Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Across the Deadline (Frank Mayo). R-204, Jan. 14.
Don't Get Personal (Marie Prevost). R-206, Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-431, Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753, Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).
The Bear Cat (Hoot Gibson). (R-664. April 8.)
The Man Under Cover (Herbert Rawlinson). (R-760, Apr. 15).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

The Trail of the Wolf (Laura LaPlante).
The Girl of the West (Laura LaPlante).
The Call of Courage (Laura LaPlante).
The White Messenger.
A Treacherous Rival (Laura LaPlante).
The Verdict.

CENTURY COMEDIES
(Two Reels Each)

A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).
Mutts (Brownie).
Two of a Kind (Harry Sweet).
The Rubberneck.
A Dark Horse (Sally, a Horse).
The Sleepyhead.

STAR COMEDIES
(One Reel Each)

A Movie Mix-up.
His Inheritance Taxi.
Beware.
A Gold Insect.
The Minute Man.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland (R; Vol. 49, P-629; C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660. April 8).
Gypsy Passion (French Prod.). (R-663. April 8.)

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273

CORRINE GRIFFITH

Single Track.
Island Wives. (R-551. April 1.)

EARLE WILLIAMS

It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).
The Man from Downing Street (R-661. April 1).

ANTONIO MORENO PRODUCTIONS

Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

Note—Refer to page 880 for explanation of reference marks

CURRENT FILM RELEASE DATES

ALICE CALHOUN'S PRODUCTIONS
The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN
No Defense (R-425, Jan. 28; C-546, Feb. 4).
The Silent Vow (R-760, April 15).

LARRY SEMON COMEDIES
The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series
The Fire Bride—Mar. 15. (R-404. Mar. 25).
The Madness of Love.
Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children.
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES
After Six Days. (R-553. April 1.)

ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson). (R-755. Feb. 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18; C-170, March 11).

AYWON FILM CORP.
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

EQUITY PICTURES
Heed' ss Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS
Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)

DI LORENZO, INC.
Blaze Away (Big Boy William). (R-406. Mar. 25).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). R-1128. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feb. 18.

HOWELL SALES CO.
Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON
Give Me My Son (R-83, March 4; C-170, March 11).
In Self Defense.
When Knights Were Bold.

J. W. FILM CORP.
Road to Arcady. R-1129. Dec. 31.
Should a Wife Work? R-665. Feb. 11.

HOUDINI
The Man from Beyond (Houdini). (R-759, April 15.)

L. & H. ENTERPRISES
Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)

McGOVERN AND EGLER
(Shorty Hamilton—Two-Reelers)
Pep.
Let-Er-Go Gallagher.
Pony Boy.
Grit.

PACIFIC FILM COMPANY
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO
Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Welcome to Our City.
Trail of the Law.
The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Power of the Borgias.
False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK
The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

SECOND NATIONAL
David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.

SWEDISH BIOGRAPH
Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TRUART FILM CORP.
Jungle Belles of Borneo.
An Arctic Hike on the Great Aletsch Glacier.
A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)

SACRED FILMS, INC.
Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1128. Dec. 31.
A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.
Cardigan (R-85, March 5; C-170, March 11).

HENRY BALLMAR
Once Upon a Time. R-207. Jan. 14.

M. J. BURNSIDE
Yankee Doodle, Jr. (R-299. Mar. 18.)

D. W. GRIFFITH
Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

KINETO COMPANY OF AMERICA
(Through W. W. Hodkinson Exchanges)
The Four Seasons (Four Reels) (Nature Classic).
The Great Authors Series (Twelve Single Reel Subjects Dealing with American Authors).
Official Urban Movie Chats of Motion Picture Theatre Owners of America (One Reel Each Week).
(Through State Right Exchanges)
Kineto Reviews (Single Reels, One Subject to Each, Released Weekly).

WARREN A. NEWCOMBE
The Enchanted City (One Reel). R-753. Feb. 18.

PRIMEX PICTURES CORP.
The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA
Magic Gems.
Away Dull Care.
Seeing the Unseen.
Nippon.

Note—Refer to page 880 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

A Sample

Here is a sample of the letters we are receiving:

F. H. Richardson, New York City. Dear Sir: We wish to express our hearty indorsement of your article concerning Charles Shay for I. A. President, which same appeared in March 4 issue of the Moving Picture World. We, as a local, unanimously concur not only in your action, but in your attitude as shown in the article. There can be no doubt but there will be rejoicing in all the stage crafts should Brother Shay be put back into the President's chair.

We believe the West is solidly behind him. Start a few rocks tumbling in his direction now and there will be an avalanche of Shay ballots. Keep up the good work. We are with you. Shay for President!

This letter is under the seal of the union, signed by its secretary. It is but a sample of many. I would very much like to give the location and number of the local, but although many have not stipulated that I should not, still I think it is best not to, because of the present possibility that it might get them into trouble with certain ones who now wield official power.

A Long Talk

And right here let me tell you something. Recently I had a long talk with one who is very close to Shay and international I. A. affairs. In course of conversation the following statement was made. I had expressed surprise that Shay could be induced to again become president, knowing that the strain of former years had nearly killed the man.

Said the man in question, who incidentally is one who well knows exactly what the present state of affairs is: "Well, Rich, I'll tell you this. Charlie (Shay) would rather not get into the harness again, but he feels that after all the years of labor he gave to the building up of the organization he cannot afford to see progress halted if by again taking up the burden he can keep the organization forging ahead."

The Real Man

And there spoke the REAL MAN. Charles Shay knows the gruelling work incident to the office of international president, if the office is filled efficiently and well. It broke his health. It brought him to the verge of collapse. He is willing to take over the heart-breaking task again for the good of the order he has served so well in the past. You all know the man and his work in the past years, therefore you know what I am saying is EXACTLY TRUE. It is the TRUTH, the WHOLE truth and NOTHING BUT THE TRUTH.

Incidentally it is being admitted by many that Shields, of Casper, Wyoming, is not at all a bad suggestion for a projectionist vice-president. He now belongs to a mixed local. He did belong to the projectionist local of Denver. Many have indorsed the idea of a change of the name of the I. A. to eliminate "Operator," and make that part of the name read, "And Motion Picture Projectionists."

Mark you well, gentlemen, I am NOT mixing into this thing because I want to, but because I feel that it is my duty, and a duty I cannot shirk without being disloyal to you.

From a Mixed Local

Here is the first official indorsement of the proposed name changing coming from a "mixed" local. Are not some of you projectionist locals who have kept silent ashamed of yourselves when a local made up of least half stage men indorses a progressive movement of this sort while you sit with your finger in your mouth? Honest, now aren't you?

Casper, Wyoming, March 28, 1922.

F. H. Richardson, New York City. Dear Sir: I was instructed to inform you that at our last regular meeting Local 426, I. A. T. S. E. and M. P. M. O., by unanimous vote, decided to throw what weight it has behind the proposal to change the "Moving Picture Machine Operator" to Motion Picture Projectionist in the name of our organization.

We not only belive this change would shorten the name, but also that it is much more appropriate from every viewpoint.

LOCAL 426, I. A.,
Per T. G. Canigen,
(Seal) Recording Secretary.

I have broken the rule of non-publication for the reason that this is a mixed local, which has already indorsed Shay's candidacy, and its members are all progressive men. I don't think that they will have the slightest objection to publication, nor do I think they would if it involved them in a scrap. They're men of red blood out there. I've lived among them, broken bread with them and I know, hence the publication.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Handbook Bulletin

We have finally, after very careful consideration, fixed June 1 as the date when distribution of the Handbook will be begun.

The question list will run very high in number of questions and will be very complete. Here are a few of them, picked at random. The numbers refer to page of book on which answers will be found.

I believe that there will be more than a thousand questions—maybe very much more than that, as the whole book will be covered. You will readily see what an increased value these will give the book.

Question.	Page.
What percentage of total condenser area does slide carrier cover?	177
What causes blue spot in center of screen when condenser is advanced too far?	179
Name some satisfactory, cheap solution for cleaning lenses	127
What happens if interior of projection lens barrel is not kept painted black?	138
Arc voltage drop. What is it?	20
How would you calculate number of amperes a known voltage will force through a known resistance?	55
What circuits should main house "board" carry?	99
Overshooting. What is it?	36
How would you calculate whether a circuit is working economically or otherwise?	76
Connect 10 ampere motor to one side of 3-wire circuit and lamps using seven amperes to other side. How much will each fuse be carrying?	86
How many wires are usually used for 2-phase circuit? For 3-phase circuits?	18
What is correct position of revolving shutter as to its distance from lens?	206

The questions are grouped under headings, such as "Wire Systems," "Switchboards," "The Screen," etc., and they will, as I have said, cover the entire book, which will be approximately 1,000 pages, though I think it will probably run over rather than under that numbr.

As to Condensers

Fred H. Wood, projectionist, Springfield, Mo., says:

Received your letter with regard to my experiments with Paramount condensers. Noted what you said, but don't believe it, though anyway I appreciate the fact that you said exactly what you thought.

Have tried out three brands of condensers. Two of them cracked very badly in less than two hours, whereas the Paramount collector lens cracked just once across after a forty-eight hour run. Moreover there was less pitting with the Paramount and considerable improvement in light values, as against the others, on the screen. Several tests were made, with approximately the same result each time. Used 100 amperes, with a 6.5 collector and a 9.5 converging lens. The distance of 4 inches from crater to face of collector lens remained the same each time.

I would like to know the conclusions of other projectionists who may have used various brands of lenses and who have made some sort of an intelligent test or comparison of results.

Pass It Along

Please pass the following along to department readers. It may help some one. A while back I was bothered with pitting and burning of carbon jaws of lamp when using a poor grade of carbon. Effected remedy by making some asbestos washers about 3 inches in diameter, drilling holes in center same diameter as carbons.

One I dropped over the lower and one I shoved up over the upper carbon, wiring them loosely to the jaws. This shield protected the jaw from the intense heat of the arc when the carbons were burned down short.

And now, at the end, I want to know what sort of lubricant you recommend for Powers intermittent oil well, using the roller pin movement. Am not satisfied with results from the oils and grease I have been using. I find considerable black sediment adhering to parts after a week's run.

As to Oil

As to intermittent oil well, I would advise that all projectionists use ONLY the lubricant recommended and supplied by the maker of their projector. The Nicholor Power Company, No. 90 Gold street, New York City, will sell you the lubricant it has selected as best for the purpose, and it is just plain common sense that the projector manufacturer knows best what lubricant is best for the service.

As to the condenser matter, I would like to

hear from projectionists, even as Brother Wood suggests. We have no axe to grind. If any particular brand of lenses are giving better service we should all know it, and it will then be up to the others to improve their goods or else lose out.

The heat shield sounds good. Might be well for projector manufacturers to examine into its merits, and adopt it if practical.

Handbook Value

Charles Oldham, projectionist, Lilly Theatre, Plainfield, Conn., says:

Inclosed find six dollars for the new handbook. You say it overtops the third edition. Well, if that is so, then I would be only too pleased to double the amount I send. Twelve dollars would be only a small amount compared with the knowledge I will gain from the book.

For change-over signal I place a piece of metal ¼ inch long by 2½ inches wide, bent to fit curve of reel hub, between the layers of film when rewinding, one foot for beginning of tail piece. When it drops I change over. Very simple and very effective.

In connection with the signal I use dissolving shutter whistle. It is nothing more or less than a 5/8 x 1/16 iron bar to which two pieces of sheet metal are attached in such way that moving the bar endwise moves one from in front of lens of projector No. 1 and shoves the other in front of lens No. 2. The bar is supported on small wall brackets.

I attach upright rollers to the brackets and rubber stops to prevent the noise, because the device must be worked quickly. If the brother projectionist who has mazda equipment (Feb. 18 issue) will try it he will like it much better than the douser arrangement.

Mirror Setting

As to necessity for setting mirror when a new lamp is installed, I have found that changing the lamphouse over to project slides disturbs the mirror adjustment slightly. It is hardly noticeable with the lamp in use, but when a new one is installed it shows right away.

I use one lamp only for projecting slides, and find I have to adjust its mirror quite often. With the other I do not have to readjust the mirror when installing a new lamp.

I have made a metal shield which covers the two outer corrugations of the prismatic condenser and find that it greatly improves the depth of the picture, and that, too, without apparent loss of light on the screen. So far as I can see very little light from the two outer condenser rings reaches the screen. It did reach the flywheel of the Powers projector and was by it reflected to the left sid of the screen.

So you found that covering the two outer rings of the condenser IMPROVED PICTURE DEPTH, did you? Look back through the departments and you will find that John Griffith has been telling you that if the condition be such that the projection lens cannot receive all the light beam from the aperture, then not only would there be waste of light, but also decrease in picture "depth."

By covering the outer zones of your condenser you have simply caused the projection lens to admit all, of very nearly all, of the light beam. You have lost some light, because part of each cone of rays passing through each pin-point of the film picture most likely did enter the projection lens, but this merely made for unevenness of illumination, and lack of picture depth.

You have, in my opinion, done well, though it is possible that you might have done better by getting a larger diameter projection lens. As to that I cannot say, since I don't know the diameter of your present lenses.

NO PROJECTION ROOM

Is Thoroughly Equipped Without a Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

Book On Optics

John Solar, Watertown, New York, says:

Not long ago you aked for information with regard to books on optics. The best one I have found is "A System of Applied Optics," by Dennis Taylor. I purchased my copy from the Macmillan Publishing Company, New York City. The price was, at that time, ten dollars. I would suggest that you advise projectionists to purchase this book, but tell them they must NOT expect that by merely reading it through they will understand all about optics.

The subject is deep, difficult and complicated. In order to understand it one must dig deep and hard. The formulas are mostly algebraic, and there are some which involve differential calculus, but one may nevertheless go a long way, and get much information without using that part at all.

All of which is passed along to you, with the remark that Brother Solar is well versed in optics, and should be able to advise you as to whether any book he has had on that subject is good for you or not. The book is high priced, yes, but most of our really good things cost a lot of money.

I would emphasize Solar's remark that the mere getting and reading of any book will do you little good. It is the STUDY of the book which helps.

An Interesting Point

Alvin G. Hammell, motion picture projectionist, New York City, springs the following:

Dear Mr. Richardson: Referring to pages 670-71, February 11 issue, please look closely at your answer to "Lens Diameter," regarding the A. C.-D. C. stunt. You say you could send both A. C. and D. C. through the arc at the same time. But supposing those currents were stubborn and refused to go through the arc so long as there were another path to travel? What then?

Suppose the D. C. circuit had no fusing, as for instance a G. E. set? And how far out on the D. C. mains would the D. C. go? And what would the result be? Personally I would not care to try this, although I am so situated that I could do it, but? ? ? ? The D. C. set is bran new!

I would be very glad to have the views of you and all on this thing. I have nothing to retract. I meant exactly what I said. Perhaps I am wrong, but if so I would like to know exactly why I am wrong. I have put this thing up to some men well up in the G. E. and the Westinghouse, and not one of them disputed the possibility of doing it, though some of them questioned the ultimate effect on the apparatus, if long continued.

An Interesting Point

It is an interesting point. Let me hear from you, and when you are all done I will refer the matter to the engineering department of the G. E. and Westinghouse for an authoritative statement as to whether A. C. and D. C. can be sent through the same arc at the same time, and if not, why not. You will understand that I am referring to a projection arc circuit only. If there were incandescent lights on a circuit it were tried on I don't know what the effect would be on the lamp, because there would be the effort of two separate voltages to force two separate currents through.

Anyhow it is an interesting point. Let me hear from you. Seems to me the American Projection Society, the International Projection Association, the Rhode Island Projection Association, the Minneapolis organization and similar bodies might well try their hand at this; also progressive unions, such as, for instance, Duluth, might try it. True it has little or no practical value, except to show what you really know about electrical action.

Motiograph Tools

T. L. Rankin, Sour Lake, Texas, says that, with relation to the matter of projectionists' tools, he has just received a set from the Enterprise Optical Company, makers of the Motiograph projector, which cost him $18.62.

The tools are, he says, of fine material, and he believes they will hit the exact spot when used for the work intended. There are four sets of twist reamers, one an expanding reamer. One is for the small bushing on the star shaft, one for the bushing on the cam shaft, one for the screw holes in intermittent sprocket shaft. There are three special punches, one tap for threading intermittent sprocket screw holes and others.

I would suggest that users of various projectors secure full information as to the tools supplied, or rather the tools sold by the manufacturer for use with their projectors, and that they secure them. Eighteen dollars is a lot of money for some of you, but it is the possession of such things as this which marks you as a progressive, and makes of you a valuable man.

WIRELESS EQUIPMENT

We are headquarters for the best and most practical wireless outfits for theatre installation.

REAL OUTFITS—No junk—but something that will serve as an added attraction to your house.

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When writing us, state size of your theatre, number of seats, height of building. Are there any higher buildings surrounding the theatre? Are they of steel?

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EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM

Better Equipment

Conducted by E. T. KEYSER

Only a Good Show, Well Exploited and Put on Right, Fills the House Today

THE other day, I received a letter from an exhibitor who wanted to know what was the trouble. He stated that, although he had reduced his admission prices, he was not filling the house up the way that he had in the past at higher admissions and that, although he was putting on about the same pictures and conducting his business the same as formerly, he could not understand the drop in attendance.

It looks as if that last admission is the keynote of the whole situation. The exhibitor has overlooked the important fact that people are no longer spending money because it is too much trouble to carry it around and they know where they can get plenty more for the asking.

Just at present, the once indulgent parent of war-time prosperity is gathering his family together and preaching economy all along the line, and one of the economies seems to be taking the form of this admonition: "Look here, people, you have been going to the pictures six nights a week, now, cut it out. From now on, you are going to make it one night a week unless there is something specially good going on, and you want to make mighty sure that it is good before you come around to me to give up for the tickets."

It will be noted that the general public is picture shopping these days and a desire to get more for its money has replaced the aforetime sentiment of "let's take a chance, it doesn't cost much anyhow."

This means that it is up to the exhibitor to not only play the very best pictures that he can obtain, but to make sure that he convinces his patrons that the picture is good and worth their money.

He cannot expect to go along as he formerly did and skimp on his lobby display and his advertising and, when he now gets a patron inside his house, he must make him so comfortable and happy that he is going to come back, because he feels that he is getting his money's worth all the way round.

The lobby display must work just twice as hard as it has been doing for quite some years past to attract the patron. The seating should be so comfortable and the ventilation so good that the patron will feel that he is wasting time sticking around home while there is an exhibitor like his in town.

And, furthermore, if Mr. Exhibitor is going to compete with the present craze for long distance radio concerts in the home, he must put on a pretty good musical program himself. And it is not necessary to figure on the expense of an orchestra to do this, for, today, automatic player musical instruments will provide anything that the ambitious can desire in the way of a musical setting for pictures.

In fact the American Photo Player Company has just brought out an instrument which may be purchased and installed at a figure that leaves very little temptation to take the risk of stealing one if found lying around unchaperoned.

Such an instrument and its larger brothers constitute a God-send to the exhibitors of today when their cost, up-keep and the results obtained are compared, item by item, with the cost and results of a staff of musicians.

There is no need of the screen staring baldly at the audience when the picture is off, because it costs too much to have an attendant to work it properly. Automatic curtain operating machines, which occupy very little space and cost very little money, place the manipulation of the curtain right at the hands of the projectionist and produce big house effects at small house expenditure.

With speed recorders and indicators, the music and the picture may be brought into the closest kind of harmony and the music and the projection co-ordinated mechanically so as to give an effect that was, at one time, considered possible only as the result of much labor and great expenditure.

Replace Old Equipment

But it still remains a fact—it always will—that the picture is the thing and there is no earthly use in endeavoring to make a good picture look good if one is trying to make a long time record with antique projection apparatus instead of pensioning it off and replacing it with up-to-date equipment.

There is many an old projector grinding out a fairly good show after years of service which constitutes a greater testimonial to the manufacturer's honest construction than the exhibitor's business sagacity, because a fairly good screening won't go down these days—nothing but the best is good enough to get by.

This is not intended to be misconstrued as advice to engage in wild and unrestrained orgy of spending, but it is a suggestion that every exhibitor, who finds his business less than it should be, should make up his mind to make his show so mighty good that it will nearly pull the money out of the pockets of his patrons for the days when pockets had as large an opening at the bottom as at the top have passed and every one of us today must work and work like the mischief for everything we get instead of going along with a scoop gathering up loose cash that was simply begging for a guardian.

Improving Theatres

CANTON, ILL.—Idylhour Theatre will be remodeled and reopened under management of Hobert Gore.

CHICAGO, ILL.—Improvements to Adams Theatre on East Adams street have been completed and house reopened under management of M. H. Katz.

CHICAGO, ILL.—Commercial Theatre, owned by Ascher Brothers, will be remodeled at cost of $100,000, and opened September 1.

PARIS, ILL.—A. G. Shoaff will remodel theatre and make extensive improvements to lobby.

MT. VERNON, IND.—Henderson Theatre Company, of Henderson, Ky., has plans by E. S. Trimble, 121 Green street, Henderson, Ky., for remodeling moving picture theatre on Main street, and erecting an addition 40 by 42 feet, to cost $250,000.

DEVILS LAKE, N. D.—Fjelseth & Johnson have contract to remodel theatre on Fourth street between Kelly and Flynn for Herman Shark.

ASHLAND, PA.—Temple Theatre, which was recently damaged by fire, has been repaired and reopened.

Nicholas Power Co. Brings Out a New Model G. E. High Intensity Arc Lamp

THE General Electric Company, co-operating with the Nicholas Power Company, has recently made several improvements in the Power's G. E. High Intensity Arc Lamp.

The accompanying illustrations show two views of the new model. The two cooling heads, formerly used on the ends of the positive and negative carriages, have been eliminated, as it was found that the large amount of cooling surface heretofore provided was not required.

One of the main features of the new model is the ingenious arrangement for conducting the current to the positive carbons. This is accomplished by means of two heavy contact shoes, marked "H," made of solid nickel and cast in one piece with their respective supporting arms. The contact shoes grip the carbons on both sides, the gripping pressure being maintained by means of a heavy spring made of a special heat resisting alloy placed on the lower end of the supporting arms which have a lever action. The entire positive assembly is mounted on a flexible support so that the contact shoes float on the end of the positive upper carbon and any eccentricity in the carbons cannot produce a binding action. The design of the new contact shoes is such that there can be no accumulation of carbon dust and a perfect contact is at all times maintained.

An Important Innovation

Another important innovation is the extention of the negative carbon carriage, which will permit of utilizing another inch of the negative carbon. A shield of heavy asbestos composition "G" is mounted on the upper end of the negative assembly and protects the metal parts from the heat of the arc.

The rear end of the positive clamp has been provided with an additional out-board bearing in order to give more support to the carbon feed tube. This bearing insures a smoother operation of the positive carbon feed and rotating mechanism and lightens the load on the motor.

An important change has also been made in the carbon specifications. A 3/8" diameter cored "Silvertip" high intensity carbon 9" long is specified for the negative instead of the uncoated carbon formerly used. The use of a coated negative carbon permits the current to be conducted to the lower end of the carbon as in the regular carbon arc lamp, and eliminates the use of a contact shoe which was the cause of most of the difficulties formerly experienced with the Power's G. E. lamps in the past.

May Operate on A. C.

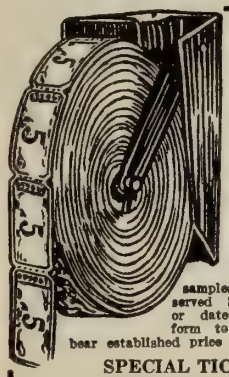
A fact which many who are otherwise familiar with these lamps may not know is that although they are designed for operation on direct current, it is possible to operate the lamp successfully on alternating current. In case of emergency, either an alternating current compensarc or similar device is used for reducing the voltage of the A. C. line to a proper value. For emergency A. C. operation, the best results are obtained with the 75 ampere lamp operated on from 6 to 65 amperes at about 35 to 40 volts A. C. When operated on alternating current, the motor which is designed for direct current only must be cut out of the circuit. In order to do this with the least delay, a snap switch is provided on the lamphouse.

We are advised by the Nicholas Power Company that this improved lamp has been thoroughly tested in the laboratories of the General Electric Company under actual operating conditions and the two first models received have been in successful operation for several months in one of the Broadway theatres.

Key to Illustrations

It will be observed that, in the accompanying illustrations, each portion of the mechanism bears a distinguishing letter or figure. The following key to these designations will enable our readers to study the illustrations with added appreciation:

A	Positive carbon holder.
B	Lock nuts for vertical adjustment of lamp.
C	Nuts for vertical adjustment of lamp.
D—Fig. 2	Screw for sidewise adjustment of lamp.
E	Positive carbon clamp.
F	Negative carbon clamp.
G	Asbestos shield.
H	Positive contact shoes.
J—Fig. 1	Positive wire clamp.
K—Fig. 1	Negative wire clamp
L—Fig. 1	Negative feed screw.
M—Fig. 1	Positive feed screw.
O	Negative assembly support.
P	Revolving head of positive carriage.
Q	Positive feed handle.
R	Negative feed handle.
S—Fig. 1	Safety clutches for mechanical feeds.
T—Fig. 1	Screw for adjusting rate of positive feed.
U—Fig. 1	Detent operating ratchet wheel.
V	Ratchet wheel for positive feed.
W—Fig. 2	Lamphouse base.
1—Fig. 1	Handle for back and forward adjustment of lamp.
2—Fig. 1	Carriage slide rod.
3—Fig. 1	Negative lead.
5—Fig. 1	Positive leads.
7—Fig. 1	Motor for controlling carbon feeds.
8—Fig. 1	Positive feed shaft.
9—Fig. 1	Negative feed shaft.
10—Fig. 1	Mica insulation under positive assembly.
11—Fig. 1	Mica insulation under negative assembly.
12—Fig. 1	Positive assembly support.
13—Fig. 1	Insulated feed shaft couplings.
14—Fig. 1	Positive feed bevel gear.
15—Fig. 1	Revolving positive carriage.



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You own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

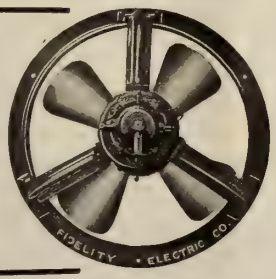
SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

$24 Buys this sixteen inch sweep ventilating fan. You can afford this improvement. We manufacture all kinds of fans. Consult us about your ventilation.

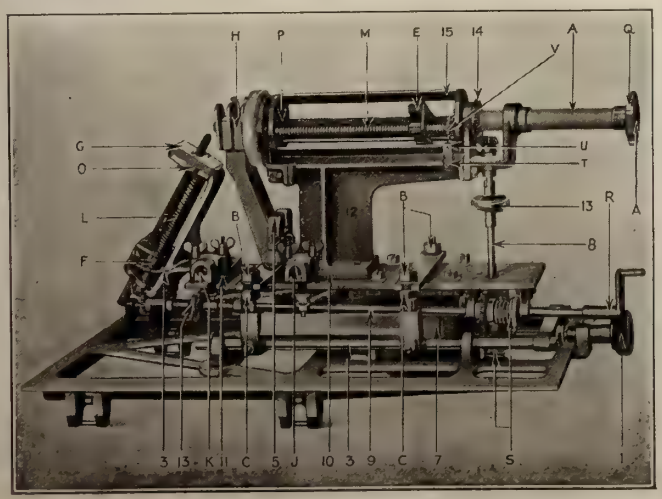
Fidelity Electric Co.
Lancaster, Pa.

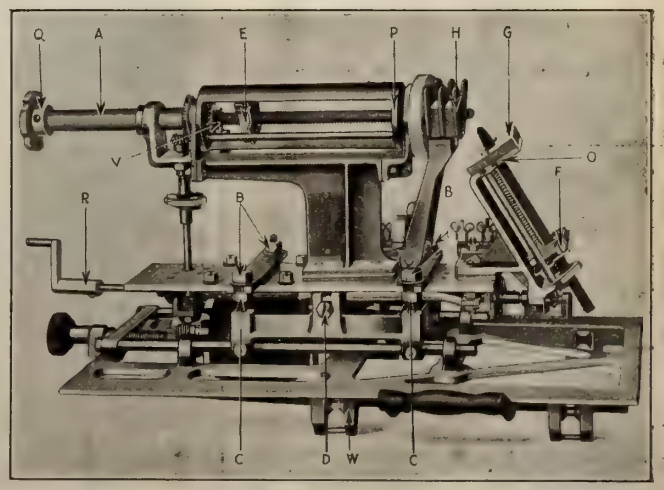


Foamite Firefoam Company

FIRE FIGHTING APPLIANCES FOR THEATRES

Fire · Protection · Engineers
200 Fifth Avenue New York City





TWO VIEWS OF NEW MODEL POWER'S G. E. HIGH INTENSITY ARC LAMP

A key to the various parts designated by letters and numerals will be found in the accompanying description

BARGAINS

1-6 HP. MOTORS 110 Volt 60 Cycle ONLY

$10.00

f. o. b. Chicago

Owing to cancellation of a large contract, we are overstocked and consequently are sacrificing the price. The motors are strictly high-grade and fully guaranteed by a responsible manufacturer.

We don't know how long they will last, so order quick.

Reynolds Electric Co.

2850 West Congress St Chicago, Illinois

THE fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

NEW YORK TUBERCULOSIS ASSOCIATION

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166 Moving Picture by States per M..	$5.00
1219 Film Exchanges, for List.....	7.50
196 Manufacturers and Studios.....	3.50
419 Machine and Supply Dealers.....	4.00
3674 Legitimate Theatres U. S. & Can..	25.00
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A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

THEATRE SPECIALISTS

Designers of Over 200 Theatres

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WRITE FOR CATALOG

ERKER BROS. OPTICAL CO.

ST. LOUIS, MO.

Latest Achievement

In Ticket Selling Machines

The New 1922 Automaticket Register

Send for prices and full particulars.

AUTOMATIC TICKET REGISTER CORPORATION

1780 Broadway New York

Frank G. Hall Is About to Open a New Million Dollar Theatre in Jersey City

ON April 17 Frank G. Hall will open to the public of Jersey City his new million dollar State Theatre on the Hudson boulevard, opposite the Elk's Club. It will be the first community owned theatre, financed through a membership plan built in this country.

A little over a year ago Mr. Hall went to Jersey City practically a total stranger with an idea of providing the community with playhouses and entertainment upon a plane commensurate with the city's progress, intelligence and refined tastes.

It was not long before his infectious enthusiasm over his project, his untiring efforts and unquestioned ability attracted a group of conservative business men to share with him the launching of his membership plan, which he termed "The Success of a New Idea." This plan provided for a membership of 1,000 heads of representative families in the community to be passed upon and elected to life membership by a Board of Governors.

Passes for Life

Besides becoming stockholders in the corporation these thousand members are to be entitled to free admission for the balance of their lives to the theatres controlled by the company.

That Mr. Hall's abstract idea of a year ago and his invitation to the public spirited citizens of Jersey City to join him in the development of his idea met with immediate response and approbation is best evidenced in the concrete, by the magnificent structure, the State Theatre illustrated below.

The seating capacity will be about three thousand and Mr. Hall announces that "one dollar top" will be charged for the attractions which makes the State the first "dollar-top" theatre in Jersey City.

Besides being managing-director of the State Theatre on the boulevard, Mr. Hall is the managing-director of the successful U. S. Theatre, Hoboken, N. J.; president of the State Theatres Corporation, which company owns the State Theatre and will build the new Capitol on Monticello avenue, Jersey City; president of the Ritz Theatres Corporation, now operating the Ritz Theatre on Central avenue, Jersey City; and president of the Capitol Theatre Amusement Company, which company is building the State-Capitol Twin Theatres at Union Hill, N. J., said to be the largest theatre property in the world and the first "twin" theatres in the country.

Construction Begun

Construction has already started on the twin theatres, which were also financed through the membership plan, and it is hoped to have these two houses ready for opening by Labor Day.

With the theatres already built and in operation under his control are those that are now under construction and which will be under the Hall management. Frank G. Hall has acquired, built and financed in less than one year a circuit of theatres in New Jersey that will be notable in structural beauty and grandeur and constitute a decided factor to be reckoned with in the matter of booking.

The policy of the Hall theatres will be high-class, "big time" vaudeville and "first-run" feature photoplays.

YOU CAN BANK

On Any Equipment Advertised in

The Moving Picture World

Being Mighty Good Equipment

THE MILLION-DOLLAR STATE THEATRE

Frank G. Hall's new Jersey City theatre scheduled to open on April 17

EASTMAN POSITIVE FILM

Bears the words "EASTMAN" "KODAK" —in *black* letters in the transparent film margin, as a means of positive identification, exactly as you see them in the section of film reproduced above.

If you see these same words in *white* on a black strip you have incontrovertible proof that they were so printed by the finisher to mislead, not stenciled by the manufacturer to identify, and that the stock is not Eastman.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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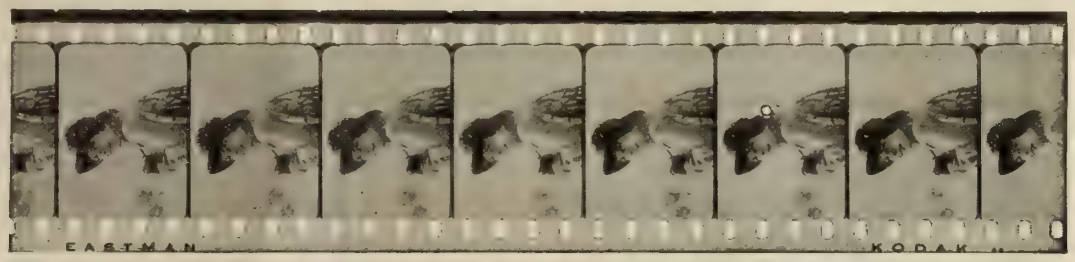

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Exhibitor May Now Make His Own News Reels

The exhibitor may now make his own miniature movie reel of local events, the Memorial Day celebration, the Fourth of July festivities, the lawn party of the Ladies' Aid, scenes from the church picnic, and the local pitcher putting a hot one over the plate, as well as some of the outstanding features of the outdoor activities of the school athletes.

And let it be known that these will appear on the screen on a certain night it will not be possible to keep those pictured, their friends and relatives away from the show with a cordon of police.

The Sept Does the Trick

The little Sept motion picture camera, which may be carried anywhere conveniently and weighs less than four pounds, has brought all this within the reach of the progressive exhibitor at an extremely moderate price.

From now on, it will be possible for home talent to try out its screening ability and appear on the program of its local picture theatre for the edification of its friends and to the profit of the exhibitor.

Eight New Companies Incorporate at Albany

Although eight companies incorporated in the motion picture business in New York State during the week ending April 8, the total capitalization amounted to less than a hundred thousand dollars. These companies, with the amount of capitalization and the directors are:

The Affiliated Theatres of Olean, $500, Charles Bordonaro, Donald M. Dusenbury, Olean, and Nikitas Dipson, Batavia; Frederick Producing Co., Inc., $10,000, Albert H. Woods, Martin Herman and M. A. Kohn, New York; Douglas Motion Picture Corporation, $60,000, M. D. Kendall, Guy D. Russell, Mabel Strauss Jones, New York; Prairie Pictures, Inc., $7,000, N. M. Birk, New York; L. L. Mayer, L. K. Mayer, Brooklyn; Dependable Pictures Corporation, $5,000, Morris and Norman E. Kohn, Joseph Brandt, New York; Atlantic Enterprises, $500, T. Earl Larsen, H. G. Kosch and Max Cohen, New York; Sunset Theatrical Enterprises, Inc., $5,000, C. E. Isaacs, Alfred Worshop and William N. Hechheimer, New York; Brooks Productions, $5,000, Walter Brooks, A. F. Scibilia, George A. McCormick, New York.

A Good Showing

Compared to the first quarter of 1921, the first three months this year have made a very satisfactory showing in the number of motion picture companies incorporating in New York State. There have been 103 of these companies incorporated by Secretary of State Lyons during the first quarter this year. These represent a total capitalization amounting to $2,227,500.

During the past month 41 companies, having a capitalization of $1,712,000, have been incorporated in the state and entered the motion picture business, as compared to 31, with a capitalization of $562,000 during February.

Building News of the Golden Gate

The new Ferry Theatre, of San Francisco, in course of construction on the Embarcadero, will be opened about the middle of April and the Peerless Theatre on Third street, also owned by Aaron Goldberg and associates, will be closed for a time for extensive remodeling. The equipment in the Peerless will be moved to the new house and the former will have new equipment throughout when it is reopened.

The stage of the Imperial is to be rebuilt, following the recent fire, and the orchestra pit will be enlarged while the work is under way. Gino Severi and his orchestra has returned to this house from the Granada Theatre and Paul Ash will remain at the latter.

New Exchange Building

Ground has been broken on Leavenworth street, near Turk, for the new exchange building to be occupied by Associated First National.

Webster's Granada Theatre at Woodland, Cal., was formally opened the end of March and several film men from San Francisco's film row were in attendance. W. S. Webster, the owner, has disposed of his theatrical interests at Dixon and Dunsmuir and is now concentrating his attention on the Woodland house.

Nova Expanding

The Nova Operating Company, owning the Avon Theatre in Watertown, N. Y., is planning to expand, and according to report, has practically completed negotiations for the purchase of two additional theatres, one of which is said to be located in Utica.

Charles Sesonske, managing director of the Avon, and Frank Empsall, of Watertown, a wealthy resident of that city, are said to be behind the deal. Motion picture interests in New York State have been watching from the sidelines a battle for patronage in Watertown, waged for months past, by Sesonske and Empsall against the "Nate" Robbins houses in that city.

In the hour of need

When the day comes around for which you've booked your biggest and highest-priced film of the year—

—and the weather turns out sizzling, steaming brutally hot—

That's the time you really appreciate your Monsoon Cooling System.

A snap of the switch and immediately its cool, refreshing breezes sweep through the house—keeping the crowds cool and contented, all-forgetful of the sweltering heat outdoors, keen to get every ounce of enjoyment out of a good picture.

And when you come to count up the day's receipts, you'll be glad—mighty glad—you had Monsoon Cooling System in your hour of need.

Install Monsoons for this summer

Write for Booklet W-15

Monsoon Cooling System, Inc.

71 North 6th St.
Brooklyn, N. Y.

726 Bulletin Bldg.
Philadelphia, Pa.

Guaranteed Rebuilt Projectors

Guaranteed by the oldest and most reliable house in the Theatre Supply Business.

Type S Simplex motor drive	$350.00
Regular Type Simplex hand drive	200.00
Regular Type Simplex motor drive	250.00
Motiograph De Luxe 1920 model motor drive	400.00

Above machines complete with lenses and reels.

5% discount allowed for cash.

AMUSEMENT SUPPLY CO.

We are the oldest Supply House in the Motion Picture Trade

746 S. WABASH AVENUE CHICAGO, ILL.

"The Sept takes movies held in the hand—just press a button, no tripod, no cranking."

"The Sept has a wonderful F3.5 lens and its results compare with any professional camera."

"The Exhibitor can now flash local celebrities on the screen at small expense."

"The Producer or Director can get record work, stills, locations and save time and money."

"A practical compact camera for beautiful little negatives on standard film—movie or still."

Bodine Explains New Camera Which Cuts Cost of Taking Movies

The Sept Camera Astonishes Producers, Directors and Exhibitors — Discovery of Usefulness Creates Exceptional Demand

Standard film strips in 18 ft. lengths have special uses for any theatre or studio.

"An Exhibitor can now have his employees reel off 18 ft. of local celebrities or events, together with suitable titles and have popular flashes to create local interest," says H. O. Bodine, sales manager of the Herbert & Huesgen Co., Sept distributors. Sept picture strips are as easily developed and printed as Kodak films.

"For still work, titles, etc., in the professional Motion Picture Studios, the Sept is proving already a real time saver and money maker. The Director or his Assistant can get standard record strips of locations or characters or sets without a bulky camera. The Sept is proving invaluable to the motion picture industry, as demonstrated by the demand for Septs in representative producing companies.

"The Sept camera can be carried in the pocket, and measures only 4 x 5 x 6½ inches, weighs less than 4 pounds, and works with the precision of a high grade watch.

"You wind it up to take movies as you would a watch. It is held conveniently at eye or waist. You don't have to crank—just press a button; an automatic indicator shows the number of pictures taken. The lens works at F 3.5 and is capable of results in very poor light.

"Loading is accomplished in daylight by means of special metal magazines. Altogether the Sept outfit is a marvel of efficiency and mechanical perfection, rivalling the results of the $3000 professional camera, and being equally adapted to single pictures. I unhesitatingly recommend it to all interested in movies whether as a profession or at home—to naturalists, explorers, architects, engineers, and amateur and professional photographers who want microscopically sharp, easily enlarged pictures in great number at minimum expense."

Showing a still picture of marvelous definition and depth perfectly enlarged 22 times.

The Kinopticon—A high grade projector designed to take Sept film, or any standard film to 250 ft.—or single stereopticon views. Send for Booklet.

Herbert & Huesgen Co. 18 East 42nd St., New York City

Send for booklet describing the Sept Camera, its operation and cost—in detail, together with a real Sept photo print and enlargement. No cost or obligation.

HERBERT & HUESGEN PROCESS

Developing *and* Printing

CLASSIFIED ADVERTISEMENTS
Cost Little Do Much

SITUATIONS AND HELP WANTED 3c per
All Other COMMERCIAL ADVERTISING 5c word
Smallest ad. twenty words

Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

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Hamrick Dolling Up His Apollo Theatre

John Hamrick has temporarily closed his Apollo Theatre in Tacoma, while it is being redecorated in ivory and old rose tapestry effect, with a blue and gold curtain, after the fashion of other Blue Mouse Theatres. Mr. Hamrick is spending about $2,500.00 on the job.

The house will open April 15 with "A Connecticut Yankee in King Arthur's Court."

Supply House Fails

The Albany Theatre Supply Company, located in Albany, N. Y., failed last week. The house has been serving as a general supply concern to theatres in that part of the state. Fred P. Elliott, owner of the Clinton Square Theatre, was its treasurer.

Changes in Management

MONTGOMERY, ALA.—Lynch Corporation has purchased Plaza Theatre and will make extensive improvements.

ST. PETERSBURG, FLA.—Maceo Amusement Company has purchased theatre patronized by colored people.

BLUFFS, ILL.—William J. Hartnady has sold Photoplay Theatre to P. E. Landford.

CHATSWORTH, ILL.—Thelmer Brothers have sold Kozy Theatre to William O'Malley.

CHICAGO, ILL.—Max Gumbiner has taken over Vesta Theatre at Forty-second street and Cottage Grove avenue.

CRESTON, IA.—Abe Frankel, of Des Moines, has purchased Williard Theatre. Eller Metzger has been appointed manager.

JACKSON, MICH.—Orpheum Theatre, formerly the Butterfield House, has been acquired by W. S. McLaren, managing director of Majestic-Colonial Theatre Company. House has seating capacity of 1,400. About $15,000 will be spent for improvements and new equipment.

WATERTOWN, N. Y.—Charles Sesonske, president Nova Operating Company, has taken over lease on Strand Theatre.

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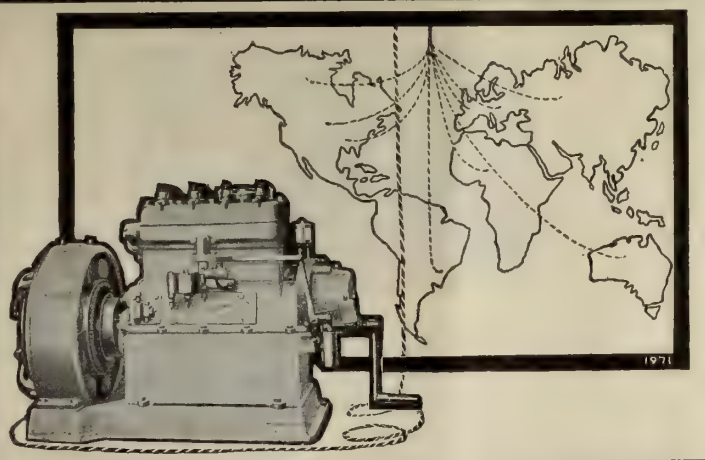

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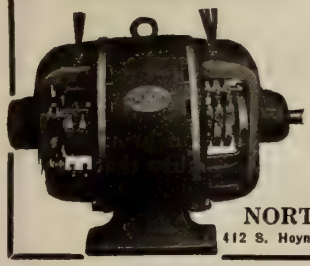

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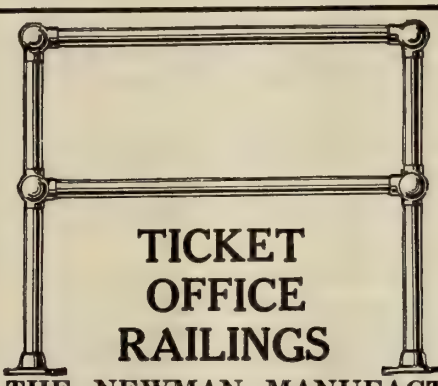

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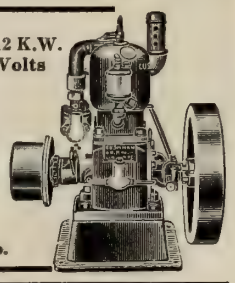

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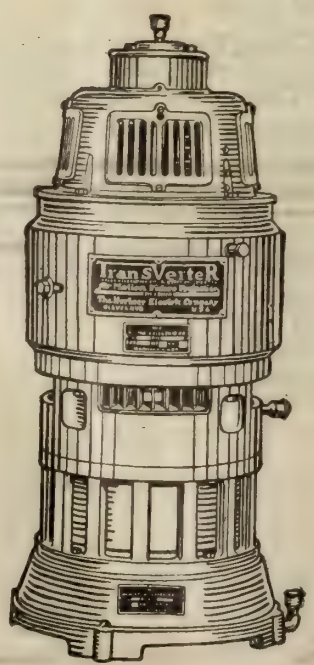

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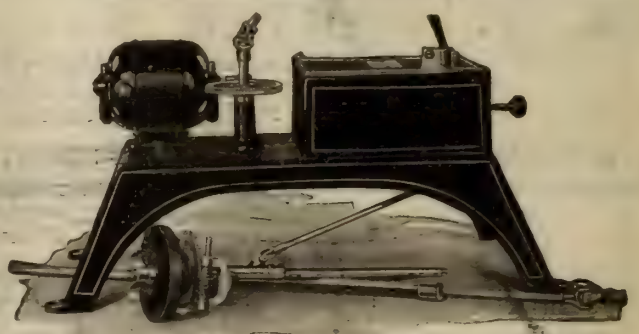

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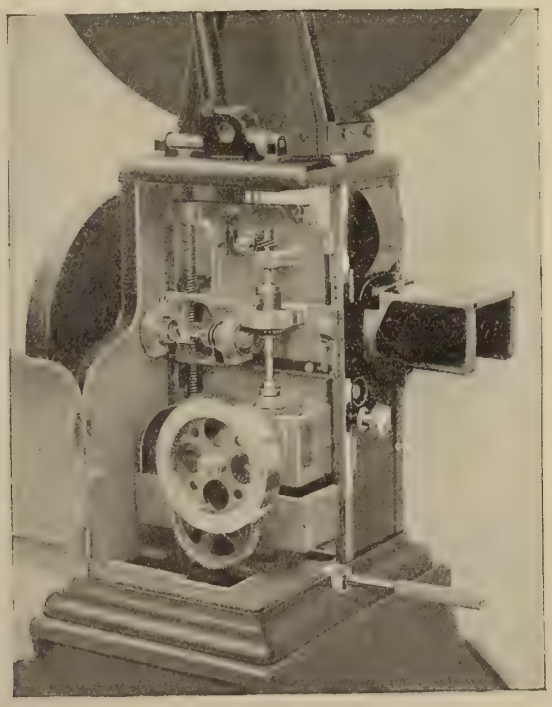

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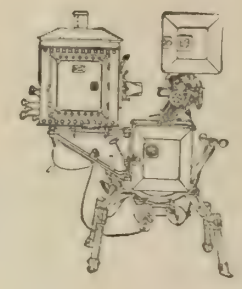

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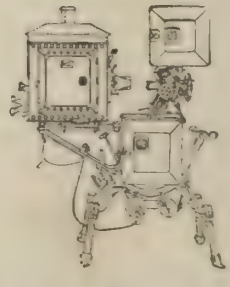

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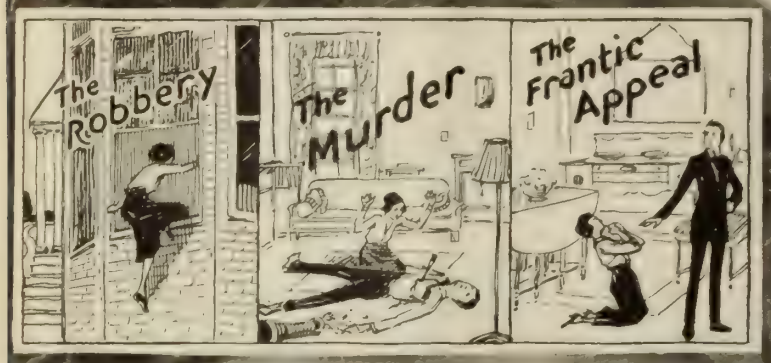

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Two thousand people witnessed its premiere at the Ritz-Carlton Hotel in New York. It was the most enthusiastic, thoroughly pleased audience ever gathered. Critics pronounce it the most entertaining picture ever made; reviewers credit it with 100 per cent. perfection.

A Lily Among Weeds

"With frank and melodramatic touches, "REPORTED MISSING" is rare enough to make it a lily among weeds—few pictures have been treated so intelligently and with such gratifying originality and, best, the high standard is maintained from chapter 1 to the end."

Louella O. Parsons,
The Morning Telegraph.

A Sensational Success

"If last night's reception before such an audience is a criterion, this picture is a sensational success. It is really two pictures in one and will give Fairbanks a close run."

S. Jay Kaufman,
The Evening Globe.

Value: 100 per cent.

"TYPE: Comedy Drama. DIRECTION: Swell. PHOTOGRAPHY: Great. VALUE: 100 per cent. Believe me, boys, there was action in that piece! I don't believe I've ever seen before so odd an admixture of seriousness and foolery. And the combination is a satisfactory one."

McElliott,
N. Y. Daily News.

Playing New York's Leading Theatre—

Beginning Sunday, April 23rd

SELZNICK'S

"REPORTED MISSING"

Starring

OWEN MOORE

WILL PLAY AN INDEFINITE ENGAGEMENT

AT THE

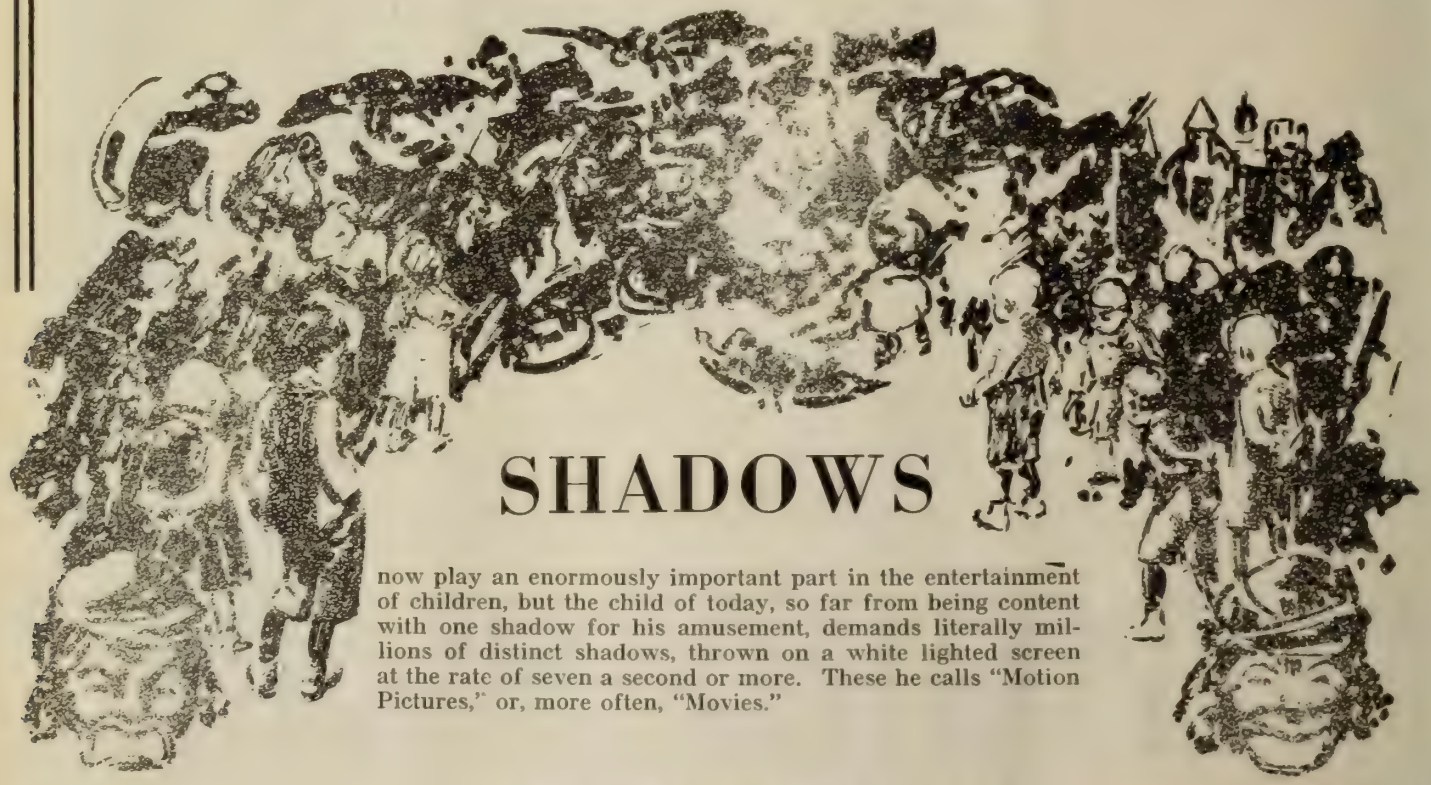
CRITERION THEATRE

BROADWAY AT 44th STREET

SHADOWS

have aroused the curiosity and held the interest of children always. It is different now, however, from what it was when Robert Louis Stevenson wrote the little poem for children entitled "My Shadow."

"I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me when I jump into my bed."



SHADOWS

now play an enormously important part in the entertainment of children, but the child of today, so far from being content with one shadow for his amusement, demands literally millions of distinct shadows, thrown on a white lighted screen at the rate of seven a second or more. These he calls "Motion Pictures," or, more often, "Movies."

SECOND NATIONAL PICTURES CORPORATION

by the adoption of systematic methods of distribution, is enabled to offer the best possible motion picture entertainment for children and adults as well, and on most attractive terms.

RELEASES:

"The Night Riders" "Her Story"
"David and Jonathan"
"Broken Shadows"

Second National Pictures Corp.

140 West 42nd Street **New York City**

RUTH CLIFFORD
IN
TROPICAL
LOVE
FROM A FASCINATING STORY OF
THE TROPICS BY GUY McCONNELL
with
REGINALD DENNY
HUNTLEY GORDON
FRED TURNER
ERNEST HILLIARD
CATHERINE SPENCER
AND OTHERS
PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

INSPIRATION PICTURES
EXHIBITORS NOT ONLY MAKE MONEY BUT HAVE THAT GLOW OF SATISFACTION WHICH COMES FROM PLEASING PATRONS WHEN SHOWING YOUR
RICHARD BARTHELMESS
in "TOL'ABLE DAVID"
THE SIN OF MARTHA QUEED
MARY THURMAN - NILES WELCH
JOSEPH DOWLING - FRANK CAMPEAU
EUGENIE BESSERER - GEORGE HACKATHORNE AND OTHERS.....
AN ALLAN DWAN Production
PRESENTED BY MAYFLOWER AND DISTRIBUTED BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE President
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

PYRAMID PICTURES INC.
presents

My Old Kentucky Home

By Anthony Paul Kelly Directed by Ray C. Smallwood

A Ray C. Smallwood Production

With an all-star cast including

SIGRID HOLMQUIST • MONTE BLUE • LUCY FOX
MATTHEW BETZ • JULIA SWAYNE GORDON

It was not a remarkable thing—*it was to be expected*—that "My Old Kentucky Home" should be sought after, by wire and letter, by exhibitors all over the country and from foreign countries as well. From box-office title to final fade-out it is a take-your-breath, grip-your-heart picture for audiences. It isn't just an exhibitor's picture—its the public's picture. Pyramid's first production is "a picture for everybody." Opening first in America for an extended run at

CENTRAL THEATRE, NEW YORK

American RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

EXHIBITOR CO-OPERATION

OUR PICTURES ARE SOLD ON A CO-OPERATIVE BASIS WITH STATE-RIGHT BUYERS.

WE RETAIN AN INTEREST IN OUR PRODUCTIONS AT ALL TIMES, AND WE BEND EVERY EFFORT TO HELP EXHIBITORS DERIVE THE MAXIMUM RESULTS FROM EACH AND EVERY ATTRACTION.

OUR BROADSIDE PRESS SHEETS CONTAIN EVERY CONCEIVABLE IDEA ON EXPLOITATION, BUT WE DO NOT STOP HERE. IMMEDIATELY UPON RECEIVING THE EXHIBITORS CONTRACT OUR SPECIAL EXHIBITORS CO-OPERATION DEPARTMENT SENDS YOU ADVERTISING SUGGESTIONS, IN ADDITION TO FURNISHING IDEAS SUCCESSFULLY USED BY OTHER LIVE-WIRE SHOWMEN.

THIS HAS BEEN OUR POLICY WITH *"WHY GIRLS LEAVE HOME,"* AND *"SCHOOL DAYS,"* AND YOU CAN DEPEND UPON THIS KIND OF CO-OPERATION WHEN YOU BOOK ——

"YOUR BEST FRIEND"

featuring

VERA GORDON

A HARRY RAPF PRODUCTION

DIRECTED BY WILL NIGH

WARNER

1600 BROADWAY

Proof

ASK

JOE STEURLE,
Walnut Theatre, Louisville, Ky.

LOUIS HAYS,
Henderson, Ky.

TONY SUDEKUM,
Nashville, Tenn.

WM. R. PATTIE,
Frankfort, Ky.

What They Think Of
"WHY GIRLS LEAVE HOME"

BIG FEATURE RIGHTS CORPORATION

INCORPORATED

THE PICK OF PICTURES FOR KENTUCKY AND TENNESSEE

FRED LEVY, PRESIDENT — LEE L. GOLDBERG, SECRETARY

FILM EXCHANGE BUILDING
221-223 S. THIRD STREET — LOUISVILLE, KY.

PHONES: CUMB., MAIN 2578; HOME, CITY 1073

"You Must Make A Fair Profit On Our Pictures—Otherwise We Won't Serve You."

ASK

FRED J. DOLLE,
Alamo Theatre, Louisville, Ky.

FRANK H. DOWLER, JR.,
Tivoli Theatre, Chattanooga, Tenn.

J. B. RUSSELL,
Maysville, Ky.

W. E. DRUMBAR,
Riveria Theatre, Knoxville, Tenn.

What They Think Of
WESLEY BARRY in
"SCHOOL DAYS"

April 11th, 1922

Warner Brothers,
New York City.

Gentlemen:-

Just a line to thank you for the splendid cooperation you have given us in the way of publicity on WHY GIRLS LEAVE HOME and SCHOOL DAYS. I want to say further that you have the right idea, I think, in sending direct to the exhibitors a lot of advertising suggestions on these. With the advertising ideas you have put into effect and with the pictures, that I feel sure you intend to maintain, I see nothing but continued success for Warner Brothers. You certainly have our best wishes.

Yours very truly,

Lee L. Goldberg

LLG/EB

Secty.

BROTHERS.
NEW YORK, N.Y.

"Mystery and Thrills!"

Read what the Exhibitor's Trade Review says:

"Charles Ray as a Secret Service man on the Mexican border does an amusing bit of sleuthing in this picture.

"The climax is satisfactory and the picture has good entertainment value all the way through. 'Gas, Oil and Water' should go well.

"Charles Ray has injected his usual pleasantries into the story and the result is good, wholesome comedy. The mystery that surrounds the picture provides material for thrillers in the shape of aeroplanes, speeding cyclists and an exciting automobile chase. The scenes are interesting."

Just wait till your patrons see Charles Ray and Whiskers chasing the smugglers on the Mexican border in Gas, Oil, Water

Arthur S. Kane presents

CHARLES RAY

in

"Gas—Oil—Water"

Story by Richard Andres; Photography by George Rizard; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc.

FIRST NATIONAL PICTURES

Have You Booked Charles Ray in

"THE BARNSTORMER"

Don't miss it if you want to give your patrons the laugh of a life time.

Released on the Open Market

DISTRIBUTED BY FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

"Mystery and Thrills!"

Just over the hill your patrons can Charles Ray and "Milton" chasing the smugglers on the Mexican border in Gas, Oil & Water

Arthur S. Kane presents

CHARLES RAY

"Gas—Oil—Water"

"THE BARRIER BUSTER"

Release on the Open Market

DISTRIBUTED BY FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

Norma Talmadge in "Smilin' through"
Photo by Ashe

Congratulations
Miss Talmadge
After seeing your latest production "SMILIN' THROUGH" we wish to extend our congratulations to you in behalf of our franchise holders and other independent exhibitors. For a picture of the rarest beauty. For a picture that has universal audience appeal. For a picture that will bring sunshine and happiness to the world. For a picture that will melt every heart and make everyone who sees it better and happier. For a picture that brings tears of tenderness and love to every human being. For a picture that will gladden the hearts of exhibitors because through its tremendous human appeal it will prove a wonderful box office attraction.
ASSOCIATED
FIRST NATIONAL
PICTURES INC.
The most beautiful picture of the year –
Presented by Joseph M. Schenck; adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's stage success; directed by Sidney A. Franklin
A First National Attraction
8 Reels
of
Storm & Sunshine

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

APRIL 29
1 9 2 2

The Beginning

WE announce in our news columns this week the invitation to be officially extended to Will H. Hays to appear personally at the National Convention of exhibitors in Washington to address them on the subject of co-operation and the arriving at a better understanding among the major divisions of our business.

Mr. Hays made known his views and on behalf of the Motion Picture Producers and Distributors Association made plain the program of progress to which he is committed. The Motion Picture Theatre Owners are meeting these expressions with the same frankness and cordiality of spirit and the way has been opened for the gathering about the council table and an exchange of views.

These gestures are promising. They suggest that the time for business has really arrived and that politics, aside from normal and natural rivalries within each organization, can be dispensed with at a profit to everybody. This includes those whose political activities have brought them little more than profitless publicity.

In viewing these developments we find that they follow the exact line of principles which we have cordially and continuously advocated and practices which we earnestly urged.

In counsel with exhibitors, who we believed had the best interests of the industry at heart, we began nearly two years ago to seek a solution for the problem presented by the almost historic antagonism between exhibitor and the producer-distributor. The great wall that stood in the way was the conflict of interest between buyer and seller.

This will always constitute a difference but it is in its right sense only a business difference. In matters which are aside from barter and trade, from rental and renting, from purchase and sale, there is no legitimate difference between these two commanding groups.

It is gratifying to be able to record the results of the continual hammering on these vital subjects, but it is not yet the time to announce that Heaven has been reached or that eternal day has dawned.

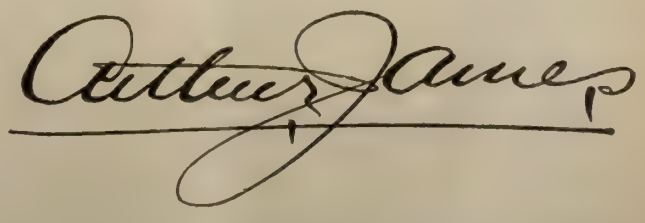
The steps toward an understanding have been taken. The actual working out of the problems must be done wisely, carefully, frankly and with a give and take attitude on both sides, that will make a real result certain. Probably committees will do the detailed work and report back to the respective organizations for a ratification of their recommendations.

The first apparent necessity is co-operation on problems that affect the industry as a whole. These include censorship, taxation and other grave evils which will destroy us unless a fully co-operative and wholly organized resistance is at once made.

The next necessity is the dealing with business problems, the settlement of inequities and injustices that make for business chaos, and the finding of a fair program of mutual relationship.

There is none of these problems that cannot be settled. There may be tears and woe and a few regrets in the process, but it is better to suffer these than to let strife and financial disorder continue.

We congratulate both sides on the steps they have taken and believe that when the history of our business is written they will be acclaimed as unselfish and farseeing men.



High Spots in the Week's News

By SUMNER SMITH

THE Holy See is considering the advisability of issuing an official memorial on the mission of the motion picture in the moral and spiritual world, W. Stephen Bush reports from Rome. Special agents are gathering a vast amount of data concerning the motion picture of the past and present. Within the next few months the Church will have found, it is expected, ways and means of using the motion picture to serve the purposes of illustration of both history and doctrine.

Monsignor Grassi, a parish priest, is the most active in this work. He has established a religious motion picture school for the children of his parish which has had excellent results, and the movement is spreading apace.

* * *

Now that Will H. Hays has frankly and clearly stated his intentions as president of the Motion Picture Producers and Distributors, Inc., exhibitors are welcoming him into the industry with open arms. He will be officially and formally welcomed by the M. P. T. O. A. at its national convention in Washington, D. C., May 8 to 12, and officially endorsed, so that in the future exhibitors and producers may work co-operatively. Authentic, too, is the report that the two bodies will take the initiative in Washington for the adoption of a permanent working schedule.

* * *

Roscoe Arbuckle films will not be released, at least for the present, according to a decision by Will Hays. This is done "that the whole matter may have the consideration that its importance warrants."

* * *

"Indiana exhibitors are absolutely for the movement." That is how E. H. Bingham, Indiana member of the M. P. T. O. A. executive committee, expresses the sentiment of Hoosier exhibitors toward Will H. Hays in a telegram to Moving Picture World. "We have absolute faith in Will Hays," he says, terming him "our big-brained champion of right."

* * *

For a reason unknown to the rank and file of the industry, Governor Miller of New York has failed to approve the bill clarifying what constitutes the rights of the censors toward demanding the books and records of a company or theatre in a court proceeding. It was included in the thirty-day measures which remained in his hands since the close of the session on March 17. Naturally the industry isn't shedding any tears, but conjecture is rife as to why the governor decided to "soft pedal."

* * *

William Dickson and P. H. Dickson, Wabash, Ind., exhibitors, have been arrested for operating Sunday shows. They were previously arrested and fined, and announced they would wait to see if other businesses on the Sabbath were closed. Nothing was closed but the picture houses. They reopened and gave the proceeds to charity and were arrested on grand jury indictments. They will fight the case.

* * *

"It is not a question of character—we all know the attacks on Hollywood are not justified—it is a question of personal self-respect," is what Elinor Glyn told New York newspapermen this week. "The man who has self-respect is armed against any possible attack.

"To talk up the profession, to hold up one's head and be proud of an association with such an industry—that is what gives the only real prestige."

* * *

Additional evidence that women are the same the world over is brought to light by K. J. Fritzsche, special agent for the Transocean Film Company of Berlin, here for late pictures. He tells what the Germans want:

"Your society dramas, with the elaborate sets and gorgeous clothes, are considered something a little less than miraculous over there. The financial success of a picture lies largely in the material display it makes. Women over there are as critical of fashions as they are here, and even though the styles are not familiar in Germany, they keep sufficiently informed on the subject to know when they are seeing something up-to-date. Old styles are more objectionable to them than old plots."

* * *

Samuel Rachmann has apologized to Ben Blumenthal, who has been suing him for libel, and the long controversy between Rachmann and the other executives of the Hamilton Theatrical Corporation and the Efa Company, the German producing unit of Hamilton, has been settled. Ralph A. Kohn succeeds Rachmann as vice-president, who gives up also his directorship but retains his stock interest.

M. P. T. O. A. Convention Committees Are Named

Sub-committees to handle details connected with the convention of the M. P. T. O. A. in Washington beginning May 8, have been appointed by the convention committee of the Washington branch of the organization. The personnel is as follows:

Convention, Sidney B. Lust, chairman; Tom Grant, vice-chairman. Program, Harry M. Crandall. Publicity, Nelson B. Bell, chairman; Earle F. Dorsey, Tom Grant. Accessories, Sidney B. Lust, chairman; Julian Brylawski, William C. Murphy. Entertainment, Lawrence Beatus, chairman; Julian Brylawski. Banquet, Julian Brylawski, chairman; Harry M. Crandall. Reception, badges, decorations, Morris Davis, chairman; Sidney B. Lust.

Hotels, Tom Grant, chairman; William C. Murphy, Augustus Gumpert. Speakers, Harry M. Crandall. Finances, Julian Brylawski. Auditor, Fritz D. Hoffman. Secretary, Samuel M. Boyd. Auxiliary entertainment, Messrs. Milstein, Wilson and Reichert, Washington branch managers of the Fred B. Warren, Vitagraph and Selznick companies, respectively.

Censor Loses Power

Cleveland, April 19.

(By Wire to Moving Picture World)

The Attorney General of Ohio rules that Vernon Riegel, director of education, is supreme on film censorship.

Riegel has announced he will review the cases of all pictures rejected by Mrs. Snow, the chief censor.

This looks as though some of the pictures turned down within the last six months may be passed.

Desmond Badly Hurt

William Desmond, motion picture star, was probably fatally injured on April 18, when a mass of snow and ice on the edge of a cliff at Truckeee, Cal., gave way and he fell fifty feet into the river. He was internally injured and had an ankle sprained and a shoulder dislocated. Laura LaPlante, his leading woman, narrowly escaped the fall. A cameraman rescued Desmond.

Holy See Considering Advisability of Memorial on Mission of Motion Picture

Special Agents Gathering Vast Amount of Data as to How Screen Can Be Used for Illustration of History and Doctrine—Parish Priest Most Active in Field—Ruben's Investigation

Rome, Italy, April 5.

By W. STEPHEN BUSH

I AM in a position to advise you that the Holy See is at present considering the advisability of issuing an official memorial on the mission of the motion picture in the moral and spiritual world. It is not and it never has been the practice of the Church of Rome to advertise impending steps of importance; indeed the Church of Rome is the one institution which has always emphatically dispensed with press agents.

I have learned, however, from the most reliable sources, that the Church through its properly constituted authorities and through special agents, is at this time gathering a vast amount of statistics regarding the motion picture of the past and the present. It is entirely within the facts to add that within the next few months at least the Church will have found ways and means of using the motion picture to serve purposes of illustration of both history and doctrine.

The man who has been most active in this field from the Catholic point of view, and whose achievements up to the present time with but limited means have attracted the praise of his ecclesiastical superiors, is Monsignor Grassi, a priest in charge of a parish at Marino, one of the most charming and romantic spots in the lovely environments of Rome. Recently I spent an afternoon with Monsignor Grassi in the office of a well known motion picture supply house on the Via Urbana at the foot of the Esquiline Hill.

Practical Film Man

I know it will interest readers of MOVING PICTURE WORLD to know that Monsignor is a very practical motion picture man, that he is an expert on projection, and that he has a very thorough grasp of the conditions of the motion picture markets in the Old World. I found him most profoundly interested in the motion picture conditions of the New World, and in return for such information as I was able to give him he was very glad to tell me—not, however, without due reservations—of his own plans and activities.

The attention of the late Pope and his Secretary of State, Cardinal Gasparri, were drawn to the work of Monsignor Grassi, and not long before the death of the late Pontiff, Cardinal Gasparri, who continues in office as Secretary of State of the Church, sent a letter to Cardinal Granito Pignatelli di Belmonte. Cardinal Pignatelli di Belmonte is also the Bishop of Albano in whose diocese Monsignor Grassi is located.

The keynote of this letter, which is too long to be reproduced completely, is the expression of the belief of His Holiness that the Church owes it to itself to watch over motion pictures presented to children. The letter speaks of the power of the motion picture over the youthful mind and praises Monsignor Grassi for having been zealous in protecting the mind of the child against pictures of objectionable character.

Italian Film Degenerated

I found Monsignor Grassi a plain, democratic individual, eminently practical and full of enthusiasm for good motion pictures. His views on Italian and indeed European pictures are very decided.

"I am sorry to say," he told me, "that the motion picture in Italy has degenerated and is now on a low level. It seems that the producers here have too little comprehension of their duties toward the public; as for art and good taste I am afraid that these elements have disappeared from our pictures here. The dominant note seems to be, I regret to say, vulgarity."

I asked the reverend gentlemen how he accounted for this state of things, but he threw up his hands in despair. I then mentioned the fact that there was plenty of legalized censorship in Italy. The Monsignor smiled sadly and significantly when he heard me speak of censorship. He raised his hands deprecatingly as if to wave away the very idea of censorship and then continued:

"Censorship here is a political institution. I am afraid it is inspired by political motives or at least influenced by political motives. It certainly has not abolished the undesirable features from our screen."

He was in no way surprised when I told him that what censorship we had in the States was likewise of a political origin and character, and had been productive of harm rather than of good. He seized upon this turn in our conversation to speak in terms of appreciation of our country, and added that what little he knew of American motion pictures predisposed him in their favor. He mentioned the fact that he had been in the States some years ago, visiting Boston, New York and New Orleans.

Of the motion picture as an instrument of religious propaganda and likewise as a means of harmless entertainment, he spoke in tones of deep conviction. Monsignor Grassi enjoys the friendship and

(*Continued on page 922*)

Lasky Sees Return to Normal

BACK from Hollywood, where he spent the last three months completing ambitious production plans for Paramount Pictures, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, declared this week that increased production presages the approach of better times in the picture business. May will be a red-letter month in the Lasky studio, he said, with no fewer than thirteen companies working continuously on a series of big pictures.

"Production at the Lasky studio will reach high tide in May," said Mr. Lasky, "and our present plans call for thirteen companies to be engaged constantly throughout May, June and July, making a series of the biggest pictures we have ever produced in the history of the company.

"After a careful survey of conditions I am confident that this increase in production forecasts a return to conditions nearer to normal in the next few months. Just as more than a year ago curtailment of production indicated that we were trimming our sails for a period of depression, so now our biggest studio program shows we expect a sharp and definite revival in business in the fall. Production is the barometer of this business, and the barometer shows better times ahead. Never before have we had such a large number of companies concentrating on really big pictures.

"But although I feel sure the tide of prosperity will turn and come next fall, this result cannot be completely achieved without big pictures. In other words, we feel depression is weakening and the final blow will be administered by a series of unusual pictures, powerful in their box-office appeal and enacted by casts of well-known stars.

M. P. T. O. A. to Endorse Will Hays at Cohen Slated for Re-election

Now That Head of M. P. P. D., Inc., Has Declared Himself and Detailed Program of Organization, Exhibitors Stand Ready to Join Hands With Him—Former Postmaster General, Harding, Coolidge and Cabinet Officers to Speak

By ROGER FERRI

WILL HAYS will be officially and formally welcomed into the motion picture industry by the Motion Picture Theatre Owners of America at the latter's third annual convention in Washington, D. C., May 8 to 12.

Moving Picture World this week exclusively makes this positive statement based on unquestionably reliable and officially authentic information.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, immediately upon his arrival from Washington, where he and the M. P. T. O. A. committee succeeded in having a date set for a hearing on the music tax bill on May 5, told the writer that Mr. Hays would be officially invited to address the exhibitors at the national convention.

From an equally authentic and reliable source Moving Picture World this week learned that Mr. Hays will be endorsed at the national convention.

That the M. P. T. O. A. and the Hays organization will work co-operatively on all matters of interest and import to the trade in general is also equally certain. Authentic, too, is the report that the two bodies will take the initiative in Washington for the adoption of a permanent working schedule.

That the canyon, which has separated the producer-distributor and exhibitor organizations for some time, will be permanently bridged is the reliable intimation obtained from exclusive statements made by various authorized officials of the M. P. T. O. A.

The Hays' situation has attracted considerable interest among the exhibitor organizations, a number of which have passed resolutions endorsing him. The fact that Sydney S. Cohen and Charles O'Reilly, head of the Motion Picture Theatre Owners of New York State, at the Albany convention of the latter last February, were instrumental in bringing about the tabling of a resolution endorsing Hays, aroused comment to the effect that the former Postmaster General would be publicly attacked at the national convention.

Interests friendly to both sides, however, have since that convention been very active. That the exhibitors were divided in their attitude towards Hays has been evident right along. This week, however, the explanation was offered that the Albany resolution was tabled not because of any antagonistic attitude toward Mr. Hays, but because he and his organization had not publicly made known their program nor their status in the industry.

This attitude of "show me," however, seems to have been entirely eliminated and the exhibitors from Mr. Cohen and Senator James Walker down the line are ready to receive Mr. Hays with open arms.

That Mr. Hays is anxious to address the exhibitors at their national convention is a foregone conclusion, but when President Charles O'Reilly of the New York organization at the Chamber of Commerce dinner in the metropolis, invited the former Postmaster to the convention the latter made it known that the invitation had to come officially from the national exhibitor headquarters. This fact was brought to the attention of Mr. Cohen this week and the latter stated this would be done.

That the exhibitors, led by Cohen, Walker and O'Reilly, are prepared to co-operate with Mr. Hays and his organization so long as the latter adhere to the announced program of Mr. Hays is certain.

While nothing official has been given out it is expected that Hays will ally his organization with the M.P.T.O.A. in fighting the music tax, which the exhibitor body has succeeded in bringing to a hearing. The Lambert bill, wherein there is an amendment limiting the rights of composers of music so that exhibitors will not be compelled to pay the obnoxious tax, stands an excellent chance of being passed. Mr. Hays is expected to utilize his influence in Washington in co-operating with the exhibitors in eliminating the tax through passage of the bill.

The action of the Hays organization in barring the Roscoe (Fatty) Arbuckle pictures, despite the exoneration of that comedian by the Los Angeles' jury in the recent Virginia Rappe case, is consistent with the platform adopted some time ago by the M.P.T.O.A. when it went on record as being "emphatically against the exhibition of pictures wherein appear any person or persons who have jeopardized

"Our Big Brained Champion of Right" Is What Indiana Exhibitors Call Hays

ABSOLUTE faith in Will H. Hays is expressed by Indiana exhibitors in a telegram sent Moving Picture World by E. H. Bingham, Indiana member of the executive committee of the Motion Picture Theatre Owners of America, dated Indianapolis, April 17. It follows:

"We have noted with the greatest appreciation the enthusiastic reception of the exhibitors of the country of Will H. Hays' plea for confidence and co-operation within our industry.

"We in Indiana have recognized for years this is the solution of all our difficulties, and only because Will Hays is an Indiana man have we delayed in forwarding our congratulations on his broad aims for the good of us all, preferring to let our fellow exhibitors catch his splendid spirit first and give their expression of opinion of our big brained champion of right.

"We have obsolute faith in Will Hays and his certain ability to establish thorough business principles heretofore so sadly lacking, that every honest exhibitor, producer and distributor can subscribe to and we will give him our wholehearted support in his efforts.

"Indiana exhibitors are absolutely for the movement."

Big Washington Convention; With Establishment of New Offices

Sessions in Capitol Promise to Be History-Making for Numerous Measures of National Public Interest Will Be Adopted—Walker's Powers Will Be Increased—Important Departments Will Be Established—Record Attendance Expected

the industry." This action is popular with exhibitors.

Certain other matters of mutual interest and importance to the two organizations are scheduled to come up for settlement between now and May 8. No surprise will be occasioned in well-posted circles if a conference of the Hays and Cohen factions is held within the next ten days.

That Senator Walker played an important role in the establishment of peace is accepted as a fact, although he, like Cohen and O'Reilly, maintained a Missourian "show us" attitude. And not until Mr. Hays publicly explained his program did Senator Walker change his attitude. The first public demonstration of the change in the attitude of these gentlemen was staged at the Chamber of Commerce luncheon last week.

While the Chamber of Commerce members were hurrahing Hays, Cohen was addressing the exhibitors of West Virginia in Parkersburg and was in minute telegraphic touch with everything that was transpiring at the luncheon. Not only that but at the same time the New Yorkers were paying tribute to the former cabinet member, the West Virginia exhibitors passed a resolution endorsing him.

Important developments are slated to feature the national convention. Despite much talk prevalent in certain quarters Sydney S. Cohen will be re-elected president of the M.P.T.O.A. There has been some gossip in New York that Senator Walker might succeed Cohen. However, despite the utterance of Marcus Loew at the M.P.T.O.C.C. last week, Senator Walker is not even expected to be nominated to the presidency of the organization.

While it is certain that several important national offices will be established in Washington, Senator Walker will continue as general counsel for the organization.

The expression of Mr. Loew at the New York luncheon does not represent the attitude of the national officials. It will be recalled that Mr. Loew was severely censured in Albany by Messrs. Cohen, O'Reilly, Walker and others for making the statement that "the theatre owners were not losing money," citing personal experiences. Senator Walker and Cohen both took exceptions to the statements of Mr. Loew.

Nevertheless, the suggestion of Mr. Loew that Senator Walker be made president of the M.P.T.O.A. aroused much talk in New York, although those who are on the inside, are firm in their contentions that Mr. Cohen will not only be nominated, but also re-elected. That this is the attitude of the State organizations has been demonstrated time and again by the warm reception accorded Cohen.

That history will be written at the national convention, which promises to attract to Washington virtually every person who amounts to anybody in the motion picture industry, is certain. President Harding, who, as was exclusively reported in MOVING PICTURE WORLD last week, was invited by Cohen and a representative committee of the M.P.T.O.A., will in all probability deliver the address of welcome and also speak at the banquet, which promises to be the most pretentious and distinguished affair held under the auspices of an organization within the industry.

The Washington conference at the White House with President Harding last week brought to light many important developments, which literally opened the eyes of the committeemen to the possibilities confronting the exhibitors in the way of rendering public service. This new service, under the guidance of Martin J. O'Toole of Scranton, Pa., has progressed rapidly and met with the endorsement of President Harding and other national officials, who contribute weekly to the Movie Chats, handled by the exhibitor organization.

But President Harding is not the only executive who will address the exhibitors, for arrangements are under way to bring to Washington the governors of states housing organizations affiliated with the M.P.T.O.A. Many of these already have accepted invitations to be on hand. Vice-President Coolidge already has announced that he will be on hand at the banquet. With Hays on the speakers' list and his endorsement by the M.P.T.O.A. certain, it is expected that the occasion will serve as a get-together for the Administration, which will be represented not only by the President, Vice-President and cabinet officials, but by members of Congress as well.

The invitation to President Harding, which was read by Mr. Cohen, was beau-

(*Continued on page* 924)

Friday, May 5, Set as Date for Hearing on Lambert Music Tax Bill

EXHIBITORS of the country will have an opportunity to emphatically register their protest to the obnoxious music tax on Friday, May 5, when a public hearing will be held in Washington before the House Committee on Patents on the Lambert bill, which limits the rights of composers of music. The hearing was obtained at the solicitation of a special committee of the Motion Picture Theatre Owners of America, headed by Sydney S. Cohen, who announced the hearing on his return to New York this week.

This measure contains provision for the elimination of the copyright on sheet music played in public places, such as theatres, when such music is reproduced as sheet music with the consent of the composer. In this way the music tax, now being paid by exhibitors, will be removed, it is said. The hearing will precede the national convention which opens at Hotel Willard, Washington, May 8.

The M. P. T. O. A. committee this week made a request that all exhibitors immediately send to the national headquarters Fitzgerald Building, 1482 Broadway, New York, petitions protesting against the tax. These petitions will be submitted to the Patents Committee at the hearing.

The committee which went to Washington to get a hearing for exhibitors on the hearing includes Sydney S. Cohen, of New York; Martin J. O'Toole, of Scranton; W. A. Steffes, of Minneapolis; M. E. Comerford, of Scranton; A. R. Pramer, of Omaha; H. B. Varner, of Lexington, N. C.; William A. True, of Hartford, Conn.; Edward M. Fay, of Providence, R. I.; Jules Brylawski, of Washington; W. R. Cadoret, of Chicago; R. F. Woodhull, of Dover, N. J.; J. T. Collins, of Rutherford, N. J., and C. E. Whitehurst, of Baltimore.

Don't Sell in Whispers

IT is the history of business that the retailer usually gets what he insists upon having.

This is by way of starting a farther word on exploitation advertising, the kind of advertising that helps an exhibitor sell his pictures to his public.

We have urged this type of advertising because it not only tells the exhibitor what goods are for sale, but it gives him also the producers best ideas on how to sell it once the picture is booked.

Exhibitors everywhere, both individually and in convention, are endorsing this plan. Goldwyn and Metro have made a start, and now United Artists, Warner Brothers, Graphic Film Exchanges and William Fox have responded. We congratulate all of these companies on giving to the exhibitor what the exhibitor has asked for. We realize that this type of advertising calls for more hard labor and show brains than the mere announcement advertising.

Now we want to call attention to a most vital feature of this type of selling through the direct contact of this publication and the exhibitor. The exhibitor, as we know him, has no better eyesight in reading type than anybody else. What is presented to him should not be in small and hard to read form. It is impossible to crowd a pint of cider into a thimble. The best way is to use a pint container. In other words don't try to put on one page what ought to go on four. This isn't real exploitation advertising because you can't sell goods in inaudible whispers.

Mind you, we don't ask you to shout out loud unless you feel so good about your product and have such confidence in your exploitation that you really feel like shouting. But, if you want to get your message over and really tell your story, co-operate with the exhibitor by using enough space to be talking in a snappy, conversational tone and *above* the whisper.

Display your ideas. Put your good copy and good white space brains on them. Get the value of your stunts over by making them easy to see.

This isn't a bid for more advertising. It's a suggestion to do your co-operating right or not do it at all. We would rather see you use one page well than four pages so crowded that neither the exhibitor nor you get a result.

According to the importance of the goods you have to sell select your space. Then try the idea of one well typed exploitation suggestion, idea or stunt to one page and four good ones to four pages.

A. J.

Rachmann Apologizes to Ben Blumenthal; Quits Hamilton Co.

The long controversy between Samuel Rachmann and the other executives of the Hamilton Theatrical Corporation and the Efa Company, the German producing unit of Hamilton, was settled this week. A contract was entered into under which Rachmann retired as vice-president and a director of the Hamilton Company and also as a director and an executive of Efa and all of the German companies owned by Hamilton. Mr. Rachmann will have no further connection with the management of the business of the Efa companies or of Hamilton, either directly or indirectly, but he retains his stock interest as heretofore. Ralph A. Kohn was elected vice-president.

The business of the Efa company and all of the other German companies owned by Hamilton will be run by the board of directors, of which Ike Blumenthal and Albert A. Kaufman are members, Al Kaufman taking charge of production and Ike Blumenthal of distribution.

The libel action, which was the result of this controversy and which was commenced by Ben Blumenthal against Mr. Rachmann, was also settled, Mr. Rachmann agreeing to donate to charity a certain sum of money, and by giving to Mr. Blumenthal a letter apologizing for his actions.

Loughborough Honored for Service in France

The decoration of the Legion of Honor was bestowed recently in Washington, D. C., upon Hanford MacNider, National Commander of the American Legion; Alton T. Roberts, chairman of the Legion's Reception Committee for Distinguished Guests; General James A. Drain, of Washington, and Captain James M. Loughborough, who is connected with Associated First National Pictures, Inc. Afterward the party had luncheon at the French embassy as the guests of Ambassador Jusserand.

Motion picture people will be interested in the honor bestowed on Mr. Loughborough, because he was a worker in the motion picture industry when he entered the United States army at the outbreak of the war, and was engaged in motion picture work when he was called upon to handle the publicity in connection with the tour of the United States by Marshal Foch, of France, last October, November and December. Mr. Loughborough accompanied the Marshal throughout the entire trip, embracing more than 14,000 miles and was personally commended by Marshal Foch for his work. Soon after the Marshal had returned to France the French Government bestowed the rank of Chevalier in the Legion of Honor on Mr. Loughborough.

Hays Suspends "Fatty" Arbuckle Films; Experimental Showing Packed Theatre

Los Angeles, April 19.
(*By Wire to* MOVING PICTURE WORLD)

Roscoe Arbuckle says: "The decision is a complete surprise and a great shock. I knew nothing of it until I read the decision in the newspapers. I don't understand it at all, for I thought I was well started on my come-back in the films. Mr. Joseph Schenck wired me he will arrive in Los Angeles tomorrow from New York. He will probably know the full details. As I personally have no further knowledge of the decision, I will content myself with remaining silent until he arrives."

AT the suggestion of Will H. Hays, president of the Motion Picture Producers and Distributors, Inc., the Famous Players-Lasky Corporation has cancelled all showings and all bookings on the Roscoe (Fatty) Arbuckle films. Whether this action is for all time or is only temporary was not announced.

The formal statement issued by Mr. Hays follows:

"After consultation at length with Mr. Nicholas Schenck, representing Mr. Joseph Schenck, the producer, and Mr. Adolph Zukor and Mr. Jesse Lasky of the Famous Players-Lasky Corporation, the distributors, I will state that at my request they have cancelled all showings and all bookings of the Arbuckle films.

"They do this that the whole matter may have the consideration that its importance warrants, and the action is taken notwithstanding the fact that they had nearly 10,000 contracts in force for the Arbuckle pictures."

Three Films Affected

Three pictures are affected by this decision, "Gasoline Gus," "Freight Prepaid" and "Leap Year." Mr. Zukor had previously announced that "the films will be released immediately, as we are confident the American public is eminently fair and realizes by this time that Arbuckle has been the victim of unfortunate circumstances."

The conference of the producing and distributing heads with Mr. Hays followed this announcement and lasted the greater part of an afternoon. Newspapermen failed to persuade Mr. Hays to amplify his statement as he was leaving his offices. Courtland Smith, his chief assistant, gave out the document with the remark that there was "nothing Mr. Hays could say further at this time."

The newspapermen then buttonholed Mr. Hays as he was departing, and he was told the words of the jury in acquitting Arbuckle, that "acquittal is not enough for Roscoe Arbuckle; we feel that a great injustice has been done him." Mr. Hays declined to comment.

"Does this statement mean that Arbuckle is out for good?" he was asked.

"You know as well as I do the purposes of our organization—'to attain and maintain the highest moral and artistic standards,'" he quoted from the charter of the organization. "Beyond that I cannot say anything just now."

An interesting sidelight on the matter is furnished by the experiment of the Charlotte exchange of the Southern Enterprises, Inc., to gauge the sentiment regarding Arbuckle since his acquittal. "Gasoline Gus" was exhibited in the small town of Rock Hill, S. C. The following day this story appeared on the front page of the Charlotte Observer from its correspondent in Rock Hill:

"Police were called out tonight to handle crowds seeking to gain entrance to a local theatre showing a picture of 'Fatty' Arbuckle. This is the first showing in this section of a picture made by the fat comedian since his arrest on the charge of causing the death of a motion picture actress last September. The crowds attending here established a record for attendance in this little city of 15,000."

The exhibitors of Buffalo, N. Y., had intended to let the public decide whether the Arbuckle films should be shown or not.

"The public will be the ultimate judge in the showing of Arbuckle comedies," said Harold B. Franklin, managing director of Shea's Hippodrome. "We are in no position to judge the man. We will probably show his pictures in our theatre and let the public decide if we are to continue to show them. If the pictures are not wanted, we surely will not show them."

"As long as the man has been acquitted of the charge against him and there has been sufficient doubt present as to the responsibility and honesty of the witnesses, it would not be fair to stand in his way to earn a living," said Mrs. Walter W. Steele, president of the Buffalo Women's City Club, which has been conducting a campaign in Buffalo for clean films. "If he makes good, clean pictures, that is all we are interested in," she added.

In suspending the Arbuckle pictures Will H. Hays furnishes the most practical sort of proof to the public that the industry is sincere in its desire to do the better thing.

It includes a possible sacrifice to Famous Players-Lasky to Mr. Joseph Shenck and to Roscoe Arbuckle of more than $1,000,000.

It proves that the industry is prepared to protect itself and the public at any cost and without the outside aid of reformers, censors or politicians.

Marshall Neilan Will Work in Conjunction with Goldwyn Company

One of the most significant producing alliances in recent years was consummated yesterday when Marshall Neilan, recognized as among the screen's foremost directors, agreed to make his future productions in conjunction with the Goldwyn Pictures Corporation.

Marshall Neilan's company will work in Culver City at the Goldwyn studios and his first picture will be among the early fall releases. Before starting activity in California, Mr. Neilan, assistant director, cameraman and staff will sail next Saturday for England on the S. S. Homeric.

Ricord Gradwell Leaves Gunning; No Explanation

Announcement is made that Ricord Gradwell has discontinued with Wid Gunning, Inc., and is no longer acting as managing director of that corporation. Efforts to obtain a statement from the Gunning firm met with failure, telephone inquiries elicting the information that the officials were out.

ROSCOE ARBUCKLE

Holy See May Issue Memorial on Films

(*Continued from page* 917)

support of many men high in ecclesiastical circles, among them one or two princes of the church. I am inclined to believe that whatever memorial may be eventually issued by the church in regard to motion pictures will in no slight degree be influenced by the reports and opinions of Monsignor Grassi. Monsignor Grassi is a friend of the motion picture. He is not a bigot or a fanatic: he is broad-minded and liberal and withal thoroughly practical.

Religious Picture Schools

In the mean time it must not be supposed that Monsignor Grassi is a mere theorist. In his own town of Marino he has established a religious motion picture school, which has had most excellent results with the children of his parish. Indeed it has served as a model for similar institutions throughout the Kingdom of Italy. The movement for the erection of similar schools is spreading apace.

Monsignor Grassi is now concerned with the supply of suitable pictures for these schools. He does not confine himself in his choice of pictures to strictly religious pictures—he could not do this, for the supply of such is very limited indeed. It is this fact which has started the plan of producing pictures suitable for these schools.

The problem is to find the means. The parishes which need these pictures most are as a rule destitute of funds. Help, however, is forthcoming. Impressed by the work of the Monsignor, his friends and superiors are considering ways and means of coming to his aid and to the aid of poor parishes generally.

In a short time, I was given to understand, the problem will be solved in a definite and practical way. The erection of a studio is contemplated and the best of technical help will be procured. Monsignor Grassi does not say so himself, but I am led to believe that he will be the director general of the enterprise. I do not think there is a clergyman in the world who knows as much about projection and production as Monsignor Grassi.

On International Mission

Out at the Fox film studio I met today the president of the Motion Picture Theatre Owners of Illinois, M. L. Ruben, one of the most prominent exhibitors in the Middle West, who owns a chain of successful theatres. Mr. Ruben is a self-made man who rose from small beginnings to his present position of eminence. He is in Europe on a somewhat confidential mission, undertaken at his own expense for the Motion Picture Theatre Owners of America.

That body, it will be remembered, at various state and national conventions, declared itself in favor of affiliating with exhibitors' organizations throughout the world. Mr. Ruben is gathering statistics and general information on exhibitors' organizations in Europe. He left the States about ten weeks ago. When I met him in Rome he had been in Madeira, Cadiz, Seville and Gibraltar. He had also been in Greece, going from there to Constantinople; thence to Hafiz, Alexandria, Cairo and Jerusalem. From the Holy Land he returned to Naples, and was spending a week in Rome.

He proposes to go through all Italy, paying special attention to the great cities of northern Italy, after which he will go to Germany, where he proposes to stay for some time. He will also pass through Holland and Belgium and expects to remain for a somewhat longer period in France and in Great Britain. He is fortified with letters of introduction to the leading exhibitors in the countries mentioned, and there is no doubt that his mission will be completely successful.

While in Egypt and Palestine Mr. Ruben hobnobbed with the Sultan, now the King of Egypt, and General Allenby. While in Rome he was granted a private audience with the Pope. Speaking of his trip and its objects, Mr. Ruben said:

Europe "Far Behind"

"I have come to make a survey of economic conditions and to pay particular attention to motion picture affairs in the big continental states. As far as the exhibition of motion pictures is concerned there is absolutely nothing that we can learn from Europe. The people here are at least fifteen years behind, and I doubt very much whether they will ever catch up. I have to smile when I think of the feeling of alarm which recently was expressed in the trade papers regarding European competition.

"Our European friends are pretty far behind in production as well, and the percentage of pictures suitable for the American market is altogether negligible. Conditions in their studios are largely crude and primitive. The whole European motion picture industry is just now where we were around 1910.

"I believe however that art is international. You must remember our resolution to this effect at the national convention in Minneapolis. I also believe that there is a community of interest between the exhibitors all over the world. To bring this community of interest home to our European colleagues I propose to interview the leading men in the various countries which I am yet to visit.

"The Motion Picture Theatre Owners has very definite ideas on this subject. I do not care to say more about our plans than that they are altogether feasible and practical. No doubt I will be able to lay some facts before our national convention at Washington, though my report will not be completed by that time. However, I believe that the national convention will probably appoint a committee with authority to perfect such foreign and international affiliations as may seem beneficial to exhibitors of motion pictures in every part of the world."

Mr. Ruben was shown over the grounds at the Fox studio, where he spent the best part of a day. He was very much impressed and congratulated the director, J. Gordon Edwards, and the production manager, Abraham Carlos, on their work.

S. R. BURNS

Who was elected a director, and then, at a following meeting the same day, April 4, was made the secretary of the Nicholas Power Company, instead of being elected "cashier and an officer," as previously announced. He had been cashier for seven years

Trade Co-operation

The press here last week was full of a proposition mooted in the Italian Parliament for the close commercial co-operation in the Balkans and both Near and Far East between Italy and the United States. The relations between the two countries have never been more pleasant and intimate than they are at this time, and there is no doubt that the Italians can with great advantage take agencies for American products in the territories named.

This is particularly true of motion pictures. At present the territory to be covered by a possible mutual trade understanding between Italy and the United States is promising only in spots. But there is no doubt that a great demand for American films and all grades can be built up with a little patience and energy.

Italy exports films to the states that formerly were members of the Austrian Empire and to all the southeast of Europe. I propose in the near future to devote a special letter to this subject, which I have no doubt will be found interesting to the American exporter of films. For the present let me say that all these countries are hungry for American motion pictures, and from what I have been able to learn even American pictures of the second class find ready purchasers.

Shirley Mason

THE FOX STAR ~ ~ PETITE AND SWEET

Norma Talmadge in "THE SAFETY CURTAIN" a Selznick Picture

"A PASTEBOARD CROWN"

A Playgoers Picture
Distributed by Pathe

"MY WILD IRISH ROSE"

a

VITAGRAPH SPECIAL

"IS MATRIMONY
A FAILURE?"

A James Cruze All-Star
Special
for Paramount Pictures

Alma Rubens in
"FIND THE WOMAN,"
A Cosmopolitan Production

Guy Bates Post in "THE MASQUERADER" from the famous Stage Play

A First National Picture

"COLD FEET"

An Educational-Christie Comedy featuring Viora Daniel

Industry Joins with New York Society in Popularity Contest to Aid the Poor

WITH the full sanction and enthusiastic support of all of the companies represented in the Motion Picture Producers and Distributors of America, Inc., and with the hearty co-operation of exhibitors' organizations, Will H. Hays invoked the full energy of the motion picture industry to the drive of the New York Association for Improving the Condition of the Poor. In addition to serving a worthy and very deserving charity, and serving it with a fullness that no charity, short of the Red Cross, ever received before, the leaders of the industry have chosen this opportunity to counteract much of the unfortunate criticism to which it has been subjected recently.

The support of this drive will take the form of a popularity contest to decide the King and Queen of the moving picture business, and almost over-night an organization was effected by the motion picture industry for full co-operation with the A. I. C. P. For the time being the motion picture working committee is operating from the office of the Motion Picture Producers and Distributors of America, Inc., at 522 Fifth avenue, and the A. I. C. P. is located at 1 East Fifty-seventh street.

Mrs. Barnes' Statement

The campaign was started on April 18 by the issuance to New York newspapers of the following statement from the office of Mrs. Courtlandt D. Barnes, chairman of the May Carnival Committee:

Under the auspices of the most representative men and women of New York, Their Majesties the King and Queen of the Movies will be crowned in New York on the night of May 9. They are to be selected by votes of the people in a popularity contest which will open on Saturday, April 29, and continue until midnight of May 9, when the final count will be held at a May Carnival in the Hotel Astor, arranged for the benefit of the sick, the poor and the unemployed.

Every vote cast will cost 10 cents, and it will serve not only to designate some prince or princess of the screen for throne honors, but it will buy a bit of food, a few drops of medicine or some rays of sunshine for stricken tenement mothers, ailing children and unemployed sick men who are under the care of the association.

May Campaign for Votes

The rules are simple. All motion picture players are eligible. The contest will be divided into two classes—one for men and the other for women. The votes are to be sold for 10 cents each, but only those ballots which have actually been paid for will be counted. There will be no restriction on the number of votes which one person may buy and cast for a single star.

Stars and their managers may do as much campaigning as they desire, through personal appearances of the actors and actresses, through film announcements and by regular advertising. Producing companies have promised to have their stars participate actively. Once the voting has begun, electioneering will be in order.

The balloting will continue up to midnight of the night of the carnival, May 9. The leading stars will appear in person at the carnival and managers and election committees of debutantes will sell votes for their favorites. A most elaborate entertainment for the evening is being planned and the standing of the stars and the progress made will be communicated to the audience in some novel way. Votes will be auctioned off by one of the city's prominent auctioneers. When the contest is closed, the votes will be counted and the King and Queen will be announced and they will be crowned with ceremonies befitting their regal position.

The voting and the carnival at which the winning actor and actress will be crowned will be held under the auspices of the May Carnival Committee, of which Mrs. Courtlandt D. Barnes is chairman. Among other social, business and philanthropic leaders who have accepted places on the committee are Mrs. William K. Vanderbilt 2nd, Mrs. E. H. Harriman, Judge Elbert H. Gary, Cornelius N. Bliss, Jr., Dwight W. Morrow, Thomas Cochran and R. Fulton Cutting.

The motion picture industry is cooperating to the fullest extent to make the contest a success. Under the chairmanship of Will H. Hays, former postmaster general, a Motion Picture Committee has been formed upon which most of the prominent producers, distributors and exhibitors have accepted places. The motion picture companies have placed

(*Continued on page 926*)

OFFICERS AND CONVENTION COMMITTEE OF THE M. P. T. O. A. AT THE WHITE HOUSE, WASHINGTON, D. C., AFTER TENDERING PRESIDENT HARDING AN INVITATION TO THE NATIONAL CONVENTION IN WASHINGTON, D. C., WEEK OF MAY 8

Sidney Lust, Washington, D. C.; S. I. Berman, New York; C. L. O'Reilly, New York; E. M. Fay, Rhode Island; John Manheimer, New York; A. Julian Brylawsky, Washington, D. C.; R. F. Woodhull, Dover, N. J.; Dr. Francis Holley, Washington, D. C.; M. E. Comerford, Scranton, Pa.; W. A. True, Hartford, Conn.; William Cadoret, Chicago; H. B. Varner, Lexington, N. C.; Lawrence Beatus, Washington, D. C.; Sydney S. Cohen, New York; James J. Walker, New York; M. J. O'Toole, Scranton, Pa.; U. S. Senator Robert L. Owen of Oklahoma; Harry Crandall, Washington, D. C.; A. J. Moeller, New York; Maurice Davis, Washington, D. C.; W. A. Steffes, Minneapolis; A. R. Pramer, Omaha, Neb.; J. T. Collins, Rutherford, N. J.; I. M. Salyerds, Rochester, N. Y.; Nelson Bell, Washington, D. C.; Sam Boyd, Washington, D. C.

To Endorse Hays

(*Continued from page 919*)

tifully engrossed and in book form with red leather binding and gold and silk ornamentation. The letter follows:

Hon. Warren G. Harding
President of the United States
Washington, D. C.

Dear Mr. President:

Years of practical demonstration of the publicity value of the wonderful visualizing powers of the motion picture, in its close adaptation to every varied phase of life, makes it fitting and appropriate that this great medium be known as the Screen Press of America.

As theatre owners, the custodians of this most potent agency for educational and entertainment purposes and for the dissemination of useful information, with its pronounced influence in moulding public thought and action along constructive lines, we are disposed to make this Screen Press of America of maximum service to the Government and people. The printed newspaper page and the printed and pictures celluloid film are joined as the world's most powerful publicity forces in the moral obligation and great duty of constant service to mankind and preserving always the liberty and rights of the people. In guaranteeing freedom to the Press our constitution imposes upon it, in its varied developments, this most necessary line of public action.

As an outstanding and commanding figure in American journalism whose service in this relation as a newspaper editor so won the confidence and affection of the people, as to place you, by an unprecedented vote, in the highest office within the gift of free American citizens, we, the representatives of the Motion Picture Theatre Owners of America, the custodians of America's Screen Press, hail you as the first Editor-President of the United States, a typical and true representative of the liberty-preserving publicity forces of our great country—the Newspaper and the Screen Press.

In this connection, Mr. President, we are pleased to advise you that the annual convention of the Motion Picture Theatre Owners of America will be held in the city of Washington, D. C., the week of Monday, May 8, 1922. The sessions of the convention will be held in the New Willard Hotel.

Because of the intimate association of our respective lines of action in the publicity phases of our national life, our board of directors and executive committee, unanimously voted to tender to you, Mr. President, a cordial invitation to attend the opening session of our convention on Monday, May 8, and bring to us such fraternal greetings and messages as in your judgment may seem fitting to the occasion.

We therefore, Mr. President, now formally extend to you this invitation, entertaining the hope that your presence at our convention will so stimulate and nerve into renewed patriotic action all elements of the American Press, printed and screened, that the maximum of real service to Government and people from these powerful agencies will always be available.

Fraternally and Faithfully yours,
MOTION PICTURE THEATRE OWNERS OF AMERICA,
SYDNEY S. COHEN,
President.

VICE-PRESIDENTS—C. C. Griffin, Oakland, Cal.; Joseph Mogler, St. Louis, Mo.; C. A. Lick, Ft. Smith, Ark.; C. W. Gates, Aberdeen, S. D.

EXECUTIVE COMMITTEE — W. A. True, Hartford, Conn.; Jacob Lourie, Boston, Mass.; A. C. Hayman, Niagara Falls, N. Y.; G. A. Roberts, Albany, N. Y.; John Manheimer, New York, N. Y.; Charles H. Bean, Franklin, N. H.; Joseph Stern, Newark, N. J.; John S. Evans, Philadelphia, Pa.; D. A. Harris, Pittsburgh, Pa.; C. E. Whitehurst, Baltimore, Md.; A. Julian Brylawski, Washington, D. C.; I. W. McMahan, Cincinati, O.; W. J. Slimm, Cleveland, O.; H. B. Varner, Lexington, N. C.; L. J. Dittmar, Louisville, Ky.; A. J. Bethancourt, Houma, La.; Claude Cady, Lansing, Mich.; E. H. Bingham, Indianapolis, Ind.; W. W. Watts, Springfield, Ill.; H. P. Green, Minneapolis, Minn.; C. H. Burkey, Kansas City, Mo.; Fred Seagert, Milwaukee, Wis.; J. E. Kirk, Omaha, Neb.; C. T. Sears, Brookfield, Mo.; R. G. Liggett, Kansas City, Kans.; Thomas Arthur, Mason City, Iowa; M. C. Kellogg, Lead, S. D.; Ralph Talbot, Tulsa, Okla.; Glenn Harper, Los Angeles, Cal.; Aaron Goldberg, San Francisco, Cal.; J. C. Quinn, El Paso, Texas.

BOARD OF DIRECTORS—W. D. Burford, Aurora, Ill.; J. T. Collins, Rutherford, N. J.; E. M. Fay, Providence, R. I.; H. H. Lustig, Cleveland, O.; C. L. O'Reilly, New York, N. Y.; E. T. Peter, Dallas, Texas; A. R. Pramer, Omaha, Neb.; G. G. Schmidt, Indianapolis, Ind.; W. A. Steffes, Minneapolis, Minn.; M. E. Comerford, Scranton, Pa.; M. J. O'Toole, Scranton, Pa.; R. F. Woodhull, Dover, N. J.; I. M. Salyerds, Rochester, N. Y.; W. H. Cadoret, Chicago, Ill.; Paul Carey, Scranton, Pa.; James J. Walker, New York, N. Y.

The convention dinner will be on Wednesday evening, May 10.

Members of the Washington committee who are making special efforts to make this big convention a success from every viewpoint include: A. Julian Brylawski, Harry Crandall, Lawrence Beatus, Sidney Lust, Maurice Davis, W. C. Murphy, Nelson Bell, Sam Boyd.

Many measures of vital importance to the exhibitors in general are slated to come up for final disposition. It is hoped that Congress will act favorably on the music tax proposition during the convention. At the convention steps also will be taken to carry on an effective campaign against censorship in Massachusetts, which state votes on censorship in November at the annual elections, the act passed by the Legislature there having been referred to a referendum vote.

Announcement also is expected to be made regarding the status of the American and British exhibitor organizations, the latter body having expressed a desire to ally with the former.

The Public Service Department of the M.P.T.O.A. will be permanently established. A large appropriation will be provided for the maintenance and the continuance of the work of that department.

A permanent press and propaganda department also is slated to be established.

Movie Actors Maligned, Says Ade, Who Finds Morality Is High Among Them

GEORGE ADE, who recently spent two months in Hollywood writing a motion picture story, "Our Leading Citizen," for Thomas Meighan, Paramount star, has written an article for the May number of The American Magazine under the title: "Answering Wild-Eyed Questions About the Movie Stars at Hollywood." In it he makes the following comments:

"The public has heard all about the feather-heads and the fools; but it gets little information regarding the hundreds of thousands of level-headed and sensible people connected with the picture industry who have their own homes, and who lead average and normal lives of respectable citizens.

"There is a certain type of female writer, with an intellect closely resembling an electric fan under full headway, who has written about all the male actors in Hollywood as if they were inmates of a he-harem.

"Either one of the Farnum boys, 'Doug' Fairbanks, or Tom Meighan, or 'Tom' Mix or 'Bill' Hart could probably give Dempsey an argument. Why should they be represented to the public as Persian kittens tied up with pink ribbons?

"I talked with many of the wise men of Hollywood, and no highbrow critic or finicky censor is any more anxious than they are to give to the public photoplays written by the best English authors, directed by the best intelligence and artistic sense to be found on the market, acted by the most capable players, and cleansed of every feature which might be objectionable to mother and the girls.

"The barroom intelligence and the cheap sex problems and the wholesale murders are in a fair way to be minimized.

"Here is the whole trouble: A picture house is a picture house. The same reels that are shown in a four-million-dollar theatre seating five thousand persons must later be exhibited in the logging camps, in the coal mining towns, and even in the slum districts. It costs from $150.000 to $500,000 to produce a picture play good enough to please the public today. The exhibitors cannot get their money back by showing the picture in a few high-class theatres in a few large cities.

"If you could put a roof over the whole lower end of Southern California you would have a Billy Sunday tabernacle.

"The general average of morality between Santa Barbara and San Diego is about what one might expect to find at a Wednesday-evening prayer meeting in Bethlehem, Pennsylvania."

Admission Price Cut Is Not the Answer to Half-Filled Houses, Say Exhibitors

CUTTING admission prices is not the answer to half-filled houses. The average exhibitor who has tried it has found that it doesn't work. A few more people may be drawn to the theatre by the reduced scale, but not enough to make up the exhibitor's sacrifice in price, and in the end he usually worse off than he was at the old scale. The consensus of opinion is that admission prices are at rock-bottom and can go no lower unless film rentals go lower. A number of theatres have revised their admission prices downward, but the exhibitors who have adhered to their old scales have no regrets about it, and are rather inclined to congratulate themselves that they did so.

These are the lines along which the questionnaire sent out by Associated First National Pictures, Inc., with regard to admission prices next season are developing.

"Cutting admission prices will not materially increase your business," says Charles H. Ryan, of the Garfield Theatre, Chicago. "I have observed that when you decrease your admission price you only get a few more people, but you have less money in the till than previous to your drop in admission price.

"I would rather show to a crowded house at 17 cents than to a house half-full at 28 cents. What I want is volume of business, large sales and small profits. For a neighborhood theatre, I don't think now or next season is the time to raise admission prices. The public right now are shopping for their entertainment. If you have what they want, they will come and see it. They do not come out seven times a week to attend a 'movie,' as they did during war times when they had money to burn. The public is more conservative and expects value received for every penny it spends, right now. They are doing without luxuries, and 'movies' come close to being a luxury in some localities."

"What Public Expects"

"From present indications, I see no reason for a change," writes Fred M. Taylor, of the Academy of Music, Newburgh, N. Y. "All the houses in town now are charging 15 cents for matinees, and 15 and 25 cents at night. These prices are lower than they were during war-time, but they seem to be what the public expects."

"It doesn't pay to cut admission prices in the small town," says Frank J. Ujka, of the Grand Theatre, Larimore, N. D. "I cut 5 cents on my regular stuff, and raised 5 cents on the bigger stuff. The result is, I show to twice as many on the bigger productions."

"The great hue-and-cry is for reduced admissions, but we are compelled to tell our public that we cannot reduce until we can get reduction in rentals, which is the only solution. We have retrenched at every other point," declares T. H. Luneman, of the Orpheum, Fairfield, Iowa.

Varner Never Changed

Henry B. Varner, one of the best known exhibitors in the South, and owner of the Lyric Theatre, Lexington, N. C., observes that he never increased his admission prices during the war-time boom, as many of his fellow-exhibitors did, and so he has not that problem to worry him in the same degree. Colonel Varner is, however, devoting more time and money to advertising pictures and selecting them than ever before.

"I charge 10 and 20 cents on three days of the week, 20 and 30 on one day, and 20 and 40 on two days," says Col. Varner. "I doubt the wisdom of trying to reduce these prices unless film rental is reduced. Instead of rentals being reduced, as you know, they were increased last year, so the exhibitor has had very little encouragement to reduce admission prices. Personally, I shall not reduce my admission prices as long as film rental and other overhead expenses remain as high as they are now. I am more particular in the selection of my pictures today than I have ever been before, and I spend more money on advertising than I ever have."

Ben L. Morris, of the Spragg Amusement Company, Bellaire, Ohio, controlling four theatres, is very emphatic in his statement that there is a public demand for lower admission prices, and equally emphatic in his contention that it is impossible unless rentals come down.

Public Wants Decrease

"There is a public demand for lower prices," says Mr. Morris. "We contemplate putting a reduction of 25 per cent. in one of our houses, but we have seen no such cuts in film prices. There is a noticeable demand on the part of the theatregoing public for what is termed 'big' pictures, and when they get them they do not protest an increased admission. We cannot buy such pictures at the prevailing prices, and lower our admissions. The standard of the shows must be on the increase. It is up to the gentlemen in the producing end to meet this question with lower film rentals."

Incidentally, Mr. Moris has a sharp criticism to make of real estate sharks who force high building rents upon the theatre manager.

"In the past two or three years," says the Ohio exhibitor, "practically every exhibitor who leases a theatre, and has had a lease expire, has been up against anything from a 50 to a 100 per cent. boost in his rent. When realty took a jump theatres were tied up with leases, but the manager who has had to renew knows, now, that he was not permanently overlooked by the gougers."

With a very few exceptions, First National exchange managers agree that admission prices will remain firm next season. Nearly all of them, too, are inclined to the belief that specials which are really special in quality will continue to command and obtain advanced admission prices as in the past.

Fox Wins Point in His Copyright Suit

The status of copyrights purchased after the death of an author for dramatic purposes will be settled next fall by the U. S. Supreme Court, which this week granted the writs of certiorari petitioned for by William J. Hughes, for the purpose of having the court review the cases brought by the Fox Film Corporation against Frederick M. Knowles, "William" O. McWatters, Harry Meyers and Joseph S. Kline, and Frederick M. Knowles, Joseph S. Klein, Louis Baret, Joseph Morris, Corse Payton, Corse Payton Stock Company, and John Kaiser.

The suits were instituted by the Fox Film Corporation to secure damages and an injunction for infringement of copyright, as a result of the showing of a play entitled "Over the Hill to the Poor House," and based on the two poems by Will Carleton, "Over the Hill to the Poor House" and "Over the Hill from the Poor House," the dramatic copyrights of which had been secured by the film company.

Likes Arbitration Plan

A glowing tribute to the amicable cooperation that has existed among exhibitors of the New York territory, the exchange managers, as represented in the New York F. I. L. M. Club, and the Hoyt Reporting Service, is embodied in a letter from William Brandt, retiring president of the Theatre Owners Chamber of Commerce.

This letter, addressed to the New York F. I. L. M. Club, was read at a meeting of the managers April 12, and at the request of the club members, C. B. Hoy, head of the Hoy Reporting Service, has written Mr. Brandt thanking him on behalf of the F. I. L. M. Club for his commendation and congratulating him upon his able administration of the Theatre Owners Chamber of Commerce affairs during his incumbency as president.

Judge Dismisses Sheriff Accused of "Packing" Jury Against Exhibitors

A SENSATIONAL development occured in the trial of Ole M. Nelson, manager of the Majestic Theatre, Grand Junction, Colorado, and William Bell, manager of the Crystal, for alleged violation of section 4000 of the Colorado statutes, regulating the opening of theatres on Sunday, when Judge Miller discharged Sheriff Ducray from further service, on the ground that the court was satisfied he had showed undue bias and prejudice in the selection of jurors for the trial.

Following the dismissal of Ducray, Judge Miller instructed the Coroner to draw a new panel of talesmen for immediate duty.

The Judge's action was taken following the submission of evidence, by the exhibitors' attorney, R. H. Walker, that Ducray was a regular attendant at the meetings of the blue-law crowd and that his jurymen were drawn exclusively from their ranks.

The case is one of extreme importance to all the exhibitors in the state of Colorado, inasmuch as it represents the first attempt to obtain the conviction of a motion picture theatre owner under the notorious section 4000. Exhibitors Nelson and Bell were arrested several weeks ago, charged with a violation of the act because they gave regular admission performances at their theatres on Sunday. Section 4000, which is very specific in prohibiting performances by vaudeville theatres, circuses, "legitimate" houses and the like, is extremely vague and cloudy in its reference to motion pictures and Harry T. Nolan one of the exhibitor leaders of the Rocky Mountain country and Associated First National franchiseholder for Denver, is confident that the exhibitors have an excellent chance of having the law declared unconstitutional, or of winning the case as far as motion picture theatres are concerned.

The blue-law fanatics in Grand Junction have openly announced their intention to spend a considerable sum of money to win their case, and have engaged expensive legal talent, including a former member of the State Supreme Court bench to act as associate counsel to the district attorney.

Section 4000 of the Colorado statutes was enacted in 1861, long before motion pictures were a factor in the amusement life of the nation. Specifically, it prohibits the charging of admission at a theatre on Sunday. There has always been a wide difference of opinion in legal circles of Colorado as to the correct interpretation of the law with regard to motion picture theatres, and until the present trial the law has never had a court test.

So determined are the reformers to carry their point and bring about a construction of the law that will enable them to close the motion pictures of Colorado on Sunday, that they have announced their intention to appeal to the Supreme Court if the case in the County Court at Grand Junction goes against them.

Several attempts have been made to repeal or modify Section 4000, and all of them have been in vain. The last effort made was during the legislative session of 1921, when Senator O'Brien of Leadville introduced a measure for the repeal of the act. It was killed in committee without being reported for so much as a first reading. Singularly enough, it was discovered afterward that the hostility of the Senate committee to reporting the repeal measure was based on the ground that it would put a lot of money into the hands and pockets of "New York money-grabbers who do nothing but take every dollar they can grab out of the state." One Senator went so far as to say:

"We are sorry for the small exhibitor, but we are not going to pass any more legislation that will stuff any more money in the pockets of these foreign corporations."

Harry Nolan has been in the forefront of every fight against censorship, blue laws and legislative fanaticism in Colorado for the past eight years. He has three victories against censorship to his credit and is admittedly one of the ablest exponents of sanity and broad-mindedness in public affairs that is to be found in the Rockies.

Industry Aids Poor

(*Continued from page* 923)

their resources unstintedly at the disposal of the committee and each one has assigned a man to give the contest his entire time, if necessary, in order to assure its success.

The personnel of the May Carnival Committee is:

Executive Committee: Mrs. Courtlandt D. Barnes, chairman; Courtlandt D. Barnes, James G. Blaine, Jr., Cornelius N. Bliss, Jr., E. H. Gary, Will H. Hays, Mrs. W. K. Vanderbilt 2nd.

Finance Committee: E. H. Gary, chairman; James G. Blaine, Jr., treasurer; Thomas Cochran, R. Fulton Cutting, Gates W. McGarrah, Dwight W. Morrow, Seward W. Prosser.

Publicity Committee: John Price Jones, chairman; Cornelius N. Bliss, Jr., Martin Egan, Guy Emerson, Ivy L. Lee, Albert G. Milbank, George Murnane.

Dance Committee: Courtlandt D. Barnes, chairman.

Committee on the Sale of Tickets: Mrs. W K. Vanderbilt 2nd, chairman.

Committee on the Sale of Ballots: Mrs. E. Roland N. Harriman, chairman.

Motion Picture Producers and Distributors Committee: Will H. Hays, chairman; Hiram Abrams, Paul Brunet, William Fox, Frank Godsol, D. W. Griffith, Earl W. Hammons, W. R. Hearst, Carl Laemmle, Marcus Loew, P. A. Powers, John M. Quinn, Joseph M. Schenck, Lewis J. Selznick, J. D. Williams, Adolph Zukor.

Motion Picture Exhibitors Committee: William Landau, chairman; Max Barr, Louis F. Blumenthal, J. Alton Bradbury, William Brandt, Leo Brecker, Bernard Edelhertz, Hyman Gainsboro, David Keiverstein, S. A. Moross, Charles Moses, Benjamin S. Moss, Charles L. O'Reilly, Samuel Peyser, Joseph Plunkett, Herman Rachmil, Hugo Reisenfeld, Samuel Rothafel, Rudolf Sanders, Samuel Sonin, Charles Steiner, David Weinstock.

The Board of Managers of the A. I. C. P. comprises R. Fulton Cutting, DeWitt J. Seligman, Percy R. Pyne, John Greenough, Henry G. Barbey, Albert G. Milbank, George Blagden, Charles C. Burlingham, Frederic P. Moore, Franklin B. Kirkbride, Harry Pelham Robbins, Cornelius N. Bliss, Jr., Philip Van Ingen, M. D., James Sheldon, Acosta Nichols, Ernesto G. Febbri, John A. Kingsbury, Haven Emerson, M. D., Mrs. A. A. Anderson, Dwight W. Morrow, Mrs. J. A. Burden, Jr., Thomas Cochran, Langdon P. Marvin, Miss Ruth Twombly, M. Friedsam, Homer Folks, Harvey D. Gibson, J. Alexander Miller, M. D., William B. Thompson, Mrs. Cornelius N. Bliss, Jr., George B. Post, John Henry Hammond, Mrs. August Belmont, Miss Ruth Morgan, Samuel S. Keyser, George Murnane, Robert B. Perkins, Mrs. Courtlandt D. Barnes, Mrs. John H. Prentice, Mrs. E. H. Harriman.

To Visit England

Archie Parkhouse, for the past four years organist at the Colonial Theatre in Albany, N. Y., was tendered a dinner last Saturday night by his associates. Mr. Parkhouse sails this week to visit his former home in England after an absence of eight years. During the evening, the employees of the house presented Mr. Parkhouse with a handsome ring.

Court Reverses Verdict Against Mrs. Ketcham

The record verdict in the Lucas county courts of $125,000 damages against Mrs. Nettie Poe Ketcham, owner of the land now occupied by the Rivoli Theatre, the largest picture house in Toledo, has been reversed by the Ohio Supreme Court and sent back for retrial in Common Pleas Court, Toledo.

Frank Miller and Matt Williams were operating a stock company in the old Arcade Theatre, under a lease from Mrs. Ketcham. They claim that Mrs. Ketcham evicted them from the premises, disregarding their lease, so the Rivoli building could be erected. Miller and Williams sued for $150,000 damages and secured a verdict of $125,000, breaking all court records. The Court of Appeals here also reversed the verdict.

Kent to Preside

A convention of district managers of the Famous Players-Lasky Corporation will be held at the home office starting Monday morning, May 1, S. R. Kent presiding. The convention will be attended by the various department heads of the company and will be in session practically the entire week.

Take This To Your Local Editor and Ask Him To Print It

No. 2

The Police Records Tell the Story

By FRANK E. WOODS

THE film industry numbers among its thousands a small percentage of undesirable people, the same as in any other art, profession, class, business or occupation. On the whole I think the percentage of undesirables in pictures is somewhat less than is found in other classified occupations. Naturally one might suppose that a new industry recruited indiscriminately would attract to itself the least stable types of people. Add to this the fact that the average pay is high—too high, perhaps, in exceptional cases, but not nearly so high in the main as has been popularly supposed. With these two conditions—a restless, temperamental and unstable class of people to deal with, and high, even extravagant rates of pay—we might be perfectly justified in believing many if not all of the wild tales that have been told.

On the contrary the result has been largely the reverse and for this there are three perfectly sound reasons. First, there has never been absent during the last eight years earnest, effective welfare work conducted by people within the profession, while in the management of the larger companies there has been stringent control of studio conditions, growing stronger and stronger as time goes on. Second, work in pictures is exacting and mentally and physically exhausting—so much so that a great majority of the active workers have no time, strength nor inclination for the revelries and orgies which have been pictured as the rule rather than the exception.

Third, speaking now of the players, the camera is relentless and no actor or actress, especially the younger ones whose faces are literally their fortunes, can remain long in the spotlight and at the same time give way to any sort of self-indulgence.

Hollywood which houses the greater proportion of people engaged in picture work is a live, normal business section of Los Angeles. It is not a "camp" nor a "colony" nor a segregated district. It is a hustling community, growing rapidly and justly celebrated for its civic activities in which picture people participate along with their neighbors.

The only small things about Hollywood, and these are the most significant of all, are the night resorts and the police force. Of "night life" in Hollywood there is absolutely none. One bowling alley in a basement, one billiard hall on a second floor, five picture theatres and one stadium where boxing bouts are conducted once a week by the American Legion are the sole amusements. There are no cabarets, cafe dance floors, drinking resorts, houses of ill repute—nothing at all of this character.

As for the police let Police Captain George K. Home speak for himself:

"Now, as to Hollywood being 'drug-crazed' and full of 'wild night life': In this twenty-three miles which my department covers there is a total police personnel of less than seventy men! Five of these patrol the San Fernando Valley district, twelve miles from Hollywood. Ten more are assigned to traffic duty on busy corners and before schools. The remaining fifty-odd cover the whole district, without even a police or fire-alarm system to aid them, relying upon the upright character of the residents to keep us informed of crimes and fires by telephone.

"The best index to the moral character of a community is its police records. Here is the complete and final refutation to the wild stories the eastern newspapers have published. Our police records, covering this district with its 70,000 people, including the people employed in its twenty-two picture studios, show that:

"In the last ten years there has been no murder in Hollywood. In the last five months there has not been an arrest for prostitution, nor for peddling narcotics. In the last five months the Hollywood police have received no complaints from any resident of any wild party being held within the precincts of Hollywood, and have not been called upon to raid a single home or apartment.

"Arrests for felonies average less than three per week and half of these arrests are made at the request of outside communities. Holdups and crimes of violence are practically unknown in Hollywood. Of the persons arrested by our officers for offences, other than violations of the traffic ordinance, for many months past not a single one has been actually employed in the picture business. Practically every arrest in Hollywood for felony is a 'floater' who happens to drift into the district, attracted by its evident prosperity.

"In the face of these facts, it seems nothing short of criminal that unprincipled newspaper space-writers should be allowed to send out their lurid and ridiculous stories."

Ashhurst to Represent Will Hays in Atlanta

United States Senator Henry F. Ashhurst, of Arizona, will be official representative of Will Hays at the Southeastern Better Films Conference to be held in Atlanta on April 28. This conference marks a milestone in the industry, being the first big educational gathering ever held in America in the interest of better pictures, and from this angle has national significance among those who are interested in the upbuilding of the motion picture business, both on the inside and outside. Senator Ashhurst will speak on "Are Moving Pictures Moving?"

Mayor James M. Curley, of Boston, will speak on "The Boston Plan for Better Movies." He will also detail his impressions of the western film colony, formed after an official visit to the studioland. More than 200 delegates from nine southeastern states will attend, as well as many other invited guests from all over America.

Elinor Glyn Says Hollywood Needs Personal Self-Respect, Not Reformers

By MARY KELLY

IN three words—personal self-respect—Elinor Glyn sums up what she believes to be the greatest need of everyone connected with the moving picture industry. This she urged as an immediate antidote for the dissembling of lies about the moral standards of Hollywood. A group of newspaper representatives were her interested listeners Thursday afternoon at the Hotel Plaza, where she is stopping until April 22, when she expects to sail for Europe.

"It is not a question of character—we all know that the attacks on Hollywood are not justified—it is a question of personal self-respect," she said earnestly. "The man who has self-respect is armed against any possible attack.

"To talk up the profession, to hold up one's head and be proud of an association with such an industry—that is what gives the only real prestige. Possibly the organization of guilds in the film colony for the purpose of self-defense would be an important step."

As an expression of her faith in the integrity of the industry. Mrs. Glyn is now preparing the first story on this subject ever written for a screen feature. The script, which she announces will probably be entitled "Through the Eyes of Truth," will complete her contributions to American producers, at least for the present. It is based upon her observations of life at the studios where she has spent over one year in studying conditions. Sol Lesser will produce it.

"If, after this study, I did not believe in the people who are making pictures, I would not hesitate for an instant to expose them," she said. "I am afraid of no one in the world—unless it be Elinor Glyn. I have shown before in what I have written that I am fearless as far as public opinion is concerned.

"I have told the truth in this story and I believe that it will be strong propaganda for the industry. I have taken the story of two girls, one who is successful, and one who is not, in realizing the ambition to become a moving picture star. The romance, and the temptations that make up the day in the life of the average actress offer material that without exaggeration will be interesting to most anyone. I have emphasized the serious side of their careers and the charitable and generous traits which the newspapers have overlooked."

In response to critical comments on the moving pictures of today, which were frequently hurled at Mrs. Glyn during the interview, she replied that she was a champion of optimism, and had great faith in the educational capacity of the American public. She believes that producers are handicapped, and perhaps a bit fearful, in giving the public advanced entertainment. That there will be a reaction within two or three years, at which time the public will rise up and demand the best, she has no doubt.

"Then we will do away with what I call the 'galloping horses' in present-day productions. As it is now the public would rather see an elephant with three ears than a good actor. They prefer nonsense to realism. For fear of being censored, producers do not deal with the facts of life. Instead of frankly facing realities, as some day they will do—and in that day I hope to be a screen writer—they feel forced to present sensationalism—in an endeavor to give the public a little spice. For this they are admired and censored, both. The honest way out and the simplest way, is to tell the truth. When I feel that I can do that without restrictions, I want to return to America and write for the screen."

During the short hour which Mrs. Glyn gave to her interviewers, she was deluged with questions relating almost exclusively to the morals of the Hollywood colony. What did she think of the Taylor case, and was Arbuckle guilty, and would she advise sending a young girl, unchaperoned, to make her way to fame, as a screen actress—these were problems of concern to the representatives of the New York dailies. Her answers, in which she placed the highest responsibility on the individual, never upon the profession, and her description of her active life in the studio, with which, she stated, she was far too occupied to ever attend a jazz party were in eloquent defense of the industry, at all times. She urged that some allowance be made for the vast temptations that confront the performers, and more credit be given to them for making entertainment for the multitudes a practical possibility.

Citizens Take Charge of Picture Theatre

Because, it is said, the school children foresook their studies to attend the movies, the sole motion picture house in Stratton, Neb., has been taken over by the town, and will be run only at hours that do not interfere with scholastic pursuits.

H. H. Ziemer, superintendent of schools, has in addition been made supervisor of the movies, and only those pictures which pass his censorship will be shown.

Sue Over Notes

Suit to recover $9,600, the value of notes, plus $10,000 damages suffered by reason of alleged false representation, are the basis of the action brought by Arnold A. Kline and the Kline Pictures, Inc., against the Myriad Picture Corporation, Morris and Philip Shiller.

Win New Referee

Justice Joseph Newburger of the New York Supreme Court has granted the application of counsel for Charles and Annie Baumann for the substitution of another person in the place of Samuel Falk to act as referee in an action brought by the Baumanns for a dissolution of the Willat Studios and Laboratories at Fort Lee, N. J.

This action for a dissolution is the result of friction between the Baumanns and Adam Kessel, Jr., and other members of his family over the conduct of the Willat studios, which the Baumanns contend have been allowed by the Kessels to become a losing venture to all but the Kessels.

Great Interest Shown in Picture Conference

Interest in the Southeastern Conference on Motion Pictures called by the Better Films Committee of Atlanta is growing apace. The conference will meet April 28 and over seven hundred invitations have been sent out.

There will be two hundred delegates at the conference, representing such civic organizations as Kiwanis, Rotary and Civitian Clubs; churches of all denominations, Federated Women's Clubs, Parent-Teacher Associations, Business and Professional Women's Clubs, and educational institutions. They will come from nine states: Kentucky, Tennessee, North and South Carolina, Alabama, Georgia, Florida, Louisiana and Mississippi.

Men and women of national reputation have been secured to present the various phases of the subject proposed for discussion.

So widespread is interest in the affair that the various newspaper news associations are handling daily advance stories on the forthcoming conference.

Due to Poor Films

The Department of Commerce has heard from the American Consulate at London that "during the past few weeks there have been many reports in the newspapers and elsewhere in regard to the alleged falling off in the attendance of cinema theatres in the United Kingdom." The trouble is attributed to the inferior class of films which is now being shown. "As regards London," the report states, "it is certainly true that even at the best cinema theatres a very inferior class of film is being exhibited, in comparison to a year ago."

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Wabash Discriminates Against Theatres in Enforcing Blue Laws; Two Are Closed

William Dickson and P. H. Dickson, who operate picture theatres at Wabash, Ind., were arrested April 15, on grand jury indictments charging them with violating the Sabbath by operating their theatres on Sunday.

The indictments are the outcome of a fight started three weeks ago when the theatre managers announced they would open their theatres on Sunday for the first time. When the theatre was opened the managers were arrested, William Dickson was found guilty by a jury in the city court and was fined $5 and costs. P. H. Dickson and other workers at the theatre, who were arrested, entered pleas of guilty and were fined $1 and costs.

The managers then announced they would wait to see whether Howard E. Plummer, prosecuting attorney, made any effort to close other Sunday businesses in Wabash before attempting to give another Sunday show. The prosecutor had told the jury in city court that he would make no effort to close other business because it had been made lawful by "long established custom."

When the other Sunday businesses were not closed the theatre managers announced that they would resume their Sunday shows but would give the proceeds to charity until the Sunday shows had been made lawful by "long established custom." When the theatres were opened April 9, no effort was made to close them and no affidavits were filed. The prosecuting attorney, however, called the grand jury in session and the Sunday closing matter was taken up.

The two exhibitors have employed attorneys to fight the case and have announced that they will contend that it is unjust discrimination against them and their business. The fact that the proceeds of the shows are being given to charity is expected to play an important part in the case when it is called for trial.

Miller Ducks Action on Drastic Measure Supported by Censors

The authority of the New York State Motion Picture Commission will remain as at present, Governor Miller having failed to approve the bill which was introduced in the New York State Legislature on February 15 by Senator Lusk and Assemblyman Clayton. The bill, which it has been generally understood, was requested by the commission, paved the way to clarifying just exactly what constituted the rights of the commission toward demanding the books and records of a company or theatre in a court proceeding.

The bill further carried a provision that films declared by the commission to be educational ones would not be called upon to pay a license fee, the only expense being that incurred by the commission in furnishing identification matter to be attached to such film.

The remaining provision of the bill permitted the commission to issue subpoenas and to examine witnesses under oath, as well as to call for all books and papers of record which might aid it in investigating any matter pertaining to the licensing of films. The bill was included in the thirty day measures which remained in the hands of Governor Miller since the close of the session on March 17.

Cleveland Men Purchase Toledo's Allen Theatre

The Allen Theatre, Toledo, has passed into the hands of a group of Cleveland men, who took over the lease and holdings under the title of the Allen-Cleveland Company, and will operate the theatre along lines similar to those in vogue since the opening about a year ago.

Officers of the new company are: Thomas Coughlin, president; William R. Hopkins, vice-president; I. W. Sharp, secretary, and Robert J. Bulkley, treasurer. In addition to the officers, the following will compose the directors: K. F. Gill, Bascom Little, Louis Rorimer, Whitney Warner and Jule and Jay Allen. The management will continue in the hands of S. Barret McCormick.

It is probable the new Allen-Cleveland Company may eventually take over some of the Allen properties in Canada, but this is a matter for future discussion.

New Nova Theatre

The Grand Theatre in Johnstown, N. Y., has just been leased by the Nova Operating Company of Watertown, owner of the Avon in that city and other houses about the state. The new management will take over the house on April 17, with a program of vaudeville and pictures. The house will be managed by Ernest Hickey, who has been connected with Goldwyn for some time.

Seek Daylight Saving for Washington, D. C.

Washington merchants are preparing to undertake an energetic campaign for the immediate enactment of legislation providing daylight saving for the District of Columbia. The Merchants' and Manufacturers' Association, Board of Trade and Chamber of Commerce are to unite in pressing a demand for the immediate passage of a measure introduced in the Senate a year ago by Senator Jones, of Washington, providing daylight saving for the District of Columbia from the last Sunday in March to the last Sunday in October of each year.

As the merchants have aligned on their side the great majority of employes, both in their stores and in the government service, who see in daylight saving an extra hour for recreation each day, and a number of members of Congress have pledged themselves to support the measure, the exhibitors of the city are likely to have a hard fight to defeat this move.

"First—After Me"

Aaron J. Jones, of the Jones, Linick, and Schaefer Enterprises, Chicago, has the distinction of being the first man to enter the Sistine Chapel at Rome after the Pope was invested with the robe of office. He stood at the head of a great throng waiting to enter the chapel as the Cardinals passed out, when a man tapped him on the arm and said: "I don't know your name, but I am Floyd Gibbons, correspondent for the Chicago Tribune, and I'd be very grateful if you would let me enter the chapel first, for it would be a great scoop for my paper."

"I'm Jones, from Chicago, myself," explained Mr. Jones, and added, "I've spent a lot of money with the Chicago Tribune and never received anything but abuse, so you're first—after me!"

Australasian Head of Paramount Is Coming for Meeting

Managing Director John W. Hicks, Jr., of the Famous Lasky Film Service, Ltd., of Sydney, Australia, will sail from Sydney on the Sonoma on May 10th, for a visit at the home office of the Famous Players-Lasky Corporation, according to a cable received by E. E. Shauer, director of the foreign department.

Mr. Hicks is concluding his first year at the head of Paramount's Australasian organization, and has been successful in greatly increasing Paramount distribution throughout Australia and New Zealand.

Arrangements have just been completed for the extension of Paramount distribution to Java and the Straits Settlements, and one object of his trip to the home office is to discuss with Mr. Shauer distribution plans for the coming year.

Attaches Property

Deputy Sheriff Fitzsimmons took over certain property of the Mayflower Photoplay Corporation during the past week. The attachment is the result of a suit brought in the New York Court by Nat J. Brown against the Mayflower concern to recover $8,107, money loaned the defendant.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

NATHAN L. MILLER, father of political moving picture censorship in New York State, has vetoed the Lusk bill which would have increased the powers of the censors so that they could summons witnesses and examine books, records, papers or documents of film companies.

This was a jolly little idea which may or may not have originated in the brain of the ward heeler, Joseph Levenson, one of the three bright minds that judge our pictures. But it sounded like Joseph. Joseph was getting all hootched up with power and thought he had only to ask to receive.

Governor Miller is no friend of the picture business, but it is possible that the light is beginning to dawn upon him. It may be he realizes political censorship has done him no good, and that it has rendered no service to the public. The New York censors passed the worst picture of the year and then took exception to material in news weeklies.

As far as Governor Miller is concerned the situation is saved from worse consequences. To let Joseph go farther might have created even more situations that had dynamite in them.

Mr. Ingram Does it Again

IF age hasn't crept into your heart and vinegar into your veins, you'll like the new big romance sensation, "The Prisoner of Zenda." It has been no secret for many years that Anthony Hope wrote it, and before long it will be no secret in every part of these United States that Rex Ingram has produced it so admirably that he has added a great and an important chapter to screen achievement. Metro will find a harvest in releasing it, and exhibitors who will take advantage of its extraordinary advertising opportunities should break house records.

Metro and Mr. Ingram or both have avoided doing the stupid thing. They have given the picture the legitimate and only ending, the one which gave the book its real note of greatness. They have avoided the mush-slush finish which would make "The Prisoner of Zenda" a blah movie.

The scene of renunciation, which is the finale, is the supreme and absorbing climax which fast action, brilliant scenes and fascinating romance required. In this Lewis Stone, as Rudolf Rassendyll; Alice Terry, as Princess Flavia, and Robert Edeson, as Col. Sapt, reach the pinnacle of drama. As for Mr. Edeson his character drawing was a delight.

And, now that we are speaking of acting, we cannot forget Edward Connelly as the old marshal, a small part made into a great part by genuine art. Nor can we neglect Barbara La Marr, as Antoinette, who made us wonder if Black Michael had poor eyesight or what, that he ever thought of throwing her over. She gave to the part its full requirements without spoiling it by eye rolling or any other lack of reserve.

"The Prisoner of Zenda" has some slight faults and a few incongruities. The chief villain's helmet was a comedy touch and superior officers don't salute inferior officers first, but why should we carp at a really good devil like Stuart Holmes who was as black hearted a Black Michael as ever split a throat?

In scenes the production is gorgeous. The coronation, the processions, the royal ball, all are massive, beautiful and impressive. The locations are flawless and the costuming, aside from the black helmeted soldiery, satisfactory. A sword combat, one against three, is as exciting and as well done as ever we saw.

To sum it up, "The Prisoner of Zenda" is a great attraction picture for all who are young of heart, for all who like romance and sword play, intrigue, dangers, plots, beauty, action and charm. Alice Terry is as beautiful as a lily, as regal as a princess, and nobody blamed anybody for wanting to kill a few dozens to win her heart and hand.

We congratulate Mr. Ingram on having done a picture which in a different way has the same elements of greatness as the "Four Horsemen."

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Kane Signs with MacManus to Produce Four Features

Arthur S. Kane signed a contract late last week with Edward A. MacManus for the production for Associated Exhibitors of four features in which May Allison and Robert Ellis will be featured. The productions will be made in Porto Rico, the first to be delivered about August 1, in time for Associated Exhibitors autumn schedule.

The features will be from the script of Charles A. Logue, who is well known as an author, scenario writer and director. A unique point in the production plans is an arrangement for the author and the featured leading man, Mr. Ellis, to act as co-directors.

Three hours after Mr. Kane and Mr. MacManus had closed their deal, the Atlantic fruit liner Tanamo sailed for Porto Rico from New York, with Mr. MacManus, Mr. Logue, Miss Allison, Mr. Ellis, a complete cast and a full complement of cameramen and technicians aboard.

Associated with Mr. MacManus in the present enterprise are a number of wealthy Porto Ricans. He has a fully-equipped studio located on thirty-three acres of property at San Juan, and access to more than 2,000 acres of picturesque tropical land owned by his associates.

In announcing the signing of the contract Mr. Kane expressed enthusiasm over the addition of May Allison and Robert Ellis to Associated Exhibitors' list of featured players. Miss Allison is a petite blonde of considerable beauty and is regarded as one of the most charming figures on the screen.

Chares A. Logue was a New York newspaper man and author of magazine fiction before he began writing for the screen.

Pathe's General Sales Manager Speaks of the Increasing Popularity of Short Subjects

With the Strand Theatre's successful introduction of Managing Director Joseph Plunkett's "diversified program" — which included Pathe News, Pathe Review and the one-reel Pathe special feature picturization of Rudyard Kipling's "Ballad of Fisher's Boarding House"—Pathe considers that its short subject policy inaugurated a year and a half ago has justified itself with all classes of exhibitors.

"The short subject program," said General Sales Manager E. A. Eschmann, "has won remarkable favor with exhibitors all over the country. They understand their business thoroughly, and were eager to be relieved of the automatic limits as prescribed by multiple reel features. But although they are not guided by the methods of their metropolitan comrades, still they like to feel that what is good for them is good for theatres like the Strand.

"The Strand is not afraid of reissues because they are re-issues. It frequently plays a single-reel Lloyd comedy, because Mr. Plunkett knows that thousands of his patrons never saw it before—and others probably would welcome it any way. That's the way several thousand exhibitors scattered all over the country feel about it, evidently.

"Since Pathe began reissuing these Lloys, one each week, the demand for them has steadily increased until today they are played regularly by fully 6,000 theatres, with the certainty of many others yet to follow their example. It helps their business and pleases their patrons to know that Lloyd comedies originally released a few years ago are just as popular now with the class of New Yorkers who go to the Strand as with themselves."

In rounding up the short subject program situation as viewed from the Pathe angle, Mr. Eschmann said that it was now so fully established in general exhibitor favor that Pathe was adding new material as fast as it became available. The latest acquisition is a series of 26 two-reeler "Santa Fe Mac" Westerns.

Dorothy Dalton, Wanda Hawley Are in Latest Paramount Films

Dorothy Dalton in "The Crimson Challenge," a Paramount picture, and Wanda Hawley in the Realart picture, "The Truthful Liar," are the features scheduled for release April 23 by Famous Players-Lasky Corporation.

In "The Crimson Challenge" Dorothy Dalton has a typical two-gun role, one certain to delight those fans who remember with pleasure her work in "The Flame of the Yukon." It is a Western picture.

Jack Mower is Miss Dalton's leading man and the picture contains no fewer than three leading heavies—Frank Campeau, Clarence Burton and George Field. Others in the cast are Irene Hunt, Will R. Walling, Howard Ralston, Mrs. Dark Cloud and Fred Huntley.

Wanda Hawley's role in "The Truthful Liar," is that of a butterfly wife who has too much time on her hands and necessarily seeks amusement elsewhere than in her home.

Miss Hawley's leading man is Edward Hearn and others in the cast are Charles Stevenson, Casson Ferguson, Lloyd Whitlock, George Siegmann, E. A. Warren and Charles K. French.

Radio Installed at Lasky Studio

Now they're using the wireless telephone to help make motion pictures. A receiving set was recently constructed at the Famous Players-Lasky studio in Hollywood by Clyde Ewing, foreman of the electrical shop and it has a dependable receiving radius of more than a thousand miles. Mr. Ewing bought the parts, designed the set and built it after hours.

Although it was planned to entertain the studio forces with concerts during noon hours and in the evenings if desired, the installation is to be employed in making productions if agovernment permit can be procured to put in a sending apparatus at the studio and at the Lasky ranch which is eight miles from the studio.

"Four Horsemen" Gets Big Run

A run of seventeen days, the longest of any picture that ever played La Crosse, Wis., is the record of Rex Ingram's production for Metro of "The Four Horsemen of the Apocalypse," according to a telegram received from A. J. Cooper, manager of the Cooper Amusement Company, by the Minneapolis office of Metro.

The original booking of seven days more to accommodate the crowds which insisted on viewing the picture. Capacity busines was in order at all times, with a scale of $1.50 top, during the original run.

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BURTON HOLMES LABORATORY

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Miss Billy Dove New Metro Star; Popularity Impressed Marcus Loew

MISS BILLY DOVE is to be a Metro star. Word of this came this week from William F. Atkinson, vice president and general manager of Metro Pictures Corporation. Miss Dove will leave for Hollywood within a few days, there to begin her first Metro picture, probably a comedy-drama. Details of the title and exact nature of the initial photoplay have not as yet been made public, nor has the director's name.

The new Metro star has been seen recently in prominent roles in Cosmopolitan Productions, distributed by Paramount. Her picture career has been, by reason of her youth, brief, yet by reason of her exceptional beauty and ability, brilliant. According to Mr. Atkinson, decision to enter into a contract with Miss Dove to star in Metro pictures was motivated by Marcus Loew.

Impressed by Her Work

The Metro vice president and general manager said:

"Mr. Loew came to a first decision regarding Miss Dove at the opening of his new State Theatre in Boston, where she appeared personally. He was familiar with her work for Cosmopolitan, of course, and impressed by it, but I believe it was the personal triumph of Miss Dove at the opening of his new Boston picture house that made the choice final. The ovation the young actress received there was to Mr. Loew proof of her magnetism. It was confirmation of his own belief in her potentialities.

"Following Miss Dove's appearance at the State, in Boston, there were many requests from other exhibitors in New England for similar personal appearances. This likewise, Mr. Loew took into consideration.

"He feels, I know, that if both exhibitor and the public find in Miss Dove an immediately winning personality there is every indication of her success as a star in her own right. There is in America probably

BILLY DOVE
New Metro star

no one more perceptive than Mr. Loew in gauging what the public likes, and even without the response from other showmen and from their audiences, I should have every confidence in an artist who filled his requirements.

"Hitherto, he has given the most of his attention to a selection of the finished motion picture. In singling out Miss Dove for a new Metro star he is choosing an individual whose later appeal will be felt at the box-office. He is entering into the selective process at an earlier stage, before the pictures actually are begun. But the same keenness of judgment has been brought into play, and I am with Mr. Loew in prophesying that Miss Billy Dove will, with her first few screen appearances, become one of the deservedly big stars of the screen."

Exploitation on "Christian" to Last Whole Year

Maurice Tourneur, director; J. J. Cohn, production manager, and the leading members of the cast to appear in Goldwyn's picturization of Hall Caine's celebrated novel, "The Christian," will leave for England on April 29.

Coincident with the departure of Director Tourneur, Goldwyn will launch a vigorous exploitation campaign that will be continued until the picture is released. It is not improbable that a full year of exploitation will precede the public exhibition.

Pathe Receives Big Praise on Serials from Showmen; Educators Also Enthusiastic

Practically all Pathe branches report that exhibitors in booking the new "stunt" serial, "Go-Get'Em Hutch," express enthusiasm over the business they have done with all the Pathe chapter-plays they have played within the last year or two.

Many of these expressions are frank statements of satisfactory box office returns from the two predecessors of "Go-Get-'Em Hutch"—namely, "Hurricane Hutch," with its vigorous and novel story and the personal "stunt thrills" furnished by Charles Hutchison, and Ruth Roland's fine serial of mystery and the lure of yellow gold. Having played these two pictures so profitably, they have additional reasons for getting in early on the profits promised by Pathe's latest thriller of the Hutchison brand.

Edwin H. Reeder, supervisor of visual instructions in the public schools of Detroit, Mich., writes: "I certainly want to thank you for being given the opportunity to witness your latest serial, "Go-Get-'Em Hutch," featuring Charles Hutchison. I believe this is just the style of entertainment our boys and girls should see, and your company is to be congratulated on producing such a clean and yet interesting serial."

Detroit Y. M. C. A., C. E. Reid: "As a member of the committee I viewed the chapter picture, 'Go-Get-'Em Hutch.' I find this picture intensely interesting and full of thrills, but clean in every respect. I would have no hesitancy whatever in recommending it to any organization that may care to use it."

From Frank Cody, superintendent public schools, Detroit: "I wish to thank you for the opportunity of witnessing the new serial, 'Go-Get-'Em Hutch,' featuring Charles Hutchison. It was certainly entertaining. I congratulate Pathe Exchange for presenting such a clean and interesting serial."

Popular Showmen Rebook Associated Exhibitors Films

The week of April 9 might truthfully have been called "Associated Exhibitors Week" in Detroit. John H. Kunsky booked one of this organization's features for his magnificent Capitol Theatre and selected two others to comprise a double bill at the Liberty.

Florence Vidor in "Woman, Wake Up" was the outstanding attraction at the Capitol. The double feature program at the Liberty was formed of Harold Lloyd's "A Sailor-Made Man," and the dramatic production, "Handle with Care," featuring Grace Darmond.

It was a return engagement for the Lloyd comedy feature, Mr. Kunsky having played "A Sailor-Made Man" at the Madison Theatre during the week of February 5. Despite the fact that the current Lloyd showing was a second run, the newspapers all gave it enthusiastic reviews.

In Tulsa, Okla., two Associated Exhibitors features have just had simultaneous runs, each in a different theatre. "Woman, Wake Up" played to big houses in Ralph Talbot's Majestic, while "A Sailor-Made Man" was enjoying a second run at Harry Castle's Palace. The Lloyd feature's first Tulsa engagement had been at the Majestic, beginning February 25 and continuing five days.

Achievement Films Has Signed Dawley as Director General

With six pictures a year as the proposed output, Gilbert E. Gable, president of Achievement Films, Inc., announces the engagement of J. Searle Dawley as director-general for the organization. Mr. Dawley, who is acting-president of the M. P. D. A., is one of the best-known directors in the industry, having entered it fifteen years ago with the Edison Company. He made the first five-reel features for Famous Players, with Mary Pickford, H. B. Warner, Billie Burke, Marguerite Clark, Elsie Ferguson and Doris Kenyon as his stars. He also directed the first pictures for Metro and more recently has been controlling the screen activities of Pearl White with the Fox Company, the last special feature being "The Virgin Paradise."

Mr. Dawley's first feature for his new affiliation is an adaptation of an original story by Bob Dexter, under the working title of "Face Value" and now in production at the Talmadge Studios, New York.

Another appointment announced by Achievement is that of William Dudley Pelley, novelist and magazine writer, as head of the scenario and continuity department. Mr. Pelley's latest picture was "The Light in the Dark" which Hope Hampton has just completed for First National.

Achievement Films, Inc., is a comparative newcomer in the field, its initial offering having been "The Power Within," a Pathe release. Its business affairs are under the direction of Gilbert E. Gable, president, and Thomas R. Powell, secretary-treasurer.

Fawcett Joins Lasky Stock

A notable addition to the Lasky studio company was made this week by Jesse L. Lasky, who announced the signing of George Fawcett to a year's contract to play in Paramount pictures. Mr. Fawcett left for Hollywood this week. Mr. Fawcett is one of the best known character actors on the screen.

No Cessation in Activities at the Studios Producing First National Attractions

Despite the advent of Spring and the approach of the dog days, no slowdown is evident in the independent studios where productions for Associated First National release are made. In fact, seldom in their history have these producing units been busier than at present, it is stated.

Having completed "Fools First," Marshall Neilan is now shooting the first scenes of "Her Man," in which Matt Moore plays the leading role.

Under the direction of F. Richard Jones, the creator of "Molly O," the filming of Mabel Normand's new photoplay, "Suzanna," is rapidly approaching completion at the Sennett studios.

Thomas H. Ince's "The Brotherhood of Hate" company, directed by Lambert Hillyer, is now filming exteriors, with the work proceeding on schedule. Lloyd Hughes, Marguerite de la Motte, Frank Keenan and Edward Burns head the all-star cast.

"Snow Stuff" is going to be a feature of the next Buster Keaton comedy. Buster, whose current offering is "Cops," is keeping the title of the next one a deep secret.

Billy Bevan, the Mack Sennett comedian, is now putting the finishing touches on "Gymnasium Gym."

Director Sidney Franklin is busily engaged at the United Studios preparing for Constance's Talmadge's next starring vehicle, "East is West."

Allen Holubar is approaching the finale of "The Soul Seeker," in which Dorothy Phillips is starred.

Katherine MacDonald is now engaged on filming "The Woman Conquers."

Simultaneous with the editing of "The Duchess of Langeasis," in which Norma Talmadge will be seen, preparations are being made for her next production, and work on it will start as soon as she returns from the East.

Satisfactory progress is being made on "Someone to Love," another Ince feature, in which an entire circus will be featured. The story was written by C. Gardner Sullivan, and John Griffith Wray is directing. The cast includes Cullen Landis, Madge Bellamy and Noah Beery.

"Pawned," the next J. Parker Read, Jr., offering, is now being edited and will soon be shipped to New York. Tom Moore and Edith Roberts are the leading members of the all-star cast, and Irvin V. Willat is directing this Frank L. Parckard story.

As soon as the finishing touches are put on the editing of "The Man Who Smiled," a J. L. Frothingham production, a preview will be given in some Los Angeles theatre.

Director John M. Stahl, of the Louis B. Mayer forces, has completed the editing and cutting of "One Clear Call."

Clara Kimball Young Pictures to Be Released by Metro Except in N. Y. and Northern N. J.

Metro announces this week the completion of arrangements to release, except in New York and Northern New Jersey, a series of special productions starring Clara Kimball Young.

These pictures are made by the Samuel Zierler Photoplay Corporation in California, and in New York and Northern New Jersey the distributors will be the Commonwealth Corporation, which is under the same management as the producing unit.

The first of Miss Young's pictures to be released by Metro will be "The Hands of Nara," by Richard Washburn Child, one of the foremost American novelists and now United Ambassador to Italy. The story appeared originally as a serial in Collier's Weekly, for sixteen weeks, and it is published in book form by E. P. Dutton and Company.

William E. Atkinson, vice-president and general manager of Metro, in commenting upon the acquisition of Calra Kimball Young pictures to the list of Metro releases, said:

"It is a natural consequence that Metro should distribute Miss Young's pictures. This company has always held a three-point policy necessary to success in the motion picture field: stars of marked magnetism in genuinely dramatic stories produced without regard to anything but effectiveness.

"Metro has seen clearly from the first that none of these three essentials can be slighted. To give to an individual without the popular appeal meriting stellar prominence unusual stories and grandiose productions is unfair to writer and director; not to support a real star with the proper dramatic setting is to handicap the artists; and to try to shoestring production is equally fatal.

"Hence it is obvious that Metro should welcome the opportunity to present Clara Kimball Young in the sort of pictures the Samuel Zierler company is planning for her."

Definite announcement of the release date of "The Hands of Nara" has not as yet been made by the Metro Company, but indication of it is found in the expectation of the company of receiving the first print in the east within six weeks.

Hunt Stromberg Signs Andrews

Studio craftsmen, among the foremost in pictures, have been signed by Hunt Stromberg for important capacities on his personal production staff, according to an announcement issued this week.

The latest acquisition is Del Andrews, who has resigned from the Thomas H. Ince Studios to become production manager and chief film editor. During his nine-year association with Mr. Ince, Andrews alternated in serving that noted producer as film editor, continuity expert, productional consultant and director.

In addition to his work for Ince, Andrews cut and edited many of the leading Constance Talmadge hits. He has just completed the cutting and editing of the first Bull Montana comedy special, "A Ladies' Man." The title innovations for the comedy were created by Renaud Hoffman, who has also been signed for the Bull Montana pictures.

Lyman Broening and Steve Evans, cameramen, are other permanent additions to the Hunt Stromberg staff.

The second Bull Montana comedy special, under the working title, "Lowry from the Bowery," is now being cast, with production scheduled to begin next week. A third story, entitled "Fifth Avenue," is in preparation. A fourth story—to be an adaptation from a widely-read novel by an eminent author—has been purchased by Stromberg and will be given elaborate production, it is stated.

Stories of Serials Gain in Favor

Over 100 newspapers and sometimes more than 200 take advantage of the novelizations of popular and current serial photoplays, declares Pathe.

That these novelizations are not only looked upon with high favor by the different newspapers using them, but are also taken advantage of by the exhibitor as an exploitation aid is proven by the fact that a great many showmen place them in their local papers.

"Go-Get-'Em-Hutch," novelized by Herbert Crooker, is the latest Pathe chapter-play to be syndicated, and already more than a hundred newspapers, and one popular motion picture magazine, have made arrangements for their publication.

Arrangements were made by exhibitors whereby they co-operated with their local newspapers, running a chapter at the same time, or previous to the time the serial episode was shown in their theatre.

Exhibitor Praises "Turn to Right"

"Wonderful" is the word used by C. S. Hoffman, of the Firemen's Opera House, New Hampton, Iowa, to express his appreciation of "Turn to the Right." This exhibitor's approval is equalled by that of hundreds of others all over the country, wherever Rex Ingram's production for Metro of Winchell Smith's famous play has been presented.

"It is one of the best pictures I ever played," writes Mr. Hoffman to the Minneapolis office of Metro, "and I have played them all. I place this one at the head of the list.

Charles Hutchison
in
"Go-Get-'em

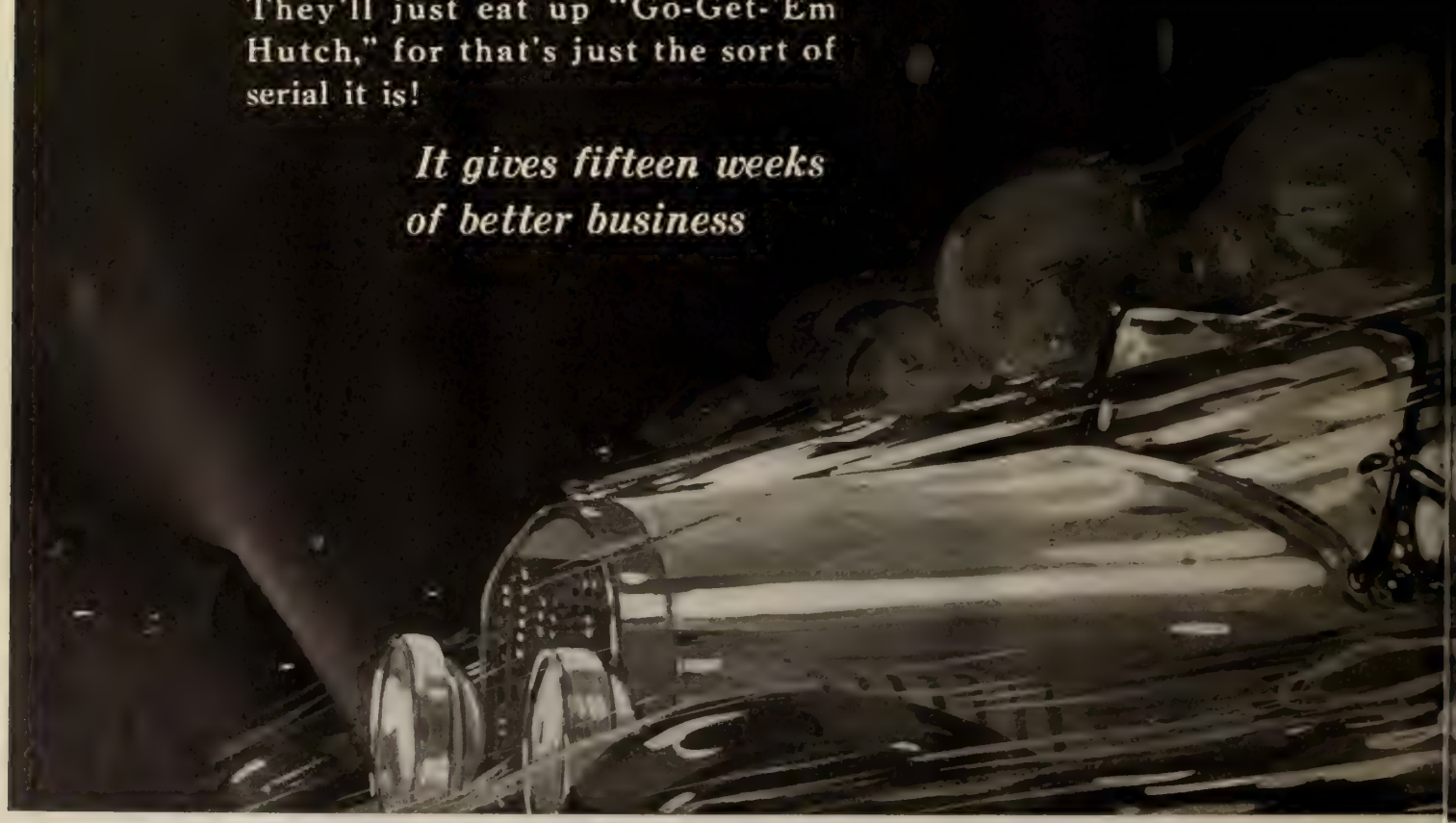
THEY WANT THE GOOD OLD PUNCH: THIS SERIAL GIVES IT TO THEM!

The public wants thrills.

The public wants melodrama, action, narrow escapes, deeds of daring, sensational chases, novel stunts.

They'll just eat up "Go-Get-'Em Hutch," for that's just the sort of serial it is!

It gives fifteen weeks of better business



Hutch"
PRODUCED AND DIRECTED BY GEORGE B. SEITZ
Pathéserial

Educational to Release a Series of Detective Stories by Sir Arthur Conan Doyle

Educational Film Exchanges, Inc., will begin some time in May to release a series of twelve short reel features from the popular Sherlock Holmes stories by Sir Arthur Conan Doyle. This is the first time these stories have been put on the screen.

This series of pictures, each in two reels, will be known as "The Adventures of Sherlock Holmes." Each will be a complete story and a complete short feature in itself. The pictures were made in England; are enacted in the very locations in and about which Conan Doyle wrote, and are played by English actors best suited to portray the characters described in these famous tales of mystery.

Eille Norwood, famous English actor, portrays the role of Sherlock Holmes, the detective, in all of "The Adventures of Sherlock Holmes." Herbert Willis takes the part of his bosom friend, Dr. Watson, the character that is second only in popularity to that of the great detective himself. The pictures were all directed by Maurice Elvey.

The release of "The Adventures of Sherlock Holmes" begins at a particularly opportune time, since the author of these famous stories is now in the United States on a lecture tour, which will attract added interest to his works.

Exhibitors showing these new short features will also derive great help through the stories now being printed in sixty-three big newspapers all over the country. The McClure Newspaper Syndicate is supplying these sixty-three papers with a series of thirty-seven of the Sherlock Holmes tales, which are run one a week, thereby requiring thirty-seven weeks to complete the series. The millions of readers of these newspapers will be particularly interested in the works of Conan Doyle during this period. The stories on which Educational's new short features have been built are among the thirty-seven stories now being syndicated by the McClure Newspaper Syndicate.

The first picture of the series to be released by Educational will be "The Devil's Foot." Two other pictures are now being prepared for early release—"The Dying Detective" and "A Case of Identity." Others in the series of twelve pictures will be "A Scandal in Bohemia," "The Noble Bachelor," "The Yellow Face," "The Redheaded League," "The Copper Beeches," "The Empty House," "The Tiger of San Pedro," "The Priory School" and "The Solitary Cyclist."

All these pictures have been completed and the negatives turned over to Educational. With the same actors taking the principal parts in all of them, and with all directed by the same talented director, the brilliant acting and splendid, clear photography of the first releases are to be found in every picture of the series, Educational states.

Educational is preparing many helps for the exhibitor in connection with these short features, among the first of which will be advertisements in *The Saturday Evening Post*, the first of which will appear about the time the first picture is released.

Selznick Moves Studio Force West

Two sleepers and a club diner were attached to the Manhattan Limited, out of New York, Sunday evening, April 9, to carry the Selznick production forces to Hollywood, where Myron Selznick will make pictures in the United Studios for some time to come. Upon arriving in Chicago the Selznick cars were switched to the Santa Fe for the final lap of the journey.

Starts New Film

Agnes Ayres has started work at the Lasky studio on her new Paramount picture by Beulah Marie Dix.

California Critic Calls Harold Lloyd's Next Film, "Grandma's Boy," His Best

"'Grandma's Boy' is in my opinion the greatest comedy Harod Lloyd has ever produced, and it is safe to say that when it is released this picture will be hailed by the public and critics alike as one of the greatest comedies ever made."

This, the latest word from the coast, is the substance of the first criticism written on Harold Lloyd's next Associated Exhibitors feature. It is the verdict of Verne C. Wickham, of the Long Beach, Cal., Press. It was expressed after an evening at Hoyt's Theatre, Long Beach, where "Grandma's Boy" literally stopped the show at a preview, and was accorded probably the greatest reception ever given a picture there.

"Harold Lloyd's latest comedy, 'Grandma's Boy,' was previewed last night at Hoyt's Theatre before a crowded house. This was its first showing before an audience. Lloyd was 'trying it on the dog' last night and it was approved," says Wickham in his review.

"For fully ten minutes at the conclusion of the showing the house was in an uproar, and the first vaudeville act had to make several attempts before it could start its performance.

"'Grandma's Boy' is a five-reel comedy. Harold gets comedy, fun, humor and howls out of a plot that might make a very good drama. It is the detail that brings out the comedy. There is nothing funny in a coward, and the story of a coward's regeneration has made many a drama, but the way in which Lloyd and his staff handle the theme is a riot.

"'Grandma's Boy' is in my opinion the greatest comedy Harold Lloyd has ever produced. It has more body, more real humor and wholesome comedy. It is safe to say that when this picture has been released it will be hailed by public and critics alike as one of the greatest comedies ever made."

Fox Announces Third Big Special for Next Season

Almost every week William Fox announces a new special for the 1922-1923 season. Only a short time ago he let exhibitors know that he would put out a big spectacle "Nero," recently completed by Director J. Gordon Edwards in Italy. He followed this with the announcement that he had almost ready "The Town That Forget God," directed by Harry Millarde.

Now comes the announcement that Alexandre Dumas' "Monte Cristo," made by Emmett J. Flynn, will be one of the big features for next season's release.

All all-star cast, headed by John Gilbert, was assembled to handle the many difficult roles in "Monte Cristo." Others in the cast are Estelle Taylor, Gaston Glass, Robert McKim, Virginia Faire, Maud George, Spottiswoode Aitkon, Renee Adore, George Seigmann, William V. Mong, Harry Lonsdale, Albert Prisco and Ralph Cloninger.

While Dumas, of course, did not even dream of the cinema when he wrote this famous story, nevertheless no story ever written has provided better screen material. It tells, with extraordinarily thrilling force, of the adventures of the young sailor, Edmond Dantes—who, on the day of his wedding, is thrown into prison on the false charges of unknown foes. Here he spends many years, but emerges a man learned and with great wealth at his comand. He then seeks revenge on his unknown foes. The plot builds to a point where it seems impossible for it to be more entertaining and gripping. His discovery of the world's greatest fortune is but the beginning of a remarkable career.

Bright Promise

"The sales of Pathe Exchange for March, and the early indications for April, reflect the general spirit of national business, even allowing that our selling activities were spurred by the fact that March was Brunet Month and, quickened by our fine organization spirit, an intensified sales campaign was successfully put through," announces Elmer Pearson, general manager of Pathe Exchange, Inc., in a statement embracing the vital points of selling and production. "One of the outstanding facts of these four weeks is a steadily increasing demand for clean, well-made short subjects, such as with which we are specializing."

Educationals in Selected Pictures

Seventy-six short subjects released by Educational Film Exchange, Inc., are included in the list of Selected Pictures for the year 1921, issued recently by the National Committee for Better Films of the National Board of Review of Motion Pictures.

The Educational Pictures listed include twenty Christie Comedies, ten Mermaid Comedies, nine Torchy Comedies, nine Chester Comedies, three Selig-Rork Photoplays, four Campbell Comedies and several other miscellaneous subjects.

"How to Grow Thin," Educational's recently released one-reel special, and "A Rag Doll Romance," a Campbell Comedy, are named in the most recent weekly list of the committee.

"The Forbidden City" Coming As Norma Talmadge Revival

On May 20 Select Exchanges will start the distribution of "The Forbidden City," one of the Norma Talmadge revivals Lewis J. Selznick promised for the current season. This issue follows Constance Talmadge in "Experimental Marriage," which gets into circulation April 20 in a series of seventeen revivals of the Talmadge's best Selznick features.

"The Forbidden City" was written by George Scarborough and directed by Sidney A. Franklin. Norma Talmadge's leading man is Thomas Meighan, the picture having been originally screened when Meighan had just began making headway in public favor.

Showmen reports demonstrate that the Talmadge revivals are finding continued favor with the public.

Maddox Lauds Film

"'Fair Lady' should prove a great drawing card in theatres that have a following that demands big stirring, high class melodrama," says James A. Maddox, of the Southern Theatre, Columbus, Ohio, in a letter to the home office of United Artists Corporation. "Fair Lady" was produced by Whitman Bennett. It is a Rex Beach picture.

Seven Authors Are Represented in Goldwyn's New Group of Pictures

Seven authors of national, and most of them of international, fame are represented in the group of eight pictures forming Goldwyn's fourth bunch of releases of fifth year product. The authors are Rupert Hughes, Gouverneur Morris, Basil King, Zane Grey, Nalbro Bartley, Perley Poore Sheehan and Archibald Clavering Gunter.

The authors have shown the greatest eagerness to co-operate with Goldwyn in getting their stories upon the screen in a manner that emphasizes their own ideas. In the case of Rupert Hughes this desire has gone so far as to embrace the actual directing of his own scenario as well as preparing the continuity, editing and titling. Gouverneur Morris is on the "set" practically every day while his stories are being filmed and Basil King spends many weeks at the studios conferring with production chiefs and director while his novels are being adapted and filmed.

Gouverneur Morris is represented in the fourth group for the season by an adventure tale pure and simple. It is "Yellow Men and Gold," directed by Irvin V. Willat, especially engaged for this one Goldwyn picture, made from Mr. Morris' adventure novel of hidden treasure of the same title. Helene Chadwick, Richard Dix, Rosemary Theby and Henry Barrows have the leading roles.

Rupert Hughes' contribution is "The Wall Flower," another story of normal American life, directed by the author. The principal players are Colleen Moore, Richard Dix, Gertrude Astor, Fanny Stockbridge, Tom Gallery and Rush Hughes.

Basil King's latest novel, "The Dust Flower," the screen title of which may be changed, is in the group. This is regarded by Goldwyn as another important screen contribution from the man previously represented by the great "Earthbound" and "The Street Called Straight." Leading players are Helene Chadwick, James Rennie, Claude Gillingwater, Mona Kingsley, Edward Peil and George Periolat.

Zane Grey is represented by two pictures, both Benjamin B. Hampton productions. They are "When Romance Rides," founded upon the novel "Wildfire," with Claire Adams, Carl Gantvoort and Jean Hersholt in the featured roles, and "Golden Dreams," a picture adapted from Grey's story of that title. A different title will undoubtedly be selected for the film adaptation. Claire Adams and Carl Gantvoort are the featured players.

Perley Poore Sheehan's contribution is "Always the Woman," a Betty Compson production starring herself. It is a tale of ancient and modern Egypt, filled with color and picturesqueness, directed by Arthur Rosson. Supporting Miss Compson are Emory Johnson, Macey Harlam, Gerald Pring and Doris Pawn. Mr. Sheehan is the author of another Compson production distributed by Goldwyn, "For Those We Love."

Nalbro Bartley is represented by a screen version of the musical comedy founded upon her story of "Shadows" by Edgar Woolf. The musical comedy was "Head Over Heels," which is also its screen title, and served as a stage starring vehicle for Mitzi. Mabel Normand acts the stellar role in the film version. Hugh Thompson plays opposite her.

Archibald Clavering Gunter, author of the "best seller" of its day, the late 'eighties, "Mr. Barnes of New York," is on the list with a screen version of that novel, starring Tom Moore and directed by Victor Schertzinger. Supporting players are Naomi Childers, Sydney Ainsworth, Anna Lehr, Lewis Willoughby and Otto Hoffman.

Work Has Begun on a Dozen First National Productions

Work on almost a dozen big First National pictures is scheduled to start on the Pacific Coast within the next few days. Several features are now in the course of production and nine are being cut and edited at the various studios.

Allen Holubar this week finished "shooting" "Hurricane's Gal," starring Dorothy Phillips, and Preferred Pictures completed camera work on "The Woman Conquers," starring Katherine MacDonald. Marshall Neilan has completed the editing of "Fools First" and has left for New York with the negative of "Her Man."

First National pictures now about to leave the cutting rooms are: "Heroes and Husbands," starring Katherine MacDonald; Maurice Tourneur's "Lorna Doone;" Norma Talmadge's "The Eternal Flame;" J. L. Frothingham's "The Man Who Smiled;" John M. Stahl's "One Clear Call;" Anita Stewart's "Rose o' the Sea;" Charles Ray's "Alias Julius Caesar;" Buster Keaton's "The Frozen North" and Thomas H. Ince's "A Man of Action."

Another week of "shooting" will witness the completion of Mack Sennett's First National feature, "Suzanna," starring Mabel Normand. The latter Bevan-June comedy, now being made on the Sennett lot, will soon be finished.

Constance Talmadge is scheduled to commence work soon on "East is West," and her sister, Norma, will soon start the picturization of Edgar Selwyn's stage play, "The Mirage." Richard Walton Tully, has returned from New York where he delivered his first film, "The Masquerader," featuring Guy Bates Post, and he will soon begin work on his second First National production, "Omar, the Tentmaker," in which Post will probably star.

Thomas H. Ince has started work on "The Sunshine Trail," starring Douglas MacLean. Charlie Chaplin is preparing his script for his eighth First National two-reel comedy and Allen Holubar is selecting his second story, which is to star Dorothy Phillips. Buster Keaton is starting another comedy, as yet unnamed. The Thomas H. Ince company filming "Someone to Love" is now on location with a circus and will travel with it during the ensuing three weeks.

"Lonesome Corners" About to Be Released

A succession of novelties, removing it far from the usual run of filmed dramas, is said to mark "Lonesome Corners," the Edgar Jones production which Playgoers Pictures is releasing April 23.

Here is an outdoor picture with full advantage taken of the beauties and picturesqueness of northern woods, which is, however, only incidentally a tale of the wilds. Also, it is a presentation of the "eternal triangle," devoid of a foul-minded usurper, male or female. The third person in the combination, almost invariably a villain, turns out in this case to be a stanch friend, unselfishly devoted to the interests and solicitous of the happiness of husband and wife alike.

It is the assertion of Playgoers that "Lonesome Corners" is utterly devoid of obvious situations, yet unfolds a logical story in a convincing and always entertaining way. This fact, they suggest, presents unusual opportunities to exhibitors to make an effective exploitation appeal.

Griffith Film Highly Praised by Critics on the West Coast

"In 'Orphans of the Storm,' D. W. Griffith has made a magnificent picture," said Edwin Schallert, in the Los Angeles *Daily News*, when he reviewed this United Artists release which was shown at the Mission Theatre, Los Angeles.

"The greatest picture Griffith has ever made," is the comment made by Florence Lawrence in the Los Angeles *Examiner*. "Never has there been given a better illustration of the power of the screen to depict what the stage can only suggest," says Monroe Lathrop in the Los Angeles *Express*.

"D. W. Griffith's 'Orphans of the Storm' is Carlyle's French Revolution transferred to the screen, overlaid and interwoven with Dickens' romantic sentiment, and with a Lincoln J. Carter finish," wrote Gilbert Brown in the Los Angeles *Record*. "'Orphans of the Storm' transcends the colloquial term, entertainment," said Guy Price in the Los Angeles *Evening Herald*. "It is a historical document of rare entertainment value."

Educational Pictures Week Opens With Record Showings

First reports from several of the branches of Educational Film Exchanges, Inc., show that Educational Pictures Week, April 16 to 23, opened with a record number of showings for Educational Pictures. Without counting the many spot bookings expected during the week, several of the branch exchanges showed practically 100 per cent. bookings at the beginning of the week. Indications were that with a very few exceptions every important first run theatre in the country was running one or more of Educational's short subjects.

In the territory served by the New York City branch, where many spot bookings were sure each day of the week, the week began with Educational Pictures showing in 450 houses. There were 206 theatres in the Philadelphia district showing Educational Pictures. The Stanley Theatre in Philadelphia and every other first run house in the district was included in this number, of which fifty-one houses running Educational product were in the city of Philadelphia.

More than 200 houses began the week with Educational Pictures on their programs in Boston and the territory served by the exchange in that city. Cleveland reported more than 200. The Educational branch in Detroit was serving almost 200 when the week began. Bookings in Pittsburgh and its territory covered 266 houses. There were 125 theatres in St. Louis and the district served from there. Kansas City stated that 186 houses were showing Educational product.

R-C Managers Hold Meeting

The district managers of R-C Corporation met J. I. Schnitzer, general manager of the company, and D. A. Poycher, assistant general manager, at Cleveland on April 18, for an informal discussion of sales plans and policies. Emil C. Jensen, southern and western manager, Joseph Klein, central manager, and C. E. Penrod, eastern manager, all brought reports from men in the field and explained the condiitons in their respective territories.

Mr. Schnitzer hopes to be able in the future to hold a series of meetings at which he will eventually meet every R-C branch manager in the field.

Notice — Warning — Promise!

Bill Farnum is back in a blue shirt!

If you have due regard for your box office you will take steps now for an early play date on Farnum's next picture—greater than any other Farnum success

Coming William Fox presents Ready May 7

WILLIAM FARNUM IN SHACKLES OF GOLD

FROM THE MODERN SOCIETY DRAMA "SAMSON" by HENRI BERNSTEIN ~ Directed by HERBERT BRENON

99 pounds of pep
and Box Office Pull!
TYPEWRITER
William Fox presents
SHIRLEY MASON
in the romance of an every-day girl
Very Truly Yours
It starts with a typewriter and ends with a flourish
Author-Hannah Hinsdale — Directed by Harry Beaumont

Keeping in Personal Touch

By FRITZ TIDDEN

REPORTED MISSING," the Selznick picture starring Owen Moore, opens an extended engagement at the Criterion Theatre, New York, April 23.

* * *

Albert E. Smith has returned from a two months' visit on the coast.

* * *

Lillian "Billie" Dove is making a personal appearance tour of the Southern Loew houses.

* * *

Sometimes "False Faces" are not removed at "Love's Masquerade" until it is too late for some of the dancers.

* * *

It is probable that several of the Lubitsch and other German productions will shortly be shown in London, as the British ban on Teutonic pictures has been removed.

* * *

The New York World reports that Queen Marie, of Roumania, plans to visit America and star in a picture, the proceeds of which will go toward her raising $10,000,000 for the destitute war sufferers of her striken country. The Queen sees this as a golden opportunity to add to the fund. The World goes on to say that for two years an American producer and the monarch have been carrying on negotiations. The present arrangements, it is understood, provide for her departure from Bucharest soon after the coming coronation and her return to Roumania late in September.

* * *

H. C. Weaver, producer of Dan Mason Comedies, arrived in town April 18.

* * *

It is likely that the screen is to be deluged with pictures dealing with the decadence of the society youth of the generation—the flappers and philosophers, as they have been characterized by F. Scott Fitzgerald. Just at present the speaking stage and literature is surfeited with plays and books showing them speeding down the shute to hell on skids of hip flasks and sheets of jazz music, and attempting to point out that the whole country is on its way to the kennels because of these "dangers" to a minor group, which would probably find another way to kill itself if it never had been properly introduced to a bootlegger or the manipulator of a slide trombone.

If these plays and novels are to be adapted for pictures we are in for a lot of silliness.

However, they will do one thing if nothing else. They will enforce the faulty psychology of the authors, which is simply that if this group wants to kill itself that way, who in the name of ragtime cares? And that the thick layer of middle class folks piled across the land will keep the country just as it jolly well is, regardless.

We've heard statements to the effect that it's a pretty nice way to kill yourself, nevertheless. It's better than dying of blue poisoning, anyway.

* * *

A ten-reel picture, "Around the World with Burton Holmes," will open an indefinite engagement at the Apollo Theatre, New York, on April 23.

* * *

Ward Chatburn, of Atchison, Kan., tells this one in the Atchison Globe about the new president of Associated Exhibitors:

"Arthur Kane was the owner of the Graphic, the first motion picture theatre in Atchison, or in this part of the state, for that matter, and I was the would-be singer. That was back in 1907, I think. One day Arthur took me into the alley back of the theatre, and said something like this:

"'Chat, the receipts are falling off. It's because you've been singing The Preacher and the Bear for three whole weeks. You've got to learn a new song or we are ruined.'

"That week the receipts were six dollars. I did learn a new one and they jumped to eight or nine dollars. Even in those days Arthur knew how to coin money."

Eva Novak, who has just returned to California from a vacation, has organized her own producing company and will begin actual camera work within a week on her initial story at the Fine Arts Studios, where D. W. Griffith formerly operated.

According to E. L. Butler and William R. Reed, executives of the new company, Miss Novak is to be starred in a series of five-reel special features. Details and plans for this new organization will be announced shortly, they say. The first story is now being prepared and an all-star cast will be assembled within a few days to appear in support of this attractive young actress.

* * *

Rutgers Neilson, press representative for "Aesop's Film Fables," "Topics of the Day" and other Amedee J. Van Beuren enterprises joined the ranks of the benedicts on April 17 when he married Mary Adele Howard at the Church of the Holy Communion, New York City.

* * *

The National Board of Review of Motion Pictures, co-operating with several prominent educators, is sending to 600 high schools in cities of from 5,000 to 75,000 and more inhabitants a questionnaire on motion pictures to obtain a survey of the influence of motion pictures on the average high school student.

The board believes that attendance at the movies may have a direct bearing on the pupil's home work. So far, it says, much has been said of making pictures fit for the younger generation, but no care has been taken to discover what their likes and dislikes are. The results of the survey will be made public after the figures and answers have been tabulated.

* * *

Miss Bert Parker, well-known in export circles, has taken an office in the Loew's State Building and is concentrating her efforts on the Spanish and Portugese speaking market.

* * *

Gwynedd Vernon, the English motion picture star, known in London as the "harem scarem girl," is due to arrive in New York next week when the Celtic docks. This is Miss Vernon's second trans-Atlantic trip in two months. She came over originally to appear in a special production, but was stricken with appendicitis and returned to London during her convalescence. While there she secured the American rights to picturize four stories of a well-known British author. The filming will be made in this country.

* * *

The new "cold" light, about which there has been much talk lately, will be of great value in the projection of motion pictures if it becomes perfected to the stage where it is practicable. The latest discovery or invention, which ever you choose to call it, is the work of M. J. Ritterrath. Associated with him in his research work was Lewis W. Physioc, head of the Goldwyn laboratories at Culver City studios.

* * *

Famous-Lasky are to release another group of revivals, seven in number, to be used for consecutive daily changes during a given week. The reissued features are "Why Change Your Wife," "The Gilded Lily," "Little Women," "We Can't Have Everything," "The Woman God Forgot," "Barbary Sheep" and "The Woman Thou Gavest Me." Women seem to figure conspicuously in the line-up.

* * *

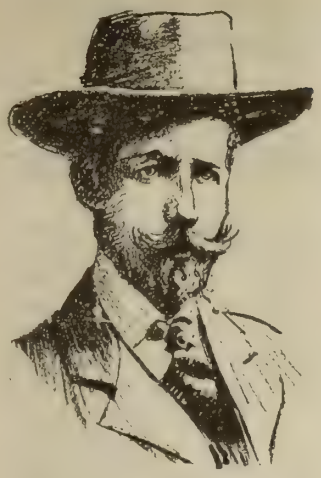
In "Reckless Youth" the matter of adjusting life's little differences varies from the method usually in force. In real life sweethearts kiss and make up while movie lovers reverse the order—they make up and kiss.

* * *

Edward Dillon, now producing pictures for himself, stopped long enough between scenes of his first production, "A Lady by Luck," the other afternoon to tell of a little incident that happened when he was

ADELAIDE ROBINSON

Pretty member of "Good Morning, Dearie," the Broadway musical comedy sensation, who will shortly appear in pictures to be distributed by Chelsea Pictures Corporation



NOTED CROSS-COUNTRY TRAVELER ARRIVES IN TOWN
Charlie Christie is a recent visitor from the Coast

an actor and was playing the "sticks." Eddie was a principal with the troupe as well as acting as assistant manager.

"Just before curtain time," says Eddie, "I was standing out in the lobby with my hat off, taking personal inventory of the yokels entering the theatre. A tall prairie native came down the gallery steps and asked the ticket-taker a few questions, with the t. t. passing the man on to me.

"'Be yew th' foreman?' he asked. Curious to catch his meaning, I nodded and asked him what he wanted. 'Wa'al, me and my gal are up in the balkoney and we want catalogues.' I tumbled he wanted programs and that the 'foreman' salutation was intended for the head-usher. That was one countryside denizen who conclusively proved that he had a language all his own."

* * *

Charlie Hastings has joined Selznick to do special exploitation for "Reported Missing."

* * *

Doc Willat is rapidly convalescing from his recent attack of pneumonia in his California home.

* * *

Why be parched?
"The Bootlegger" is abroad in pictures.
And you can spend "Ten Nights in a Bar Room" at the movies.

* * *

Will Page has opened an office from which he will handle exploitation and publicity accounts.

* * *

Charles Christie is in town.

* * *

Bert Adler has been out of town and back during the past week, making a flying trip to Pittsburgh.

* * *

George H. Davis has left the coast to meet Joe Brandt in Detroit. From there he will come to New York and later sail for Europe.

* * *

Hiram Abrams is expected in town this week.

* * *

Sidney Brennecke, assistant to E. W. Hammons, president of Educational, returns to New York May 1 from a two months' visit to the coast.

* * *

Every Congressional district will soon become "The Prophet's Paradise."

* * *

A son, Eugene Adolph, was born April 15 to Mr. and Mrs. Eugene J. Zukor at the Knickerbocker Hospital, New York City. This is the first grandchild of the Famous Players-Lasky president.

* * *

Herman Stark, violinist at the Criterion, became the father of a girl last week.

* * *

The April issue of the A. M. P. A. Bulletin has been distributed. This month the editor's chair contained the person of Morrie Ryskind. The issue is customarily interesting and as usual the "Suspended Sentences" column, conducted by The Judge, is full of snappy stuff. Quite a lot of space is devoted to accounts of the doings and remarks at the recent Naked Truth dinner. There is an interesting story, by Pete Smith, on the Wampas Frolic and Ball. And also Herb Crooker contributed a poem that surely deserves reprinting:

A movie queen and a male star lead
Had both decided to wed;
He'd bought the ring, the darned old thing,
When he cracked her over the head.

Then folks all asked why the thing was off
For their love had been divine;
"On the cards this dame, she wanted her name,
In much bigger type than mine."

The cast in support of Jackie Coogan in the title role of "Oliver Twist" has been accumulated. The roster of names prophesies appropriate types and excellent acting. Lon Chaney will be seen as Fagin, George Siegman as Bill Sykes, Gladys Brockwell as Nancy Sykes, James Marcus as Bumble, Aggie Herring as Mrs. Bumble, Carl Stockdale as Monks, Edward Trebaol as the Artful Dodger and Taylor Graves as Charlie Bates. We rise to state it is the well-known feline's nightrobe of a cast.

* * *

Harold B. Franklin has returned home to Buffalo.

* * *

While visiting in Boston a short time ago Claire Anderson heard the following:

"And why should I help you?" demanded the Boston citizen.

"Sir," replied the Boston tramp, "I can offer you no coherent reason. Your motives must be altruistic."

This got him a dime.

* * *

Helen Jerome Eddy believes that here's a chance for somebody. One of the medical journals says that indigestion causes people to lie.

"Why not pink pills for pale prevaricators?" Helen asks.

* * *

When was Elinor Glyn going to sell "Three Weeks" to the screen was the smiling inquiry of each of the fifteen-eleven reporters who assembled in her room at the Plaza the other day to ask her what she thought of Hollywood, etc.

Mrs. Glyn's unsmiling answer was: "When I am sufficiently assured that it will be filmed exactly as I have written it."

After fourteen months spent at the California studios, Mrs. Glyn confesses that she is entirely bored with production and its present restrictions. When one is allowed to write of life frankly, when a picture of truth for truth's sake and not for sensation is acceptable, she will write for the American screen. And only then, she says.

Dorothy Phillips learning the gentle art of navigation from Capt. Christian Johnson, of the three-masted schooner Apollo, which was chartered for five weeks during the making of "Hurricane's Gal," Allen Holubar's next production for First National

Fox Announces "Salome" as One of His Coming Big Films; Many Scenes Are Hand Painted

Hardly a month passes but William Fox hands out a big money-making surprise to the exhibitors throughout the country. This time it is "Salome," treated in a sequence of tinted film upon which a small fortune has been spent in the making.

According to the officials at the Fox offices no single picture of the length and magnitude of "Salome" has ever been offered to exhibitors with sequences of scenes hand-painted. And in addition to its big story and dramatic interest—one of the most dramatic spectacles ever screened—its beauty, it is believed, will make it a drawing card that no showman can afford to overlook.

Five Months Making

More than ordinary care was given to the preparation of this production. J. Gordon Edwards, director of forty-five pictures for Fox, including "Cleopatra" and "Queen of Sheba" and who, after finishing "Nero" in Rome recently, is now making "The Shepard King" abroad, spent months of careful preparation before turning a camera. The actual filming of the production took several months and in that time 5,000 people were used in the various episodes.

With the purpose of doing everything possible to make the production a big drawing card for the exhibitor, it was decided to spend another large sum of money on a picture that already was nearly entertainment perfect. A corps of artists were engaged and for several months they worked on the film in color until upon its completion it stands out, according to the Fox office, what it was intended to be—a wonderful story of love and revenge with the pageantry and spectacle finished in a series of delightful color sequences that in themselves are of extraordinary exhibitor value.

The story of Salome, who conceived a violent passion for John the Baptist and then a tremendous hatred when he repulsed her, is told in a series of startling and unusual episodes. They are laid in an era when passion, love and hatred run wild. For his failure to succumb to her charms, Salome, daughter of the wife of King Herod, demanded of the king the head of John on a silver platter in return for dancing before Herod.

Loathing the deed, but in the spell of the charmer, Herod gave Salome her wish, and from this was born the "Dance of the Seven Veils," which is one of the features of the picture.

Plan Big Campaign

In the preparation of this picture, says the Fox announcement, gigantic sets of great beauty were built as the background to the dramatic action. In addition to the cast of 5,000 persons and more than a score of principals, there were several caravans of camels and dromedaries used, together with 2,200 horses, sheep, oxen, goats and other colorful atmosphere.

The release of "Salome" will be preceded by a nation-wide advertising campaign to compel the attention of the public. Superb posters have been devised and a specially attractive lobby display is being prepared for distribution. Interest compelling advertising accessories will be provided.

Now Sketching for Kinograms

Julian Ollendorff, whose unique work is so well-known throughout the industry, has joined the Kinograms staff to sketch current news for Educational's news reel.

Each issue of Kinograms in the future will close with Sketchograms by Julian Ollendorff, in which this talented sketch artist will put news items of the "human interest" kind into sketches drawn under the camera.

This is a new departure in the field of news reels, and is in line with the policy of Educational and the Kinograms Publishing Company to give the very best in straight news pictures and in features in this rapidly advancing news reel.

"Reported Missing", Selznick Film, Will Open at Criterion

The first public showings of "Reported Missing," the new Owen Moore production, will start at the Criterion Theatre, Sunday, April 23, and continue for an indefinite engagement. The hearty accord in which showmen and newspaper critics received "Reported Missing" at the Ritz Carlton showing, recently, gave certain assurance, Selznick says, that Broadway audiences were ready for just such a photoplay as Myron Selznick has produced in the new Moore picture.

Among the 2,000 invited guests of Lewis J. Selznick who witnessed the Ritz presentation were showmen from Boston, Philadelphia and other cities in this vicinity and their expressed opinions of the exhibition value of the photoplay confirmed the verdict of the audience that gave its applause and rocked with laughter. The confirmation of this public verdict has been recorded in the critical reviews in New York dailies and the trade papers of the motion picture industry.

With this enthusiasm aroused at a private showing Lewis J. Selznick gained assurance that there should be no delay in bringing Moore's new picture to the screen. The Criterion engagement was the direct result of the Selznick determination to get behind the photoplay with the entire strength of the Select Pictures Corporation from home-office to its every branch.

The New York introduction for "Reported Missing" will be heralded to both theatregoers and the trade with one of the heaviest advertising drives Selznick has ever put behind a picture. The daily papers will be used for large-space displays; there will be a complete blanketing of the best billboard hoardings in Greater New York; window cards and "snipes" will be utilized for "close up" announcements, with a large crew of men assuring the widest possible display.

The tradepapers will be utilized for direct communication with showmen in this vicinity as well as visitors from other territories. John S. Woody, general manager of Select, will take personal charge of this drive to see that every exhibitor within reach of Broadway shall witness "Reported Missing" at the Criterion. Henry Siegel, manager of Select's New York branch, will be actively concerned in seeing that showmen in Greater New York attend the Broadway presentation.

Charles E. Hastings, a New York newspaper man who has lately applied himself to editorial work on tradepapers and to special exploitation of pictures, has been engaged to specialize in publicity and exploitation for the Criterion engagement.

Signs 48 Films

Patrons of the New Rialto Theatre, at Whitestone, Long Island, are to have a lot of First National attractions for the next six or seven weeks.

The owner, Robert Lowenberg, who is not a franchise holder, discovered that pictures released by Associated First National were making an especial appeal to his audiences, and as a result he booked forty-eight of them in one block. He has scheduled the majority of them for the next six weeks.

Lowenberg changes his program every day, and on many days runs two feature pictures. On days when he shows only one feature there are two comedies on the bill. His admission prices are 25 cents evenings, and 10 and 15 cents for matinees.

Vitagraph Head Returns After Energetic Two Months in West

Albert E. Smith, president of Vitagraph, arrived in New York from California early this week after two of the busiest months of his life at the Vitagraph studios in Hollywood. Although the year 1922 is still young, this is already Mr. Smith's second transcontinental trip, and before the year is out, the number of his ocean-to-ocean journeys will probably be about times that large.

The last two months are among the most important in the history of Vitagraph. They saw the completion of Vitagraph's latest special, "My Wild Irish Rose," adapted from the famous stage success, "The Shaughraun," by Dion Boucicault.

The Vitagraph studios were working full blast during Mr. Smith's sojourn in California. Earle Williams finished his latest picture, "Restless Souls," a comedy-drama adapted from Richard Harding Davis' story, "Playing Dead." He now is at work on another production, the title of which is soon to be announced. Alice Calhoun completed one picture and immediately began another, the working title of which is "Blue Blood." William Duncan finished "The Silent Vow," a story of the Northwest Mounted Police.

H. M. Warner on the Beautiful Press Book

April 17, 1922.

Mr. Arthur James, Editor-in-Chief,
Moving Picture World,
516 Fifth Ave., New York City.

Dear Mr. James:

In reply to your editorial, "The Beautiful Press Book," in the issue of April 22nd, we certainly agree with you that a beautiful press book is a pure waste of time, money and effort. Attached hereto you will find a sample of our practical and helpful newspaper sheet issued with each and every picture.

A beautiful colored press book is just as essential today as it has been in the past, from this angle: When a man goes out to sell worthless stock certificates, the certificates are generally beautiful ones. But if a person buys a stock certificate of the United States Steel Corporation or of some good reliable concern, the certificate is simple, plain, devoid of any ornamentation.

The principal reason for the beautiful press book is to help the salesmen sell an inferior picture. If you have a good picture containing a box-office title, backed by a press sheet illustrating the advertising accessories, and showing the exhibitor how he can sell the public, he (the exhibitor) can be sold quicker than by the use of the beautiful press book.

The trouble is that some producers still believe in pulling the wool over the eyes of exhibitors. But you cannot fool them all the time. The sooner producers realize that what the exhibitor needs most is helpful co-operation, the better it will be for all concerned.

Very truly yours,
WARNER BROTHERS,
By H. M. Warner.

Nine Rupert Hughes Photoplays Made by Goldwyn in Two Years

Rupert Hughes, novelist, dramatist and scenarist, has written nine photoplays for Goldwyn within the past two years, four of which have been among the biggest money-makers and finest artistic successes of that period; two others have nearly equalled them in popularity; two more are awaiting release and Mr. Hughes is himself directing the photography on the newest one, which is at present called "The Bitterness of Sweets."

The nine photoplays written and produced within the past two years, in the order of their production, are "Scratch My Back," "Hold Your Horses," "Dangerous Curve Ahead," "The Old Nest," "From the Ground Up," "The Wall Flower," "Come On Over," "Remembrance" (the title of which may be changed) and "The Bitterness of Sweets.'

Four Paramount "Revival Week" Directors Now in Los Angeles

An interesting feature of Paramount's Revival Week as celebrated in Los Angeles at Grauman's Theatre, proved to be the presence in that city of four of the five directors included in the list of the seven master-pictures which made up the week's program.

Cecil B. DeMille, producer of "Old Wives For New," "Male and Female" and "Don't Change Your Husband," was at the Lasky studio preparing to make a picture version of "Manslaughter" by Alice Duer Miller.

Arriving just a few days in advance of Revival Week was John S. Robertson, fresh from Spain, where he had made scenes for "The Spanish Jade." Mr. Robertson's contribution to Revival Week was "Dr. Jekyll and Mr. Hyde."

Also a newcomer at the Lasky studio was George Fitzmaurice, who made "On With the Dance." Mr. Fitzmaurice and Mr. Robertson were but recently transferred from the London to the Los Angeles studios of Famous Players-Lasky.

George Melford completes the list of the four living Revival Week producers in Los Angeles at that period. Mr. Melford, producer of "Behold My Wife," has just completed "The Woman Who Walked Alone" for Paramount.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

ELSEWHERE in this section is published an interesting report from California wherein the information is given that prospective financial backers are making "impossible demands upon independent producers in return for the support." This is not surprising in view of what has happened in the past. Our correspondent, in his despatch, comments to the effect that "the terms are preposterous and indicative of the lack of knowledge of show business on the part of the backers or would-be backers." He voices the sentiment and belief of a majority of people in all branches of show business. But the fact remains that if the same principles adopted by these financiers were adopted in show business the latter would be considerably better off.

TRUE, the motion picture industry has grown so rapidly that many of us look upon the legitimate branch of show business as if the latter were a wayward stepchild. Perhaps, the screen has progressed more in the past decade than the stage has progressed in centuries. Certainly there is something new discovered every month. And each year has shown a marked improvement over the preceding year not only in production, but in distribution as well.

OUR correspondent seemed astonished by the demands or terms of those who have been asked to finance productions. But he, like many others, has neglected to consider the fact that some backers with every good intention have come into the industry in the past and lost millions. He forgets, too, that the money man can invest in most anything, but film, and rest assured of a certain profit. In the film business, as conditions stand today, he isn't even sure of getting his investment back—let alone a profit on the money he has laid out.

THERE are on the shelves of storehouses on the Coast and in New York, too, for that matter, thousands and thousands of feet of film that never will be worth a cent. These represent the "work" of people who have induced financial backers to advance them money with which to make "pictures." These "pictures" never were intended to see the light of day. They were turned out because their production made jobs for a certain irresponsible, but negligent few. And these few have given such a bad account of themselves that today the chap with money to invest in the picture business must be shown.

AND there is nothing surprising about his attitude. He has been forced to take that stand through bitter experience. The job of film men today is to encourage outside investment on the part of reputable business men and capitalists by convincing them beyond any shadow of doubt that the day of the "bottomless bucket" and "get-rich-quick" operatives are gone; that this business is as great as it seems to the millions who flock into the theatres to idolize the stars. Let them know that we have cleaned house—that we are still cleaning house.

LAST week we had occasion to mention and praise the publicity department that has been putting Warner Brothers on the map, backed up by productions that supported everything it said about them. Again this week we cannot help again directing the attention of the trade to another accomplishment of that department. Perhaps, there will be a few who will say that we have been too lavish in our praise of this department. We don't believe we have done complete justice to this hard-working and big-result-getting crew of publicity, advertising and exploitation experts.

NEW things in this business are so few and far between that when a genuine original stunt is introduced it is worthy of comment and consideration. And the Warner publicists have come forward with a new stunt—a stunt that seems to have made an instantaneous hit with the exhibitors and that no doubt will set an example that other companies will do well to follow. We refer to that double-page spread "ad" that appeared in MOVING PICTURE WORLD last week. The advertisement was concise, comprehensive and told the exhibitor just what the Warners had to offer in the way of novelty accessories on Vera Gordon's "Your Best Friend."

THAT spread was the first of a series of advertisements wherein the exhibitors were actually told all about the picture and how to put it over. In other words, the Warner advertisements are giving the exhibitors that very information that Sydney S. Cohen, President of the Motion Picture Theatre Owners of America, said the theatre men wanted. At the very moment Mr. Cohen was addressing the theatre owners of West Virginia on the advertising-to-the-exhibitor problem, the Warners were laying out a two-page advertisement that met every requirement of the M. P. T. O. A.

MOVING PICTURE WORLD is particularly happy at seeing such an enterprising organization as Warner Brothers for the reason that it was this publication that first pointed out to advertisers the necessity of incorporating in their advertisement information and exploitation suggestions on the picture. This suggestion has met with the endorsement of exhibitors and is being utilized to advantage already by the Warners, who have received numerous letters of commendation from theatre owners.

THIS department is ever anxious to give praise to those who deserve it. And the Warner publicity department has been so original and so aggressively determined in their discovery of genuine new things in a business that needs them so badly that we have found it necessary to refer to Eddie Bonns and Lou Marangella many times. And we'll keep on handing boquets to them and everybody else so long as the praise is merited. And Warners' have proven themselves an organization that has achieved wonders.

ARROW Film Corporation's "Ten Nights In A Barroom" is still making box office history, reports from Chicago and Toledo this week showing that the miracle picture is playing to turnaway business. In both cities the production was clearly exploited and, from this, we are led to believe that it will be as big a cleanup in the Middlewest as it has been here in the East. Let's have another box office bet like "Ten Nights," Dr. Shallenberger. Exhibitors need it!

In the Independent Field

All Show Business Looks on as Goldin Seeks to Prevent Coutts' Expose of Trick

Due to injunction proceedings instituted by Horace Goldin the first run showings on Weiss Brothers' feature two-reel novelty, "Expose of Sawing a Lady in Half," scheduled for the Rivoli and Rialto Theatres in New York City and other big towns next week, have been postponed pending the outcome of the case which is under advisement of the New York Supreme Court. The hearing on Goldin's application was held in New York on Tuesday and was enlivened by considerable discussion on magic, counsel for both sides going as far back as B. C. 3766 to emphasize their points.

The case is of particular interest not only to distributors and exhibitors, but show business in general. Hundreds of houses throughout the country, showing pictures and vaudeville, have featured various versions of the popular illusion. Horace Goldin has played his act under the title, "Cutting a Woman in Two," in the bigger houses. He also has had other acts produced under his management. John E. Coutts, who produced the expose film, also had four acts doing the stunt throughout the country. Others also have and are producing the illusion by various other methods.

The "sawing" or "cutting" illusion has taken the country by storm; the acts have literally cleaned up. So popular has the illusion been and so great the demand that the country was literally over-run with acts doing the stunt. This is not the first attempt that Goldin has made to restrain another performer from doing the trick. Last Fall he attempted to enjoin Sam Howe, a burlesque producer, from showing a "sawing" act. This act is still playing, the Howe showing, the trick this week playing the Casino in Boston and the Hyperion in New Haven next week.

Harry G. Kosch is representing John Coutts, and his associates, Weiss Brothers' Clarion Photoplays, Inc., which is marketing the expose film. Leo Brilles of House, Gross & Vorhaus, represent the plaintiff. Goldin, who, according to Mr. Kosch's affidavit, applies for an injunction restraining the defendants from showing the picture, claiming that he (Goldin) is the originator of vivisection and the trick of sawing a woman in half and further claiming that exploitation of the Coutts expose will incur financial damages to him "because the illusion will lose its novelty."

The Goldin illusion is the one that has been playing Keith houses. Notwithstanding this fact, however, the Keith interests, according to Weiss Brothers, already have booked 140 days on Coutts' "Expose of Sawing a Lady in Half" in their houses, through their film booking manager, Arthur G. Whyte. In vaudeville circles the rumor is afloat that the Keith interests are behind a project to film an expose of the Goldin act, but this report could not be verified, although it was not denied.

Many interesting points were submitted to the Court by Attorney Kosch at Tuesday's hearing on the petition for the injunction. Mr. Kosch filed numerous affidavits in support of his claim that the Coutts expose will in no way injure Goldin financially or otherwise; denying the claim of Goldin that he originated the illusion and to strengthen his contention Mr. Kosch cites alleged similar illusions performed many centuries ago and quotes from various authorities on magic. Mr. Kosch also contends that the Coutts and Goldin acts are entirely different, the former using one woman, and a single chest, while Goldin is alleged to be using two women, a secret compartment and a chest.

Exhibitors and showmen in general are taking no little interest in the case in that a definite decision will go a long way toward settling future disputes of a like nature. There is a particularly big demand for the expose film, estimates on advanced bookings being fixed this week at $25,000 in spite of the fact that rights on the novelty have been sold only in a small and limited territory, the distribution being temporarily held up by court proceedings.

Counsel Harry G. Kosch's affidavit, in part, follows:

"Your deponent desires to call the Court's attention to the complaint served with the moving papers and that the gravemen of the complaint is that the plaintiff (Goldin) herein is the creator of the act set forth in the complaint and that the expose thereof will injure his chances of obtaining employment or bookings in vaudeville. Your deponent desires to call the Court's attention to the fact that act depicted by the defendant Clarion Photoplays, Inc., in the motion picture in question, is not a picturization of the plaintiff's act; but, on the contrary, is a picturization of an entirely dissimilar act set forth in the affidavit of John E. Coutts.

"Your deponent particularly calls attention to the affidavits of said John E. Coutts, of Walter R. Hall and of Sam Howe, showing that the act which the plaintiff claims he created, is nothing new and unusual and in addition desires to call the court's attention and to submit as a part of this affidavit a certain book entitled "Magic," compiled and edited by Albert A. Hopkins, published by Munn & Company, Scientific American office, New York, and copyrighted under the laws of the United States of America in 1897 by Munn & Co.

"He (Goldin) states that he first produced the illusion dismembering parts of the human body in or about the year 1911, then known as vivisection. He states that his act consisted on an illusion through which various parts of the human body were severed and subsequently joined. In this connection, referring to the book above mentioned, deponent wishes to quote from the bottom of page 1 of the introduction of said publication, as follows:

" 'In the British Museum is an Egyptian papyrus, which contains an account of a magical seance given by a certain Tchatcha-em-ankh before King Khufus, B. C. 3766. In this manuscript it is stated of the magician: 'He knoweth how to bind on a head which hath been cut off.'

"It can be readily seen from this quotation that vivisection of severing a part of the human body, is not a new illusion and was well-known to the old Egyptian."

Reference is then made to an expose, published in "Magic," of an act entitled "Decapitation." Counsel for deponent then attacks the contention of Goldin that he originated the illusion, setting forth that the same principle used in the "Decapitation" act is utilized in the various versions of the modern illusion and adding, further, that the trick was known in 1897, when the publication he quoted in his affidavit was copyrighted and that "consequently the illusion of the plaintiff

(*Continued on page* 952)

J. FRANK GLENDON
Star in M. J. Burnside's "Yankee Doodle Jr."

Brandt Using Advance Man to Arrange Trade Showings On "Cap'n Kidd," Hallrooms

Joe Brandt, president of the Star Serial Corporation and the C. B. C. Film Sales Corporation, this week left New York on an extended tour of the key cities, taking with him prints of Eddie Polo's first independent serial, "Cap'n Kidd," as well as prints of pictures of his other concern. Included in the list of pictures Brandt will sell are "Life's Greatest Question," Hallroom Boys comedies (new series), Sunrise Comedies, and the Carnival Comedies.

Several big deals on the "Cap'n Kidd" serial are pending and expected to be closed within a few days. Mr. Brandt this week stopped in Cleveland and Cincinnati and then goes to Chicago where he is expected to negotiate a deal with a leading exchange there. From Chicago he will go to Kansas City, St. Louis, Indianapolis and Pittsburgh. According to a statement made this week an advance man precedes Brandt and arranges special showings for exchangemen in the various cities visited.

Just before leaving New York Mr. Brandt made the following statement:

"Before leaving on my tour of independent exchanges, I desire to state that every inquiry we have received respecting the territorial distribution of "Cap'n Kidd" will receive our best attention. In the territories which I hope to personally visit on this trip I shall give first consideration to the independent exchangemen who have written to the Star Serial Corporation with regard to the distribution of the Polo product in their territories. My other two salesmen have been accordingly instructed.

Lon Chaney, Noah Beery, Ralph Mulhall, Edith Roberts, Kate Price in Big Cummings Picture

Irving Cummings of Irving Cummings Productions, Inc., this week confirmed the exclusive announcement made in Moving Picture World six weeks ago that Lon Chaney will be featured in an all-star production, "Phantom Paths," based on a story of Hope Loring. The picture is being made at the Universal studios in Los Angeles. Irving Cummings will personally direct the picture in which will also appear Edith Roberts, who did such good work in Cecil B. De Mille's "Saturday Night"; Noah Beery, Jack Mulhall, Ralph Lewis, DeWitt Jennings and Kate Price.

"After Six Days" Release Postponed

It became officially known this week that the foreign Bible spectacle, "After Six Days," which the Weiss Brothers will State right following its appearance in various key cities as a road attraction, will not be released until late in the Fall.

In the Independent Field

Burnside Goes to Middle West

M. J. Burnside, distributor of "Yankee Doodle, Jr," left New York this week for a trip to Cleveland, Cincinnati, Louisville, Indianapolis, and Chicago. Mr. Burnside is negotiating with S. Barret McCormack for a premier showing of that picture at Allen's Theatre, Cleveland.

Paul Gray, exploitation expert for Mr. Burnside, will go to Cleveland to exploit the picture. He will be assisted by Harry L. McCormick, an Ohio newspaper man.

"Fans and Flappers"

"Fans and Flappers' is the snappy name that has just been given to the newest of the Carnival Comedies, the seventh release on the series of two-reel comedies which the C. B. C. Film Sales Corporation is distributing.

Alexander Intimates Suit Against Stolls in Sherlock Holmes Series

The series of 15 two-reel "Sherlock Holmes Adventures" threatens to be dragged into court, for this week Alexander Film Corporation, which announced the acquisition of the series three months ago in this department, issued a statement charging a "breach of faith on the part of the Stoll organization designed to capitalize for themselves on the big market that the Alexander Film Corporation created for the Holmes productions through unusual enterprise, unflagging industry and the outlay of considerable moneys.

The Alexander statement follows:

"The Stoll contract provided for the delivery of 15 negatives of the series at certain specified dates or prior thereto. A lapse of several days occurred in the Stoll delivery in early shipments. Subsequently, a lapse of a day in picking up the shipment occurred, this a delay the Alexander firm says was indicated as privileged by Stoll's prior tardiness. Meanwhile, Stoll had discovered the big market demand for the Holmes product and determined to shut Alexander from further profit. To effect this the Stoll concern caused to be organized a new releasing organization to which it was proposed to hand over the remaining Holmes productions not yet delivered to Alexander Film Corporation."

Propositions of Financiers Worrying Independent Producers on West Coast

LOS ANGELES (Special) — The question of financial backing of independent productions is attracting no little attention among the independent producers in this section, judging from observations made here during the past few weeks. In fact, the situation is bothering them to no little extent as it appears that those who are willing to back these producers demand a definite assurance that they will receive not only their money back but a stipulated profit besides.

It is the contention of experienced and shrewd producers here that such an arrangement is impossible. They argue that it is impossible for any producer or concern to definitely assure anybody that he will receive any specified amount of profit on his production. This is particularly true because of the fact that much depends on the way the picture is exploited and the calibre of that picture.

In fact, it is getting right back to show business. It is a gamble; it always has been and it undoubtedly always will be, but the general belief here is that the independent producer has a great deal more assurance than his brother in show business, largely because he can deliberately plan and put into effect certain elements in building his picture that will guarantee him a sales and exploitation value, namely, story, cast, direction and box office title.

Harry Rapf is rushing preparations for work on his initial picture here. It will be "From Rags to Riches," and will star Wesley Barry. The latter, who starred in "School Days" for the Warners, for whom Rapf will make his pictures, is now making personal appearances. It is expected that by the latter part of June or early in July Rapf will have completed both "From Rags to Riches" and "Little Heroes of the Streets." He is now selecting his cast and is said to be dickering with a well-known director here. An important announcement concerning Rapf's activities here will be made next week.

Within two weeks Edwin Carew will start production on the second of a series of Northwestern pictures that he is making for State rights distribution through C. C. Burr's Affiliated Distributors, Inc. "I Am the Law," the initial feature with an all-start cast, based on a James Oliver Curwood story, has been completed.

Lester Scott, Jr., sales representative of C. C. Burr, who came here to pick up the negative on "I Am the Law," left this week for San Francisco. He started on a tour of exchange centres this week. He will visit Omaha and Kansas City this week.

Victor B. Fisher, general manager and director of the Cliff Smith Pictures Corporation, was another Los Angeles film man who journeyed to San Francisco this week. He announced that he will confine his production activities to the Golden Gate City.

Robert W. Bruce Productions, which has been making pictures in the old Essana studios at Niles, Cal., has made arrangements to move to San Francisco. It has leased space at the Pacific studio and will soon start production on two-reel Westerns and domestic comedies.

Edward Belasco of the Belasco Productions, Inc., announced this week that work will be started about May 1 on the filming of several stage plays to which he has acquired the screen rights.

The Superior Feature Service, Inc., is Los Angeles' latest exchange. Ed K. Lamson, one of the best known State rights salesman on the Coast, is sole owner of the exchange. He has acquired the entire output of Pacific Film Company, including "The Able-Minded Lady" and "The Girl from Rocky Point."

The second of a series of 18 two-reel comedies which Reaguer Productions is making for distribution through Pacific Film Company, Inc., starring Billy Armstrong, is now being made.

Pacific Film Company, Inc., will resume production about June 1, after a layoff of several months. The last picture made at that company's studio in Culver City was "The Able-Minded Lady," starring Henry Walthall. It is the intention of the company to have its new picture ready by the latter part of July.

Hunt Stromberg's initial "Bull" Montana feature has been completed. Dell Andrews directed.

E. H. Allen is now general manager of the Hamilton-White comedies, which are being made at the United Studio.

The feud between the Warner Brothers and Gore-Lesser theatre interests, which, for a time, threatened to develop into a court suit, has been amicably settled, with the Warners winning their point to the extent that "School Days" has been booked into all of the 22 houses on the circuit. This is the picture that was mysteriously pulled out of the Kinema Theatre after showing three days. No reason ever was given for the move, but when the Warners threatened action the wholesale booking deal was closed, according to a report circulated here.

Hyman Buys Rights to "I Am the Law"

C. C. Burr, president of Affiliated Distributors, Inc., announces that another territory has been sold on the Edwin Carewe independent special, "I Am the Law." Louis Hyman of the All-Star Features Company of San Francisco, has purchased the Californian rights on the feature.

Another big spectacle is being distributed in Europe by the Gaumont organization, entitled "The Soldiers of Fortune," based on a story of the exploits of band of engineers in South America, written by Richard Harding Davis, and produced by Allan Dwan. The revived production is said to be attracting considerable interest abroad.

The Apollo Trading Company sold the South American, West Indian and Mexican rights on "What Do Men Want?", "The Blot," "White Hands" to Chester E. Swayer.

Statistics from Germany this week disclose the fact that 291,000,000 marks are invested in film production in that country against 98,000,000 in 1921. Newly formed companies brought in 33,500,000 marks. These figures do not include the increase in the capitalization of U. F. A. from 100,000,000 to 200,000,000.

British renters are making rapid progress in their campaign against the entertainment tax, a statement being made this past week to the effect that 275 members of the House of Commons favor either a cut in the tax or its abolition.

According to a Berlin cablegram a movement is on foot to break the monopolistic hold Afga has in the raw stock market in Germany. It is said that a raw stock factory will shortly be established near Hamburg.

"The Agony of the Eagle" will be the next picture that Walter Wanger will produce. This is an adaptation of a French story.

Maurice Tourneur, according to cable advices, will produce a picture in England for Goldwyn.

Marie Luporini arrived in New York from Europe last Friday.

Renee Foatelli, the French screen star, arrived in New York early this week and after a conference with Famous Players officials departed for Los Angeles, where she will appear in a number of Paramount pictures.

A report from Constantinople has it that production on the story of David is well under way in Jerusalem. Two thousand people are said to have been engaged to take part in the special.

"La Fille des Chiffoniers" ("The Rag Picker's Daughter"), made famous in 1861, is being adapted for the screen in France by Henri Desfontaine. Blanche Montel and Madaleine Guitty are co-starred.

Leonard Expands

Tom Leonard, owner of the Pioneer Picture Corporation, St. Louis exchange, has taken over the distribution of National Pictures in the St. Louis territory.

Neal Hart's Next Western to Be Based on Actual Facts

Neal Hart believes in the old adage that "truth is stronger than fiction" and is compiling material for his next production, "Butterfly Range," on incidents and happenings that he figured in some time ago when he was a deputy sheriff in the cattle country.

It was Neal's business to help break up those gangs and put them out of business, and, his record shows that two of the biggest gangs of outlaws fell under his leadership. Hart has many novelties and a series of thrilling punches in "Butterfly Range."

In the Independent Field

C. C. Burr Points Out Chance for Independents to Score Big

C. C. Burr, president of the Affiliated Distributors, Inc., believes that not only has the low water mark of depression been reached in the motion picture industry, but that the tide of prosperity has risen to almost its normal level. By normal level, however, he does not mean the high water mark reached during and immediately after the war, but the point of normalcy where the industry might be said to have left off before the extraordinary conditions of the past few years.

"From that point of view," said Mr. Burr, "we should really begin to reckon progress. If a man is making progress in any given line, gradually increasing his earnings and his savings, and suddenly a rich uncle dies and leaves him a fortune which he immediately begins to spend, that fortune cannot rightly be called a part of his normal progress. Should he dissipate his fortune he must return to where he was before its receipt, and count his steps from there.

"So it is with the motion picture industry. It was making splendid progress strictly on its merits, when a world cataclysm threw a fortune in its way. That fortune is now gone, and the industry must begin again at the point just before the windfall occurred. That is what I mean when I say that the readjustment is now practically complete.

"And I have the best of reasons for this statement. As the production of steel is a true barometer of conditions in the industrial world, so motion picture production is a true index of conditions in that field. And surely no one will deny that the production of pictures has vastly increased during the past few months. This increase is particularly notable in the independent field, with which I am more familiar, but old line producers established distribution have grealy increased production.

"Everyone now realizes that there is an actual shortage of good pictures on the market. The demand has finally outstripped the supply. I realized that this was bound to happen as far back as last summer. I knew that there was no lessening of the demand for film, as new theatres were being everywhere, a great many more than the number of old ones going out of business. This with the drastic curtailment of production which has existed for more than a year could mean but one thing, if the law of supply and demand is still on the job, and I don't think any one will deny that it is.

"Banking my belief on what I felt was inevitable, I prepared to go after a share of excess of demand over normal supply. I made 'Burn 'Em Up Barnes,' starring Johnny Hines, when it looked as if there wasn't a chance to squeeze in another independent production. That was less than six months ago, yet every single territory has been sold on the picture, and I am only sorry that there were not twice as much territory to sell.

"I planned the Edwin Carewe special, 'I Am the Law,' which has just been completed, and already the entire foreign rights and the rights to six territories in the United States have been disposed of, and I haven't even given the buyers a look at the print.

"My plans call for several more independent productions, and I have even gone so far as to take over a studio for my own use. This is the Glendale Studio on Long Island, where the fur will be flying for some months to come. Of course, I believe that in the mad rush to produce now many will make the mistake of too hasty preparation, with the result that the market is liable to be flooded with inferior film. And the demand is not for this class. Once educated to great pictures, the people will never be satisfied with anything but the best. And the producer who gives them the best is going to reap a harvest."

FADING IN AND OUT

With Joe Lee

SOME one said: "Music hath no charm." Here are some musical film plays you will have wished on you before many days pass: "My Wild Irish Rose," "Broadway Rose," "After the Ball," "On the Banks of the Wabash," "Sweet Rosie O'Grady," "The Rosary." And here's a tip, Mr Exhibitor, when you book these pictures, hook up with a radio station to have the song sung. Plenty of opportunity to get some real valuable publicity.

Carl Lammele's first release was "Hiawatha" and the brand name was Imp.

Do you remember when the following slides ruled supreme: "Welcome," "Ladies Will Please Remove Their Hats," "One Minute Intermission," "Our Program Is Always the Best," etc., etc.?

Do you remember when Mark Ditenfuss was producing the Champion brand films?

Do you remember when Miles Brothers—Joe and Herb—had a string of exchanges in big cities throughout the country? And do you remember when they presented "The Great San Francisco Earthquake" in motion picture form? This picture was such a sensation that, for the first time, they prepared one-sheet pictorials and one-sheet lithographs.

Met a well-known director the other day who said he had just completed his contract with an important program distributing company and would shortly produce a special which he would offer the independent market. Never mind his name. Keep your eye on this department and you'll know his name soon enough.

Do you remember Bill Steiner's "Yankee Brand" film, "The Copper and the Crook," and "The Life of Daniel Boone"? They were Bill's two best bets. Bill now has Neil Hart under contract, and is making Western features in which that cowboy-actor is starred. Production is being made in Texas.

How many remember Leon J. Rubenstein's Ruby studio in 26th street? Many a bucket-of-blood melodrama was turned out there. Among them are "On the Trail of the Dock Rats," "The Mendel Balis Case," "Trapped in the Great Metropolis," and many, many others. Leon is publishing a region in Baston, I understand.

I saw Charley Gibbons' feature "A Woman's Woman," based on a Saturday Evening Post story, the other day. This picture will stand up against the test, for it looked to me like one of the best bets on the market today. Don't know what Charley will do with the picture, but it should be a winner.

Do you remember when P. A. Powers was producing single reelers? Great oaks from little acorns grow. That's an old saying. Well, P. A. now has a big distributing company, R-C. Pictures, Inc.

Had a peep at a new foreign picture, "Destiny," and should mop up. Al Woods was with me at the showing and was so enthused that he almost missed his ship to Europe. Ben Bluementhal owns this one.

"Determination" Making Money

Last week marked the premier showing of "Determination" over the B. F. Keith Circuit. It played for the entire week at B. F. Keith's 81st Street Theatre, New York, and B. F. Keith's Flatbush Theatre, Brooklyn. Both houses played to a very wonderful business even though it was Holy Week.

The Thomas Film Company of Washington, D. C., reported that the second week of "Determination" in Baltimore at Charley Whitehurst's New Theatre played to five times greater business than it did the first week.

Elk Photoplay of New York who are handling this production for Greater New York, said that in addition to playing the B. F. Keith Circuit, the Strand Theatre, Perth Amboy, opened on April 17th to a larger attendance than any of the other season's successes. The policy of this house is to run nothing but week stands.

DELL HENDERSON

Who is directing James Oliver Curwood Features for Pine Tree Pictures Corporation. Arrow Film Corporation is distributing them

Second National Pictures Scoring

Reporting to the head offices of Second National Pictures Corporation in New York, Herman Rifkin of Boston, in charge of distribution of Second National releases for the New England territory, modestly states that "David and Jonathan," the first release, sold itself to B. F. Keith's Boston Theatre, Boston; B. F. Keith's Victory Theatre, Providence; Poli's Plaza Theatre, Worcester; Poli's Palace Theatre, Springfield."

In his advertising Mr. Rifkin is earnestly urging exhibitors in his district to consider the releases already offered, "David and Jonathan," by E. Temple Thurston, featuring Madge Titheradge; "Her Story," by Dion Titheradge, with Madge Titheradge; "The Night Riders," by Ridgewell Cullum, featuring Maudie Dunham, Albert Ray and Andre Beaulieu; Mr. Pim Passes By," "Our Maggie," "A Lady of Quality," "The Ege dO'Beyond," "Famous Mrs. Thompson," "The Garden of Resurrection," "Little Dorritt" and "Marriage For Convenience."

Saxe, Milwaukee, Books "Ten Nights"

From the home office of the Arrow Film Corporation comes word to the effect that the Kay-Bee Distributing Company of Milwaukee has booked "Ten Nights in a Barroom" over the entire Saxe Circuit, for what they (Kay-Bee) consider a larger rental than any picture has hitherto received. In addition to the rental they are to share on a gross percentage of the business done.

Exhibitors In Iowa and Nebraska ATTENTION!!!

You can now book the big nation wide clean-up

'WHERE IS MY WANDERING BOY TONIGHT?

Through

GREATER PRODUCTIONS, Inc.

Des Moines, Iowa, and 2036 Farnam St., Omaha, Neb.

WHAT Independent Exchangeman or Exhibitor in this country doesn't know or hasn't heard of Abe Blank of Greater Productions, Inc., of Des Moines? What showman hasn't heard of the sensational success of the A. H. Blank Enterprises? Abe Blank knows pictures. Abe Blank knows box office value. Abe Blank understands what the public wants and what they'll pay for.

That's why he bought the States of Iowa and Nebraska for "WHERE IS MY WANDERING BOY TONIGHT?" Communicate with either exchange of the Greater Productions, Inc., in Des Moines or Omaha. Get a copy of the sensational exploitation book. SEE the picture if you can, and if you can't, rest your judgment in the keen judgment of such a showman as A. H. Blank. Don't wait. Don't delay. Get busy on your booking today. Exhibitors in other territories can learn where to book the picture by communicating at once with—

EQUITY PICTURES CORPORATION

723 Seventh Avenue, New York

In the Independent Field

Independent Showmen Learn the Folly of Legit House Bookings on Pictures

"The motion picture theatre is the place for motion pictures." That's the sum substance of the experience of State rights showmen who have booked pictures into legitimate houses. The experiment has proved disastrous in a great majority of cases. However, some of these tests have been forced on the distributors because of the exhorbitant and hoggish demands of the first run exhibitors in many cases. Particularly true is this in New York, Chicago, San Francisco, Boston, Philadelphia and other cities where bookings are controlled by syndicates.

The experiment of booking the pictures in the legit houses has proved disastrous financially and otherwise. In many cases the prices have been raised with a disgruntled public wielding an effective hammer.

The bigger State rights productions came back with a bang during Easter week. Houdini's "Man From Beyond" pulled through a third week at Selwyn's Times Square Theatre, closing there on Saturday night, April 22, and then going out as a road show. Down in Philadelphia, Equity's "Where Is My Wondering Boy Tonight/" opened at the Stanton Theatre and literally mopped up because of clever exploitation.

Arrow's "Ten Nights in a Barroom" opened day and date at the Pantheon in Toledo, O., and Barbee's in Chicago this week. J. Charles Davis exploited the picture in both cities. John Lowell, the star and producer, personally appeared in Chicago. No box office reports were available at press time.

S. Barrett McCormack successfully put over and scored big this week with Equity's "Where Is My Wandering Boy Tonight?" at his Allen Theatre in Cleveland. The production was very cleverly exploited several weeks in advance. The local dailies played the picture up and its dramatic writers contributed business-getting reviews.

Word comes from the Coast that differences between the Warners and the Gore-Lesser theatre interests have been amicably settled. To further strengthen the friendship of the two comes word to the effect that the Gore-Lesser combination has booked "School Days" into their 22 theatres. The picture played the Alhambra in Los Angeles last week, the theatre combination laying out $1,000 in daily newspaper advertising alone to put the picture over.

A Rochester, N. Y., theatre—the Picadilly—where the Warners' "School Days" played a week to splendid business this week, made a three-sheet of the editorial of Arthur James, editor-in-chief of Moving Picture World, displaying the poster prominently in all sections of the city.

Herman Jans' "Man and Woman" proved a knockout at the Grand Theatre in Rochester, N. Y., where it played to capacity audiences for two days.

Eddie Fay, head of the Rhode Island M. P. T. O. A. and owner of the Fay theatres in Providence, R. I., Philadelphia and Rochester, N. Y., did such a splendid business with Equity's "Where Is My Wandering Boy Tonight?" at the Providence house that he booked the same feature for the other two theatres. The picture opened at the Rochester theatre this week and opened big on Easter Monday, with press notices on the following day very commendable.

C. C. Burr's "Burn 'Em Up Barnes," the initial Johnny Hines feature, jammed them into the Olympia, Nat Gordon theatre, in Boston this week. Moscow Pictures, Inc., which recently acquired the New England rights to the picture, billed the picture heavily and it scored to such an extent that some of the critics fairly raved over it.

The burlesque picture tieup is working to the advantage of the independent distributors in some localities, for it has forced many neighborhood vaudeville houses to book pictures along with their regular program. Particularly encouraging has been the business done by New England exchanges in such a situation, which prevails there more so than in any other territory in the country.

Marcus Loew is a shrewd showman. He has a couple of Texas Guinan pictures on his hands, having contracted for the pictures some time ago. The draw on these is not so good, but Loew is too good a showman to lay down. Consequently he has signed Texas Guinan to make personal appearances, laying out her route to fit in with the showing of "Spitfire." The experiment brought splendid results at his Strand Theatre in Washington, D. C., this week.

Score another big week for independents in the Loop section of Chicago, where four State rights productions topped the boards this week. Ivan Abramson's "Mother Eternal" showed at the Adams and Twentieth Century theatres, while Arrow's "Ten Nights in a Barroom" opened for an indefinite run at Barbee's theatre.

Walsh's "Uncle Tom's Cabin" is being offered as a road attraction. Walsh carries a ballyhoo outfit and is booking the picture on a percentage arrangement. This is the picture that was revived in Baltimore.

Loew's Park and Mall theatres in Cleveland this week showed Johnny Hines' latest "Torchy" comedy, "Battling Torchy," day and date, the picture turning out to be the feature attraction at both houses.

From the Showmen's Angle

Because the First National Exchange, of Pittsburgh, has acquired the Western Pennsylvania and West Virginia rights to the Edwin Carewe production, "I Am the Law," rumors have been set into circulation to the effect that that production would be distributed through one of the national distributing agencies. However, there is absolutely nothing to this report, for C. C. Burr, president of Affiliated Distributors, Inc., will handle the distribution and negotiations already have been opened with many independent exchanges, who realizing the high box-office value of the all-star cast and exploitation possibilities of the title, are clamoring for the picture.

I've talked to quite a number of exchangemen and exhibitors and I am convinced that big independent pictures today in this territory will find a ready cash market. In fact, another regular fellow told me he was willing to pay the independent producer practically his own price for big pictures, and, by BIG, he means pictures that can be exploited and which after being exploited, will back up all that has been said about them.

Pauline Fredericks, who has been signed by A. H. Woods, will be starred in a new production in New York next week. The title is "Free and Easy," written by Sam Shipman. The writer is well acquainted with the story and will go as far as to say that it has "On Trial" beaten to a frazzle. Following the stage production in New York and other large cities, A. H. Woods will produce it for the screen.

Here are some of the well-known stars who are soon to have their own independent producing companies: Anna Q. Neilson, Thomas Meighan and Ethel Clayton. Keep your eyes open and you'll soon be given some information that will convince you of the remarkable extent of the progress of the independent market.

One distributor has compiled a worthless press book on a fairly good picture. Press books as they are being turned out by a vast majority of firms are worthless, but this one in particular, absolutely is the worst ever brought to the attention of the writer. It cost the distributor $430, but to ask an exhibitor to give one penny for it would be equivalent to receiving money under false pretence. If you can get out a book that actually gives service, don't issue one at all. You can spend the money to better advantage. But good press books are a blessing. The only trouble is we have so few good ones.

It may interest no few folks to know that "Mickey," "The County Fair" and "The Birth of a Nation" are still breaking records. This office came in receipt of seven exhibitor reports containing this information.

Some circuits are finding it so hard to make money that they have announced their intentions of bidding for territorial rights to State rights pictures and after having used them at their houses, distributing them through some local exchange. Three such propositions have been made.

There was some talk this week regarding the reorganization of a certain distributing organization which has been running wildly during the past four months. The tangled affairs of this firm have finally reached a head and a wholesale cleanup is slated after the backer has adjusted the many difficulties in which they have cast the company.

One Territory Open

Warner Brothers this week let it be known that the Atlanta territory is the only open territory on their Harry Rapf production, "School Days," starring Wesley Barry.

State Rights Court News

Supreme Court Justice Lehman in New York last week denied an application by Arrow Exchanges for an injunction restraining Concord Film Exchanges, Morris Feldman, of the Grand Palace, Newark, N. J., and Jacob Unger, of the Walnut Theatre, Newark, from showing "Ten Nights in a Barroom" in New Jersey and New York above Yonkers.

Florence Reed is defendant in a suit filed by the Tribune Productions, Inc., in the New York Supreme Court for 4,143. Joseph M. Baum filed the summons, in which no mention is made of the cause of the action.

A default judgment was filed in the New York Supreme Court in a suit of Samuel Leibowitz against the American Cinema Corporation and Walter F. Niebuhr on a note for $30,000 alleged to have been made in 1919 to Nathan L. Amster.

Supreme Court Justice Lehman last week, denied the application of Atlas Film Corporation of Boston to compel the Pioneer Film Corporation to deliver to it the films, "The Sonny Series" and "Place of Honeymoons," charging Pioneer with failure to live up to a distributing contract with Atlas.

The suit of Charles Chaplin against Charles Amador, who is making pictures under the name of Charles Aplin, which will be heard in Los Angeles, has been postponed until next week.

In the Independent Field

Entire European Rights on "My Wandering Boy" Sold; Blank Buys

"Where is My Wandering Boy Tonight?" the B. F. Zeidman-Equity picture which has found such a ready market among independent buyers in the United States and Canada, has been sold for all of continental Europe, it was announced this week by Louis Baum, general manager of Equity. Arthur Ziehm, one of the best known film exporters, will control the European rights to the picture.

Arthur Ziehm has for a long time been widely known as a discriminating foreign buyer and at the present time is handling, in addition to "My Wandering Boy" some of the biggest productions of today. Their territory embraces practically all of the Continent, including France, Germany, Norway, Sweden, Denmark, Spain, Switzerland, Austria, Belgium, Czecho-Slovakia, Hungaria and the Ukraine.

"We made the statement when this picture was first shown," stated Mr. Baum, in commenting upon the sale, "that the production had an universal appeal. It isn't a big city picture, or a small town picture. It isn't even an American picture. The appeal is wider than any one nationality, and we believe that the fact that such a concern as Ziehm has purchased the European rights is ample proof of this. Mother-love is the same the world over and the motion picture that gets down to the elemental emotions of man and shows them with force, and realism is sure of a world-wide audience.

"Furthermore, a good showman is the same in America or in France. National temperaments differ, of course, but there are certain qualities which appeal to all peoples and which the wise showman recognizes and capitalizes."

INSIDE CHATTER
By Lester F. Scott, Jr.

LOS ANGELES.—Independent pictures had a rather bad break in Los Angeles last week. In fact the only independent feature I could find there was "Ten Nights in a Barroom," and that was not doing the standout business it has done in other territories. Of course it did not show at a very good house—the Alhambra, located on Hill street, which is off the main stem.

Must admit that I was somewhat disappointed in the amount of independent pictures in the course of production, as I actually found very little being done along those lines here.

In the above I refer to real big pictures. Of course there are several smaller pictures of the western type and comedies being made, most of which, I regret to say, are being made with no definite purpose in mind other than to make a picture.

Judging from activities around the Warner studio, these boys are going after the production of independent pictures on a very large scale. Abe Warner and Harry Rapf are here making preparations for "From Rags to Riches" and "Brass," which I understand will be started May 1.

Exchange Row did not seem unusually busy this week, although the boys report business is really above the average. The opening of the new houses here, namely Pantages, and the Junior Orpheum and Loew's, gave the exchangemen a chance to market their product. Until these houses opened this city was controlled by one or two booking corporations. I understand that the prices being paid by the houses I have mentioned are exceedingly fair and that the presentation of a picture in any one of these theatres helps the picture in the territory by virtue of the fact that they are really beautiful and representative first run theatres even though they play vaudeville in conjunction with features.

The exchanges here seem fairly well established. However, All Star Feature Distributors, Inc., and Warner's exchange, now being managed by Sam Saxe, are undoubtedly leading in the money column. They certainly seem to have bottled the bigger productions.

En route to Los Angeles I stopped off at Kansas City for a day. Independent pictures there are getting a good break. Wesley Barry played against himself, appearing in person at Frank Newman's house here in conjunction with the showing of "Penrod," while Sam Harding played "School Days" at the Liberty. Sam proved himself a keen showman by cashing in on Wesley's personal appearance.

In Kansas City the exhibitors are fighting for business—and getting along better than other theatre men I met and talked with in other cities. Sam Harding and his brother, Dave, have organized the Capital Theatre Enterprises. Sam tells me they are to build a $100,000 house in Independence, Kansas. Harry Taylor is now general manager for Harding's interests.

All producers seem to be sold 100 per cent. on the belief that big pictures are the thing, but they realize that these productions must compare favorably with the product of the national distributors.

From observations here I would say that there are six productions in the course of production that will be released on the independent market, but I know of none on which the actual work of selling has started.

The coming summer season hereabouts does not seem encouraging, although the exhibitors and exchangemen are looking forward to a boom in the fall.

Lorenzo Selling Williams Pictures on Series Basis

The offices of Di Lorenzo, Inc., received a report this week from Joe Di Lorenzo who is now on a sales tour of the country in behalf of the "Big Boy" (Guinn) Williams series, produced on the coast by the Frederick Herbst Productions and directed by W. Hughes Curren, that exchangemen throughout the Middle West, where he stopped off to show "Blaze Away," the first of the new Williams series, are enthusiastic about "Big Boy's" work in his latest picture.

Negotiations are being entered into whereby Mr. Di Lorenzo is selling the whole series of six productions instead of individual sales on each production.

Two 'Changes Buy "Oh Mabel Behave"

The Independent Films, Inc., of Boston, this week purchased the New England rights to Nathan Hirsh's "Oh Mabel Behave," the five-reel comedy starring Mabel Normand, Mack Sennett, Owen Moore and Ford Sterling. De Luxe Film Exchange of Philadelphia bought the southern New Jersey and eastern Pennsylvania rights.

I AM THE LAW!

EDWIN CAREWE'S PRODUCTION
with
Alice Lake
Kenneth Harlan
Gaston Glass
Rosemary Theby
Noah Beery
Wa lace Beery

The picture with as much thought and effort behind it as any legitimate play ever had.

Photoplay by Raymond L. Schrock, adapted from a story by

JAMES OLIVER CURWOOD

PRODUCED BY
EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pr.; B. F. Zeidman, V.P.

DISTRIBUTED BY
AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.

Foreign Rights, G. S. Schlesinger, manager, care of Warner Bros., 1600 Broadway, New York City

In the Independent Field

Chelsea Pictures Corp. Claim It Will Produce 20 Features With Big Stars and Directors

The following statement was issued this week by Bernard Levey, president of Chelsea Pictures Corporation: "The Chelsea Pictures Corporation will immediately start production on a series of 20 pictures to be released next season. The firm has engaged George Irving, E. H. Griffith, Alan Crosland, George Terwilliger and Charles Davenport to direct the pictures. Three of the company's six producing units will soon go to Europe.

"George Irving will head a company shaded by Anna Q. Nilsson and Norman Kerry. E. H. Griffith will supervise production on pictures starring Ann Forrest and Matt Moore. Alan Crosland will produce pictures starring Lon Chaney. George Terwilliger will direct the unit headed by Doris Kenyon and Edmund Lowe. Charles Davenport will produce pictures starring Irene Boyle and Richard C. Travers in a series of Holman Day outdoor stories.

"The Irving Griffith and Crosland units will produce on the other side, while Terwilliger and Davenport will produce here. The stories to be produced by the above metnioned units include the names of some of the best known authors in the literary world. 'The Indiscretion of Letty Shaw,' by E. Phillips Oppenheim; 'The Countess Weschi's Jewels,' by Charles Belmont Davis; and 'All's Well,' by Maud Ballington Booth, will be produced by George Irving. 'The Marriage Contract,' by Melville D. Post; 'The Little Lady from Servia,' by E. Phillips Oppenheim, and 'Truxton King,' by George Barr McCutcheon, will be directed by E. H. Griffith.

"Victor Hugo's 'The Hunchback of Notre Dame' will be directed by Alan Crosland. Lon Chaney will play the titular role. Mr. Chaney will also star in Frank L. Packard's 'Where's Haggerty,' 'The Thug,' by Fred R. Beechdoit, and 'The Scar,' by M. F. Goron. 'The Girl with the Lantern,' by Elliot Flower; 'The Surrender,' by Oscar Graeve; 'The Third Generation,' by Charles Belmont Davis; and 'His Girl,' by George Hibbard, will be entrusted to Terwilliger for production."

Efforts to reach the people mentioned in the above announcement proved futile, for most of them were not in town. Miss Nilsson will make one picture for Famous Players on the Coast and then, it is understood, will start production on her own picture. Statements from the others mentioned in the Chelsea dispatch could not be obtained. Mr. Levey told the writer that his company is financed by New York business men and gave the writer a list of five bankers whom, he said, are associated with him.

It was announced at the Tilford studios in New York this week that William Nigh will not start production until the middle of May. Mr. Nigh has leased space at that studio for the purpose of making interiors and is now devoting all his time to perfecting his plans. According to reliable information, Nigh will not release through the Warner organization.

Harry Hoyt, who recently completed "The Curse of Drink," will soon start production in New York on another State rights feature in which will appear an all-start cast.

Edgar Selden, who announces "On the Banks of the Wabash" as his second independent picture to be made in New York, has opened offices in the headquarters of the Worthwhile Pictures Corporation, 1531 Broadway.

Producers Security Corporation this week announced that Wyndham Standing, who scored in "Smilin' Thru" with Norma Talmadge, will be starred in "The Isle of Doubt," the first feature production of the new Syracuse Motion Picture Company. This company is now in Florida taking exteriors. The first picture is expected to be completed by the latter part of May. In the cast appear George Fawcett, Warner Richmond, Marie Burke and Dorothy Mackaill. Hamilton Smith is directing.

Eddie Polo, who is producing his own independent serial, "Cap'n Kidd," is now working at the old Selznick studio in New York on the fifth episode of the episode production.

Jack Pratt, who directed "Yankee Doodle, Jr.," now being offered on the State rights market, will make a series of two big productions for the independent market.

Edward Small, the cast director, is casting for several independent pictures on which production will soon be started.

Johnny "Torchy" Hines pictures are in such big demand that C. C. Burr of Master Films, Inc., who recently acquired the Glendale studios, may find it fit to lay out a regular schedule of productions for that star. Work on "Go Get 'em Gallagher" will start within a few weeks. Although work on this picture has not even started yet a number of exchanges already have contracted for it.

According to information received this week the supporting cast of the next Johnny Hines production will be as notable as that which appeared in his first feature, "Burn 'Em Up Barnes."

The Glendale studio is being completely re-outfitted, so that when the Burr production staff moves into it this week everything will be in readiness for work.

The studio was christened this week when Johnny Hines started production on his two-reel comedy, "Torchy's Shoes." Due to the two large stages, which measure 100x135 and 165x200, respectively, production will be speeded up immeasurably since at least ten sets, it is said, can be made up at one time.

State Rights Incorporations

DOVER, DEL.—Graphic Productions, Wilmington. Capital, $1,000,000. Colonial Charter Company, attorneys. Will produce pictures for Graphic Exchanges.

SPRINGFIELD, ILL.—S. & H. Film Company of Chicago. Capital, $5,000. Incorporators, Phillip R. Davis, Albert J. Allen and Samuel Spitzer. Will deal in local distribution of independent pictures.

SACRAMENTO, CAL.—Apollo Producing Company of San Francisco. Capital, $300,000. Incorporators, E. W. Milburn, M. L. Saunders, E. J. Lawler, D. Bucholz and S. C. Bennett. Will produce independent pictures.

DOVER, DEL.—Ehlers Film Corporation. Capital, $125,000. Incorporators, Adrian S. Ehlers, Dolores L. Ehlers of Mexico City; Patrick M. Logan of Tampico, and Manuel Matizeno of New York.

ALBANY, N. Y.—Selig Kalen Features, Inc., of New York City. Capital, $60,000. Incorporators, F. K. Allen and G. Renavant.

Between You and Me

BEN BLUMENTHAL has landed a foreign feature that bids fair to create a lot of noise. It is entitled "Destiny" and seems to be the first picture produced abroad in which the producer displayed any judgment of the story that makes for box office business. In fact, this seems to be the first picture made abroad that was produced with the idea of satisfying the American public. There is a magician, who plays no small part, who uncovers some of the most sensational tricks flashed on screen or stage. Ben has been sought by many distributors.

"The County Fair" is still a cleanup. This writer happened to be in Providence, R. I., during the latter part of Holy Week when that feature played the Rialto Theatre there. Despite the fact that the picture was first shown something like 20 months ago, it played to the biggest business done by that house in weeks. The gross, according to reliable persons, ran up to $5,000—and on Holy Week in Providence, R. I.!

Down Pittsburgh way the independent exchangemen are allowing no grass to grow under their feet. During the exhibitor conventions in Pittsburgh and Parkersburg, West Va., the independent boys were the jolliest and spent freely on exhibitors.

The Minter Amusement Company, which took over David Mundstuk's Strand Exchange in Detroit, Mich., lists the names of producers whose pictures it distributes. Among the names displayed is that of Cohn-Brandt-Cohn, which appears on the window plate as "Cohan-Brandt-Cohan."

An exhibitor in Ohio some two weeks ago decided to gamble with stock companies. The troupe flopped. The theatre man decided to return to pictures, so one day he visited the Gerson exchange in Cleveland.

"Well, what's on your mind?" asked Mr. Gerson.

"What've you got in your repertoire?" replied the still mourning ex-stock company magnate.

Three More Territories Sold On Warner's "Your Best Friend"

That the latest Vera Gordon picture, "Your Best Friend," a Harry Rapf production, is being eagerly sought after by State right buyers is evidenced by the announcement of Harry M. Warner, of Warner Brothers, that three more exclusive territorial deals were consummated last week. Within the past fortnight more than six other exchanges purchased the picture, it is reported.

The latest buyers of the Warner feature are the Creole Enterprises, New Orleans, covering the States of Louisiana and Mississippi; Warners' Exchange of Los Angeles, purchasing the rights of Arizona, California and Hawaii; and Warners' Exchange, Detroit, covering the State of Michigan.

Other purchasers of the picture include the Skirboll Brothers, Cleveland, for the State of Ohio; A. L. Kahn Film Enterprises, Omaha, for Iowa and Nebraska; New York Federated Exchange, Greater New York and Northern New Jersey; Associated First National Pictures, of Pittsburgh, for West Virginia and Western Pennsylvania; E. E. Tunstall, Minneapolis, for Minnesota, North and South Dakota, and upper Peninsula of Michigan and Wisconsin; S. Schultz & Screenart Pictures Corp., Boston, for the entire New England States.

"Your Best Friend" was written and directed by Will Nigh.

Zambrino Starts Graphic Drive; New Change Joins Abramson

Frank Zambrino, organizer of the Unity Features and Progress Pictures Company in Chicago and Indianapolis, has announced plans for an advertising and exploitation campaign on the feature, "Mother Eternal," that will entail the expenditure of ten thousand dollars. The campaign is to pave the way for the run of Ivan Abramson's Graphic Film Corporation production in Zambrino's territory which includes the state of Illinois and Indiana. Zambrino booked the production for a two weeks' run at Adams Theatre in the Chicago Loop opening last Sunday.

One more Graphic Film Exchange has been added to the original twenty that are to handle Graphic product throughout the country on a partnership basis. The Graphic Film Exchange of Atlanta, Ga., to be operated by C. D. Danford of Atlanta, has been incorporated. Arrangements to organize the remaining six are still pending. It is expected that within a short time announcement will be made of the completed twenty-seven exchanges.

Graphic Film Corporation, the producing unit for Graphic Film Exchanges, Inc., plan six features and twelve two-reel comedies in a year.

In the Independent Field

Independents Clamoring For Big Pictures Although Financial Situation Is the Same

Independent exchangemen are clamoring for big productions, claiming that what exhibitors need most at present are pictures that can be exploited on a big scale and that will warrant extensive exploitation. Financially, the situation seems to have changed very little during the past few weeks. The box office statements indicate big and encouraging business on productions with exploitation angles.

While the demand for so-called big productions seems to have increased very little real money changed hands during the past week. Exchangemen are offering much paper, but this is being accepted only from the reputable firms. Men who have been out in the territories report an improvement and increased activity among the exchangemen, with the latter reporting an increased exhibitor patronage.

But money is still tight with the average exchange. The number of exchanges with ready cash right now does not exceed twenty. The others are active, but only unable to pay outright for territorial rights, although prospects for the future were never brighter for the independent productions are showing a greater net profit than some of the big program pictures.

Producers Security Corporation announced this week the sale of "The Right Way" and "The Soul of Man" to Chester E. Sawyer, Inc., for the South American, Mexico and West Indies. Mr. Sawyer also secured the Apfel series for Mexico and West Indies.

Herman Rifkin of Eastern Feature Film Company of Boston and New Haven this week negotiated a deal with the New England representatives of B. F. Keith interests whereby they will stage first showing pictures on all Second National pictures in their houses in that territory.

Sam Moscow of Moscow Films, Inc., of Boston, is a hustling New England independent distributor and is wasting no time putting over Charles C. Burr's Johnny Hines feature, "Burn 'Em Up Barnes," which he recently acquired. Sam this week introduced the picture to New England exhibitors by taking a 12-page section in a Boston regional, telling the exhibitor all about the picture and how to put it over.

Sam Grand of the Federated Exchange in Boston is having no trouble getting dates for his productions. Grand owns the New England rights to Equity's "Where Is My Wandering Boy Tonight?" Warner Brothers' "Ashamed of Parents" and "His Nibs," starring Chic Sale, as well as other big productions, including "School Days," which is being elaborately shown in that section.

Joe Skirboll of the First National independent exchange in Pittsburgh already has lined up a number of important first showings for C. C. Burr's "I Am the Law," with an all-star cast. The Pittsburgh exchange was the first to acquire the picture, which was recently completed.

Robert C. Bruce, maker of the famous Bruce Scenics, is in Portland, Oregon. Mr. Bruce will spend about six months in the Northwest in the interests of the Wilderness Tales. "And Women Must Weep" will be remembered as one of the recent scenic triumphs which was received so enthusiastically by Portland audiences, that C. F. Jensen of the People's Theatre, Seattle, secured a return engagement.

De Luxe Features Film Co. of Seattle has acquired "Frivolous Wives," starring Rodolf Valentino, which has been booked to Jensen & Von Herberg for their entire circuit. It will open in Portland April 15 and at the Liberty, Seattle, April 22.

Mike Rosenberg, general manager of the Western Exploitation Co. of Los Angeles, is expected in Seattle within ten days. De Luxe Exchange there has acquired through him Jas. Oliver Curwood's "Man from Hell's River," with an all-star cast, and "Ridin' Wild." De Luxe announces a strong lineup, commencing May first. They will distribute all of Western Exploitation Co.'s product. Al Rosenberg is manager in Seattle.

Theodore Johnson of Reliance Distributing Corporation of Seattle reports bookings heavy on "His Nibs," featuring Chic Sale. He has booked two prints solid to June first, and is expecting to receive a third print in the near future. "His Nibs" has had first runs in Portland and Tacoma and is due for an early showing at the Seattle Blue Mouse.

Greater Features, Inc., of Seattle, opened their Butte office in order to better serve exhibitors in Montana territory, and to be better prepared to compete with National distributing companies, some of whom have exchanges in Butte. The new exchange, at 109 North Montana street, has been equipped in a modern and up-to-date manner and will be operated as an independent unit handling new prints, rather than a sub-office being dependent on any of the other exchanges for print. M. J. T. Sheffield, secretary-treasurer of the company, has been in Butte for ten days personally arranging the lease and superintending the installation of the exchange. L. N. Walton, who has been connected with Greater Features for the past three years, in the booking sales departments, has been appointed manager of the Butte exchange.

Both Mr. Lannon and Mr. Sheffield are well known to exhibitors in the state of Montana, and have a high standing among them, having served that territory from the Seattle office for several years. Greater Features, Inc., is the only independent distributing company with an exchange in Montana. The majority of Montana exhibitors favor the independent idea, and Greater Features, with its consistent releasing schedule of high grade independent product, is meeting with a cordial welcome from Montana exhibitors.

The feature program service thus available consists of 26 pictures a year, also feature specials from time to time to meet popular demands, 52 two-reel comedies, 52 one-reel comedies, 52 novelty releases, also some of the bigger and better class of independent serials. This feature service is distributed throughout the eight states of the Pacific Northwest.

L. K. Brin of Kwality Pictures, Seattle, has returned from New York, where he arranged for his entire program for 1922 and 1923. This makes additional space necessary, so Mr. Brin has taken over the entire office at 2006 Third avenue, and will remodel extensively. The program follows: "Why Girls Leave Home," "School Days," Vera Gordon in "Your Best Friend," "Ashamed of Parents" and "Parted Curtains" are now available; "Rags to Riches," with Wesley Barry, "Brass," "Little Heroes of the Street," with Wesley Barry, and "Main Street," to be released soon. Mr. Brin leaves for Denver April 20, in connection with opening of new offices in Denver and Salt Lake.

"Ten Nights in a Barroom" will be shown in Seattle shortly, with the added attractions of Baby Ivy Ward, who played the leading child role, and Mrs. Nell Clark Keller, who was the Mother in "Ten Nights," giving personal appearances during the showing. It is understood these personal appearances will be given in all key cities.

Cecil E. Gruell, for the past two years in charge of the advertising department of the Seattle office of Greater Features, Inc., has been transferred to the Butte office, where he will be in the booking and sale departments. The advancement of Gruell and Walton, the new Butte manager, is in accordance with the company's policy of giving first consideration to old employees proving capable and valuable.

"Pop" Lewis Korson, the traveling manager of the Masterpiece Exchange in Philadelphia, took a trip through the state last week and returned with plenty of contracts. While in Scranton he visited the Comerford Amusement Company, and closed up for their circuit for "Where Is My Wondering Boy?" and "Sawing a Lady in Half." "Where Is My Wondering Boy?" will open at the Stanton Theatre Easter Monday for a limited engagement, backed by one of the largest publicity campaigns ever made. Ben Amsterdam is spending the Easter Holidays in Atlantic City, for a much needed rest.

J. Singer of the Rialto Productions, Philadelphia, announces that he has taken over the entire interests of the above exchange and is now the sole owner. The following new releases are now being offered: "Suspicious Wives," "Nine Seconds to Heaven," "The Money Monster" and "In the Web." Also Tony Sarg's "The First Radio."

Pete Glenn and J. Pearlswag are meeting with success in booking their special, "Girl's Don't Gamble," in eastern Pennsylvania.

Len Berman of the Independent Film Corporation, Philadelphia, reports that 20 prints were in operation of "School Days" Easter week. K. A. Suelke, the popular seashore exhibitor of Cape May, is now a representative of Independent.

Tony Luchese of the De Luxe is expected to spring another big surprise shortly. He spent last Saturday in reviewing several features brought over here from New York. He took over "Oh Mabel Behave" from Aywon Pictures Corporation.

C. C. BURR IS MISSING HERE

Otherwise picture is complete. Burr is distributing features this trio is producing as Edwin Carewe Productions, Inc. Left to right: B. P. Fineman, Edwin Carewe and B. F. Zeidman

Luchese Finds Business in Eastern Pennsylvania Is Better

Tony Luchese of the De Luxe Film Company, Philadelphia, on a recent visit to the home office of the Arrow Film Corporation, spoke in the most optimistic manner concerning conditions in his territory. Mr. Luchese reports a decided increase in his territory and gives it as his opinion that the next few months will find things well on the way to normalcy there.

"The exhibitors in my territory seem to feel that the worst is over. There is no denying the fact that we had a very tough storm to weather but the unfits had to go and those who have come through the period of depression have benefited.

In the Independent Field

WHO'S WHO IN THE STATE RIGHT FIELD

No. 6—Western Pictures Exploitation Company

THE State right field is without a doubt one of the biggest branches of the motion picture industry tree.

Let us look back several years and we will see three men whose chief film activities centered in and about the State rights market.

These men are Sol Lesser, Irving M. Lesser, his brother, and Mike Rosenberg. At that time these three film generals were working independently—Sol Lesser in San Francisco, Mike Rosenberg in Seattle, and Irving Leser in Los Angeles.

Sol Lesser started his career in the State rights field. He controlled world rights for many of the big productions of that time. He held twenty-six states for "Hearts of the World." Rosenberg in his territory was also the 'big gun' in State rights activities. Farther south in Los Angeles was the offices of Irving M. Lesser, whose State rights activities extended into all portions of the country.

Today, under the name of the Western Pictures Exploitation Company, these three men have merged their activities into one gigantic unit—one enterprise that would be difficult indeed to top. Western Pictures Exploitation Company is two years old. They have just completed moving their extensive offices from Los Angeles to Hollywood where, with ten times the space of their old quarters, they are ready to invade the independent field in a manner never before attempted.

The Lesser Brothers and Mike Rosenberg have made, within the past year, independent deals totalling into many millions of dollars. They have established a means of not only distributing completed picture productions, but are in a position to assist financially, the producer of worthy films. Their manner of releasing is complete and not only saves a producer time and money in distributing his product, but gives him a most thorough channel and outlet for his products.

Following is a brief list of some of the productions that have and are going to be distributed through Western Pictures Exploitation Company under the guidance of the Messrs. Lesser and Rosenberg.

The Irving Cummings Production, "Man From Hell's River," starring Mr. Cummings and supported by Eva Novak and Noah Beery and adapted from the James Oliver Curwood yarn, "Ridin' Wild," starring Roy Stewart, supported by Marjorie Daw, Wallace Beery and Johnnie Walker, "Fires of Vengence," a super-production produced by Irving Cummings, and starring Lon Chaney with an all-star cast, including Edith Roberts, Noah Beery, Jack Mulhall, DeWitt Jennings, Kate Price and Wilfred Lucas.

LEFT TO RIGHT: IRVING LESSER, SOL LESSER AND MIKE ROSENBERG

In addition to the above, the Western Pictures Exploitation Company are handling the giant series of Jackie Coogan Productions, five in all, the latest being "Trouble," soon to be released.

Other productions in the listings of this organization include the Lester Cuneo series of Western Productions, the Dick Hatton series of Prairie productions, the "Cactus Features," co-starring Maryon Aye and "Bob" Reeves, the "Missions of California," a series of two-reel scenic gems produced by Edna Schley, the Irving Cumings productions, and a host of others equally important.

The latest arrangement for production distribution is the big production of "Eyes of Truth," a feature adapted from an original story by Elinor Glyn, the famous English writer. Madame Glyn is preparing the story for this production en route to London and work will be started at once with Monte Katterjohn adapted the story to film form. The story by Madame Glyn will take one into the innermost circles of Hollywood and prove the actual existing conditions there that have been the target of so much false slander.

Within these two years, Western Pictures Exploitation Company has expanded to almost unbelievable heights. It is the sincere desire of Sol and Irving Lesser and Mike Rosenberg to give the producer thorough distribution at the lowest possible financial expenditure. That they have been successful in this endeavor is more than proven in their own success and that of the productions that have been under their guidance.

At the present time, Irving M. Lesser is in the New York office of Western Pictures Exploitation Company—an office recently opened to better take care of the fast growing business. Rosenberg holds the reins in the Western headquarters. Sol Lesser is en route to New York, where he will spend a great amount of time in conferring with his brother in addition to his many other missions of importance.

Western Pictures Exploitation Company has grown indeed, but the limit of that growth is still ahead, according to its officials. Better pictures, bigger pictures, wider distribution, bigger deals—all these things are being placed as goals for which to strive. With the unlimited success enjoyed by this organization in a brief twenty-four months, what is the ultimate height of the company? What big deals will they consummate within the next twelve months? How many more millions of dollars will they add to their already massive financial totaling? All these questions can be summed up and answered in one sentence.

"What we have done in the past, we earnestly believe we can double in the future." This is the statement from Western Pictures Exploitation Company—from Sol Lesser—Mike Rosenberg—Irving M. Lesser.

Goldin vs. Weiss Brothers

(*Continued from page* 944)

is not new and unusual and is not the creation of his own mind."

Counsel Kosch also embodied in his affidavit the following sensational charge, which is, in substance, repeated in other affidavits filed in the case:

"Your deponent also wishes to call attention to the affidavit of Jean Belasco, attached hereto, and wishes to state that since the said affidavit was made, there has been brought to his attention certain telegrams and correspondence showing the connection between the said Belasco and the plaintiff's agents, which bear out and corroborate the affidavit of said Belasco showing that the injunction obtained in the United States District Court for the Western District of Pennsylvania was obtained by collusion and purely for the purpose of permitting this plaintiff to establish a precedent which he could use in other courts."

Attached to affidavit telegrams from various persons touching on the Belasco phase of the controversy. Counsel Kosch also, in his petition, petitions the court to act immediately on the case, seeting forth that if a temporary injunction is awarded, that the defendant's damage will be upwards of $50,000. He also expressed the willingness of defendant to file such bond as the court may see fit to indemnify the plaintiff in case he is successful after a trial. The attention of the court is directed to the fact that defendant has made contracts involving thousands of dollars and "should it eventually be determined after a trial upon the merits that the plaintiff is not entitled to an injunction, this defendant will have lost the value of these contracts."

Counsel Kosch also quoted from a publication, "The Life and Adventures of Robert Houdini," by Robert Houdini, which the New York Public Library records, according to Mr. Kosch, show came into their possesion some time between 1870 and 1878, wherein is exposed the illusion entitled "A Page Cut in Two," which the author characterized "as one of the best tricks I ever performed, and yet it was probably one of the most simple."

John E. Coutts, after detailing how the illusion is performed by himself and Goldin, contending that the two are dissimilar in every way, in his affidavit, filed in court, says in part:

"The only thing your deponent does in his act is to place the woman in the box, pass the steel and glass sheets through it and saw through it; but does not show the box cut in half until the woman is released. Your deponent's trick or illusion shows purely that while the woman is in the box three sheets of glass and two sheets of steel are passed through various parts, the box is sawed in half and then the glass and the steel sheets are removed, the box is pulled apart and the woman is revealed safe and sound.

"There is a vast distinction between the two acts; in the first place, the plaintiff resorts to a box and a table, with the trick receptable for the additional woman; he saws the box in half and separates the two halves and employs two women; whereas in your deponent's act there is only one box and one woman.

"Plaintiff's illusion is performed by using two women, one in each end of the box; one with the head protruding and the other with the feet protruding; whereas in your deponent's act the illusion is performed by having the one woman crouch in the end of the box and using a soft material instead of a steel bar, so that she is not injured or cut by same. Your deponent further states that this device or trick is nothing new or unusual and does not involve any great thought or great expenditure of money in order to perform same."

He cites the Howe case in Maryland, wherein Goldin sought to restrain of a similar illusion.

News of the West Coast

By W. E. KEEFE

Rupert Hughes has completed his latest production, "Remember," and had a special preview for members of the Goldwyn staff at the California Theatre, Venice. The theme hinges on father love somewhat along the same sentimental thread as "The Old Nest." Those who saw the film are loud in their praises that he has produced what will prove every bit as popular as "The Old Nest." In the cast are Charles Gillingwater, Kate Lester, Patsy Ruth Miller, Cullen Landis, Neil Craig, Dana Todd, Richard Tucker, Esther Ralson, Arthur Trimble and Lucile Rickson.

* * *

Prince Mohammed Ali Ibrahim, a recent visitor at the Goldwyn studio, felt that he would like a taste of motion picture acting and consequently he was persuaded by E. Mason Hopper, who is directing Peter B. Kyne's story, "Brothers Under the Skin," to play a small part. He scored quite a hit with the director and players.

* * *

The attendance at picture theatres throughout the country is rapidly increasing, according to the statement of Cecil E. Maberry, member of the newly appointed Goldwyn sales council, who left Los Angeles this week after a conference with Abraham Lehr, vice-president of the Goldwyn organization. Maberry said that the increased attendance was very marked, especially in the southern states.

* * *

One of the features of Marshall Neilan's production, "Her Man," is the use of the radiophone instrument. Neilan is so enthused over the success of the use of the instrument in his screen drama that he intends to take up with some prominent inventor to develop the instrument in actuality what he succeeded in doing for the screen. Neilan claims that through accident while filming "Her Man" he has made a further development with the recently much-talked-of wireless device that is creating marked interest throughout the entire country.

* * *

Harold Lloyd has just completed his latest big feature, "Grandma's Boy," for Associated Exhibitors and has shipped the print to New York. The film was given a preliminary try-out at Long Beach where it scored a hit with the audience, which included the dramatic critics of the Los Angeles press.

* * *

Harry "Snub" Pollard has started a new two reeler. The title has not yet been announced. The picture is being directed personally by Supervising Director Charles Parrott.

* * *

Kenneth C. Beaton, the writer, was a recent visitor at the Hal Roach studios where he spent the entire day. His escort of honor about the studio included Tom McNamara, the cartoonist, creator of the cartoon strip, "Us Boys," and H. M. Walker, sporting editor of the Los Angeles *Examiner*, both of whom are associated with the Hal Roach organization.

* * *

Lewis W. Physioc, superintendent of the Goldwyn Studios, is delivering a series of special lectures at the Los Angeles Polytechnic High school on industrial chemistry as applied to motion picture photography.

* * *

Frank D. Ormston has been added to the Mary Pickford technical staff as art director for "Tess of the Storm Country." Ormston has been associated with the Katherine MacDonald productions as art director and he also designed the sets for "Kismet."

* * *

Hunt Stromberg will soon start producing his next comedy, in which Bull Montana will again be starred, "Lowry of the Bowery." Lyman Groening and Steve Evans, who turned the cameras for the recently completed production, "The Ladies' Man," will again have charge of the cameras. All the Hunt Stromberg productions are being made at the Hollywood Studios.

Frank Lloyd is busily engaged in going over material for a story suitable for his series of Frank Lloyd Productions. He has long wanted to make his own special productions and believes the time is now ripe for the venture.

* * *

Lambert Hillyer this week finished the Ince feature, "The Brotherhood of Hate," with Frank Keegan, Lloyd Hughes, and Marguerite de la Motte in the cast.

* * *

C. Gardner Sullivan, the author, who recently completed the circus drama, "Someone to Love," has begun work on another feature drama which will be completed this fall.

* * *

Margaret Landis is leading woman for Edward Horton in "The Ladder Jinks," now in course of production by Jesse Robbins.

* * *

Frances Marion has returned to the Joseph M. Schenck offices at the United Studios from New York, where she is preparing the continuity for Constance Talmadge's next screen drama, "East Is West." Production will be started within the next two weeks.

"My Wild Irish Rose" Arrives at Vitagraph's Eastern Studio

The finished print of "My Wild Irish Rose," Vitagraph's special which has been consuming all Director David Smith's energies for the past few months, arrived at the Vitagraph Brooklyn studios early this week. An advance showing for the sales and administrative forces was completely satisfactory. All those who saw it "in the rough" predicted it would be a great success.

At the Brooklyn studios, the final, finishing touches of titling, cutting and editing are being made and the duplicate prints will be made in the Vitagraph laboratories. The release date has been fixed for the middle of May. Special advertising units are being prepared. These consist of a large-size, two-color press sheet, a tasteful lobby display, a special herald and several other novelties.

The story was adapted from the world-known stage play, "The Shaughraun." Its author, Dion Boucicault, made a specialty of plays dealing with life in the Emerald Isle, "Colleen Bawn" being one of his most famous successes. The cast includes, Pat O'Malley, Helen Howard, Maude Emery and Pauline Starke. Little Richard Daniels, who made a success in "The Little Minister," has an important part.

Selznick Film to Have Special Presentations in Many Cities

The success of the Ritz Carlton showing of Owen Moore's "Reported Missing" was so great that Lewis J. Selznick has determined to duplicate the event in many of the big cities. The first of these showings outside of New York was held Friday afternoon, April 21, at Aryan Grotto, Eighth Street and Wabash Avenue, Chicago.

Tom Ruddy of the Selznick executive staff went to Chicago to arrange the details of the showing. Special music, as arranged for the Ritz showing, was played by an orchestra especially assembled, and in every manner the Ritz showing was duplicated as nearly as practicable.

The Chicago showing is a forerunner of special exhibitions of "Reported Missing" in other large cities. Showmen in St. Louis and surrounding territory; Philadelphia and vicinity; Cincinnati, Boston, Cleveland, New Orleans, Kansas City, Omaha, Denver and San Francisco and other centers will have opportunity through these special showings to see Owen Moore's newest work.

John S. Woody, general manager of Select, will have supervision of the showings. These special presentations will be given as part of an exploitation plan which centers in the engagement of "Reported Mising" at the Criterion Theatre, New York, starting Sunday, April 23.

"Martha Queed" Still Going Big

The successful run of "The Sin of Martha Queed," which set in immediately on the picture's release, early in last winter, shows no signs of early interruption, according to all reports to Associated Exhibitors.

Allan Dwan directed the production from his own story, in which he worked in a problem element that never fails to arouse discussions by reviewers and laymen alike.

Martha Queed's sin existed only in the mind of a suspicious, tyrannical, bigoted father, and the situations presented illustrate forcibly the power of thought—the crime of mental sin.

In a dramatically effective way a very real lesson is placed before those parents who fail to take their children into their confidence and are too prone to believe evil of them.

New Additions to Pathe's Release List

Elmer Pearson, general manager of Pathe Exchange, announces that, in its program for increased and a wide variety of short subjects, Pathe will add a new series of specially prepared two-reel Western features to its weekly releases — the "Santa Fe Mac" stories featuring Leo D. Maloney.

Pathe is enthusiastic over this new product, the first of which was recently shown at the home office. They are clean dramas, shaped with effective craftsmanship and pervaded by the quickened inspiration of all outdoors. Some of the natural settings are remarkable for their beauty and perfection of photography, it is said.

Both Mr. Maloney and Ford I. Beebe, who is associated with him in the productions, and who will direct, have promised that the two reelers will be in the nature of outdoor classics, combining swift action with tension and originality of plot.

The first of these productions have passed most critical judgment and fully justify the claim of the producers.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Pat Argust Has a Capital Idea for Creating Good Will for His Theatre

ABOUT every so often some enterprising manager runs up against an idea so much out of the ordinary as to attract general attention. Pat Argust, of the Princess Theatre, Colorado Springs, has had more than one inspiration, but his latest is one of the best stunts for an average sized town that we have met within a long time, and if newspaper cooperation can be engaged—and this should easily be possible—it will work even in the larger cities.

Mr. Argust calls it a "Courtesy Bond" and it is a hook in with the slogan of Colorado Springs, which runs: "More Civic Pride and Courtesy."

The "bond" is printed in black, on good paper, with a green border around the stub and each coupon, of which there are twelve. The entire sheet measures 5½ by 12 inches and is printed across the narrow measurement. It is gotten up to look like something.

At the top is the stub which reads:

"Princess Theatre Courtesy Bond issued only to members of the Princess Theatre Courtesy Club. Here is your Courtesy Bond which you have merited because of exceptional courtesy, and you are entitled to a membership in the Princess Theatre Courtesy Club. Attached are twelve coupons good for one performance during each month of this year. Your being courteous was an investment. Now clip your Courtesy Bond Coupons and cash them in."

The name of the recipient is typed to the left of the signature of the manager, the latter being written in with ink.

There are twelve coupons, perforated to make detachment easy. Each reads:

"Courtesy Coupon—The Princess Theatre, Colorado Springs, Pass one for one (month) Performance during 1922."

The idea is that the recipient becomes the guest of the management once a month during the life of the bond.

The bonds are not distributed indiscriminately, but are sent only to those who have distinguished themselves for courtesy to the public. This includes public officials, store clerks, government employees or anyone who has gained especial notice for some signal act of courtesy or because of a general reputation.

To these, a real personal letter is sent by Mr. Argust, explaining the idea and enclosing a bond. It is not a form letter, but each is clearly written to suit the particular instance. These bonds are sent only on authenticated instances, and they constitute in themselves a definite distinction.

Naturally the bondholders are proud of their distinction and lose no opportunity to display their awards. And each display is a tribute to the Princess and an advertisement for the house. It is something more than an advertisement. It is a distinctive hook-up to to civic advancement and an appeal to local pride. It makes people feel that the Princess Theatre is something more than a place of amusement and that Pat Argust is better than a mere door-opener. It is the best stunt turned up since 1922 commenced and it will require a lot of beating.

Goldwyn Tries Schemes on Actual Lobby Fronts

The exploitation department of the Goldwyn company has a new idea. In some ways it promises to be revolutionary. They are painting their new lobby schemes on photographs of actual theatres instead of making line drawings of a supposedly typical house.

This not only gives a better idea of how the scheme will look but it demonstrates that the stunts can be worked in an actual lobby. The first use of the scheme will be made for the Gouverneur Morris play, "Yellow Men and Gold," and we reproduce on this page two of the fronts.

One shows a man walking the plank off the marquise, but if you can anchor the plank, it will be a better money maker to substitute a live man for the cutout suggested by the company, using the cutout at non-showing times, but a real man when the crowds are on the street.

The centre display is made up of a treasure chest with a background of dirks, hangers, manacles and other piratical jewelry. A small boy with an odd length of heavy chain, stationed behind the screen, can supply a noise effect that will help along the idea.

The other stunt shows a gangplank leading from the box office to the doorman. The lobby floor is sanded and there is another display of bric a brac from the Spanish Main or thereabouts, with the Jolly Roger up above and a 24-sheet banner.

Both suggestions are helpful, but the gangplank will probably prove something of a nuisance to build and is best for houses able to borrow a spare plank from some steamship company.

Made Starting Hours Chief Exploitation

Albert Hill, of the Arcade Theatre, Jacksonville, put over "Peter Ibbetson" chiefly through the stress he placed upon the hours the feature started and his appeal to patrons to be in their seats to see the performance in its proper continuity.

This not only convinced them that the feature must be something out of the ordinary, but it had the effect of getting them in at the proper times; and "Peter Ibbetson" is essentially a play to be seen in sequence, since the opening scenes are so essential to an understanding of the latter chapters.

The lobby was transformed into the garden which figures so prominently in the play, and was unusually good, but the showing times put the picture over.

THEY WALKED THE PLANK IN THE BRAVE OLD DAYS OF CAPT. KIDD
YELLOW MEN AND GOLD
GORES
YELLOW MEN AND GOLD
Romance! Adventure!
Buried Treasure in the Spanish Main

A GOLDWYN PICTURE.

HERE IS THE LATEST SCHEME OF THE GOLDWYN PRESS DEPARTMENT—ADAPTED LOBBIES

The artist has taken two theatre fronts and has painted in the layout for "Yellow Men and Gold," with the idea of getting the better known "Iron Men" into the box office. It has the advantage of showing how the stunt work in front of actual theatres, and gives a variety of lobby forms with which to work. That walking the plank is going to be a money-maker, especially if you use a live man at showing times

Milestones of the Screen

1889

Thomas Edison invented the kinetoscope-motion pictures in a peep-show

1895

Thomas Armat invented the first successful machine for projecting motion pictures on a screen

1902

T. L. Tally opened "The Electric Theatre" in Los Angeles - first theatre devoted exclusively to motion pictures

1912

Adoph Zukor - with his famous players in famous plays idea - initiated the present era of motion picture feature drama

1922

J. Stuart Blackton produces the first natural color drama ... "The Glorious Adventure" — under the PRIZMA process patents of William Van Doren Kelley - greeted as an unprecedented triumph at the Royal Opera House in London - American premiere presentation by Rothafel at the Capitol

Lady Diana Manners

World famous beauty, fairest of England's fair women

"The Glorious Adventure"

with

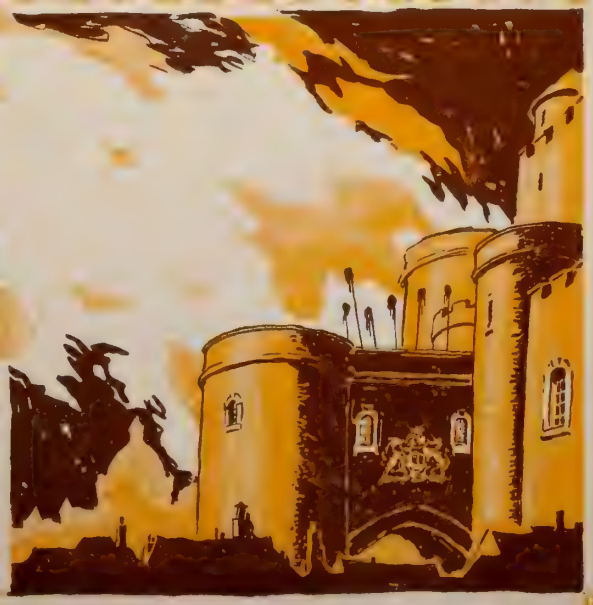
Lady Diana Manners

J. Stuart Blackton Production, a seven part drama of exquisite romance and high adventure, from the seventeenth century tale by Felix Orman

The first great dramatic feature to be photographed entirely and exclusively in the newly perfected color processes of PRIZMA, Inc.

The cast includes The Hon. Lois Sturt, Lennox Pawle, William Luff, Victor McLaglan, Gerald Lawrence, Cecil Humphries, Miss Alice Crawford, Miss Violet Blackton, Miss Flora Le Breton, and Miss Elizabeth Beerbohm - famous players of the stage and screen

The sensation of a decade in England
The one picture all America must see



The Great Fire of London 1666

"A Triumph of Art and Invention"

—London Daily Sketch

Tributes from the press without a parallel since the beginning of motion pictures followed the distinguished success of the premier presentation of J. Stuart Blackton's "The Glorious Adventure" at the Royal Opera House, London:—

LONDON TIMES

"'The Glorious Adventure' must inevitably rank as *one of the most impressive films that this country has yet seen. There is enough excitement to satisfy the most critical.*"

DAILY SKETCH

"Hundreds of people who tried to book seats at the last minute were disappointed. In the afternoon £5 were being offered for seats. So distinguished a gathering never went to see the pictures before."

DAILY MAIL

"'The Glorious Adventure' the first picture play to be made in natural colours, is of outstanding interest. *Some of the colour effects are of great beauty.* Lady Diana Manners in this colour photography looks very beautiful, and one may say with sincerity that she has scored a great success."

DAILY GRAPHIC

"Film production as we saw it last evening has advanced a stride. *'The Glorious Adventure' is a thousand oil paintings come to life.*"

WESTMINSTER GAZETTE

"*The brilliantly successful presentation* of 'The Glorious Adventure' at Covent Garden marks a big step forward in the progress of the kinema. To attract a first night audience of important people to see a film is in iself a new phase in connection with pictures."

DAILY NEWS

"Some wonderful effects have been produced by Mr. Stuart Blackton in his colour film, 'The Glorious Adventure,' and were *deservedly cheered for their realistic appearance.*"

EVENING NEWS

"The picture is a great triumph for the producer Some of the scenes are of marvellous beauty. The film scores all along the line in the fire scenes. There was an ovation for the producer at the end such as Covent Garden has rarely seen."

MOVING PICTURE NEWS

"Achieves wonderful success and is a striking film production. Excellent acting in a new type of picture which will make a great box-office attraction."

THE BIOSCOPE

"The picture is an extraordinarily fine and interesting example of natural colour cinematography. There is scene after scene of lustrous richness and dazzling colour contrasts."

The Glorious Adventure, Inc.

Care O'Brien, Malevinsky & Driscoll - 1482 Broadway New York

ARCO PRESS, NEW YORK

Selling the Picture to the Public

Plugger Song for a Pathe Picture

Plugger songs are sometimes a nuisance, but the catchy fox-trot put out for "The Isle of Zorda" is selling "in its own right" by virtue of its swing. It has been tried out by a number of Broadway dance palaces and retained in the repertoire, which is the real test. Now it is being put over in the key cities.

A PATHE PICTURE.

THE PIANO SCORE

The music is by Milt Hagen, and words have been supplied by Herb Crooker and Victor Nurnberg. The piano copies are supplied with a vivid cover in colors by Gustav Michaelson. It is flashy without being painful to the eye, but as to that you can judge for yourself. Watch for it when you book this adaptation from Jules Verne. It will help.

Prosperity is just around the corner. But why not go around the corner to meet it?

Hyman's Novelties at the Mark Strand

As most of the Brooklyn theatres will share Chaplin in "Pay Day," at the Mark Strand Theatre, Edward L. Hyman is building up on the drama feature with the idea of suggesting that he gives more than the other houses, most of which will grind the comedy along with some cheap five-reeler, while Hyman offers Norma Talmadge in "Smilin' Through."

EDW. L. HYMAN

The overture will be that to "Manon," with a dance interpretation of a Rubinstein waltz following. For this the dancers will wear the conventional ballet dress and work before a black cyclorama.

"Three for Jack," a sea song, will come next, a baritone working in sailor costume against a drop with electrically produced waves. The Topical Review separates this from "O Paradison," from "L'Africana," sung as a concert number.

Then comes the prologue to the feature, a garden set based upon the garden in the picture, a wall with ivy and trailing roses, with apple trees in bloom on either side, with pink spots coming through the blooms. The singer is dressed in hoop skirts, in the fashion of Miss Talmadge, and will sing Penn's plugger song, "Smilin' Through." Toward the close of the film she will repeat the number off stage.

Then comes the feature and the comedy, with Kinder's "Song Without Words" for the organ postlude.

Kidding "My Boy"

Working for the laugh that wins, the Garden Theatre, Davenport, Ia., sent out 3,000 postcards on "My Boy." The chief attraction was a cut of Jackie and some lettering along the line of the Yearsley suggestion. In boyish characters Jackie remarked, "The producer told me confudenshly that i'm the Star—but every week my maw kolects my salary. It's a mystery to me."

The rest of the card was along familiar lines, but the seemingly confidential kick had won an interest in Jackie that straight advertising could not get.

Long Latticed Lobby Has Striking Effect

Most of the latticed lobbies have been worked on small houses. The cut on this page shows what can be done with a wide front. This was planned by B. B. Garner, of the Casino Theatre, Fla., and use for "Her Husband's Trademark."

It is getting warm down in Florida. It is the time of year when the manager either holds or loses his summer business. This lattice was cool and inviting, and it helped to put over a popular star. Later on, the lattice can be more heavily dressed with vines, to give shade, and with cool, blue lighting and electric fans inside, it will literally drag people into the house.

Get a lattice built in sections, and hold it for the big feature. Change the color now and then with calcimine and vary the blooms.

A New Drawing Contest

W. E. Drumbar, of the Riviera Theatre, Knoxville, used a new angle of the drawing contest idea for "School Days." Prizes were offered for the best carricatures of teacher, and the best of these were used in the lobby, which was made up in semblance of a schoolroom. A boy was seated on the dunce's stool, with one of the stock dunce caps, and several hundred of these were distributed to the children.

By the exercise of a little diplomacy Mr. Drumbar obtained permission to visit the schools and address the classes on the coming of the attraction. This is something of an achievement, but Mr. Drumbar is built that way.

A PARAMOUNT PICTURE.

AN INTELLIGENT HANDLING OF THE LATTICE LOBBY FOR "HER HUSBAND'S TRADEMARK"

Most latticed lobbies have been built for theatres with narrow lobbies. This display from the Casino Theatre, Lakeland, Fla., shows the fine effect Manager B. B. Garner gained with a wide display. It looks even better than in a smaller space, and it is cool and attractive. The latticed lobby is the ideal summer dressing. Make it so that it can be put up and taken down, and employ it frequently. It will bring the coin

Selling the Picture to the Public

A FIRST NATIONAL PICTURE

HERE'S AN EASY STUNT FOR ANY TOWN TO WORK

Get some well-known girls to post your bills for you, on a bet, for charity or any way you can work it, and tell the newspapers about it. Bill Duncan, of the Plaza, Sioux City, worked it to a frazzle for "Fool's Paradise

Height Machine Stunt Sells "Fool's Paradise"

What the trusting Max Rosenfield calls a brand new stunt was worked at the Rialto Theatre, Jamaica, N. Y., lately for "A Fool's Paradise." If you have a Picture Theatre Advertising—as Max has—you'll know it is old stuff, but still good.

The Rialto announced that all persons who were as tall as Conrad Nagel or as short as Dorothy Dalton would be given free admissions. On one side of the lobby was a frame with a cross bar showing Miss Dalton's official height. On the other side was a similar gibbet for the Nagel test. Across the lobby ran streamers of red and green ribbon, the reds terminating at the Dalton station and the greens at Nagel's scaffold. Signs invited the ladies to follow the red line or told the men to follow the green, patterning after the shuttle idea in the New York subways. A woman attendant was stationed at the Dalton tester to see the girls did not cheat by bending their knees and no one got a free ticket who stood on tiptoe, either.

It added a lot to the life of the lobby and few who were found wanting had the nerve to back out without buying a ticket.

This Is the Season

This is the season for the tin-can matinee. R. P. Whitfield, of the Lyric Theatre, San Angelo, Texas, is the first to report in with the spring crop of the stunt. The week of March 6 was clean-up week for the city and health week for the state by virtue of a proclamation by the governor.

Mr. Whitfield announced that he would give a ticket for each string of cans, and he sends in a photograph of a pile of several hundred to show that it worked. Better still, the papers gave him several stories, some of which landed on the front page.

This is the time for the stunt, but remember the experience of some few managers who got in bad because they failed to stipulate that cans could not be brought from the city dump.

Vesuvius Vomited a Scented Smoke Cloud

Knowing very well that the usual clouds of sulphurous smoke would not do for a lobby display, the management of the Albemarle Theatre Brooklyn used incense for the smoke which issued from the cone of the six-foot volcano.

The volcano was made of papier mache, but old scene cloths wet in glue and patted into shape over a framework before the glue hardens will work just as well. At points the sides were gashed and red tissue pasted to the rents to suggest the streams of molten lava and to complete the idea a toy airplane dangled over the mouth of the crater. Red lamps lined the crater.

It provided a very realistic advertisement for one of the strongest news subjects ever brought out, and more than one small boy made his entire family escort him to the show on the plea that it would help him with his geography. A special poster had been gotten out for this section of the Fox news, and a copy was put right alongside the volcano to explain the display. Special advertising was also done in the neighborhood paper, and the section of the news reel beat out Tom Mix as a ticket seller.

Telephone Campaign Worked in Chicago

This talk about "small town stuff" and "big city stuff" is all poppycock. There is no such thing as the size of a town when it comes to stunts. They are all the same size when you whittle them down.

The telephone stunt is supposed to be peculiarly a small town idea, yet H. W. Alexander, of the Ascher Brothers Chicago Theatres, worked it with success for "Come on Over," and did it at a cost of $87.50.

He hired several girls with a decided brogue, yet not sufficiently marked to sound assumed. These he had call up Irish names in the telephone book, explaining that Colleen Moore was to appear in the Goldwyn attraction and that the listener could help put over a colleen to stardom if he would come to the Roosevelt Theatre and plug.

Very few of those called cut off before the spiel was finished and a decidedly profitable percentage came to see the attraction, for a part of the stunt was the promise that Miss Moore personally would write a note of thanks to all who left their names and addresses with the doorkeeper.

This gave Mr. Alexander a check which enabled him to gauge the value of the stunt, and he knows that it pays a return. You can find it out, too. By arrangement with the tele phone company the calls were confined to the non-rush hours of the early evening, and on Sunday.

Picture Theatre Advertising is a business tracer.

A FOX PICTURE

THE VOLCANO IN LOBBY IS THE NON-ERUPTION KIND

It was worked at the Albemarle Theatre, Brooklyn, for the Fox picture of "Vesuvius," and the smoke was delicately scented because the management did not believe in carrying their realism too far and using the regular sulphur fumes on patrons

Selling the Picture to the Public

Trademark Hook-up to Paramount Title

Rick Ricketson effected a thirty-seven window tieup for the Capitol Theatre, Great Falls, Mont., through typing "Her Husband's Trademark" to the trademark of the Loose-Wiles biscuit company.

Displays were made of the package goods, with trademarks from the ends of the boxes pasted to the window cards which read that Gloria Swanson had two trademarks: "Her Husband's Trademark" and the Sunshine biscuit.

There is a telegram on each card, presumably one from Miss Swanson in appreciation of the Loose-Wiles product.

The idea is capable of infinite expansion, but works best where the idea can be sold to a single wholesale company to be handed by them to the retailers.

Ran a Runway

Hugo Plath, of the Queen Theatre, Abilene, Texas, used a fashion show for Saturday Night working in conjunction with a fashionable store. He got several columns of reading notice in addition to hooking in on the store advertising, and the only cost to the house was fifteen dollars for a runway down which the models paraded.

The runway was hammered on for a talking point and hooked to the Winter Garden in New York; first to use this feature, until a runway sounded like something decorously wicked, and every one turned out to see it.

Put in a runway on your next fashion show and you can double the pull.

A FIRST NATIONAL PICTURE

GLORIA'S HUSBAND MUST NEED A LOT OF DOUGH

How the Capital Theatre, Great Falls, Mont., tied up to the biscuit company on "Her Husband's Trademark," on thirty-seven windows. The exploit was swung by Rick Ricketson, who works on Claud Saunders' Paramounteer staff. Some dough for all those biscuits!

Salting the Tale Got More Business

Most of us have cherished the belief in our younger days that to put salt upon a bird's tail would result in the capture of the songster. John Friedl, manager of the Plaza Theatre, Sioux Falls, and Harold Horne, a Paramounteer, salted the tale instead.

A pay envelope partly filled with salt was attached to a card which read:

"In Siam, where this bag of salt came from, they have a peculiar superstition. They believe that if carried on their person between the twelfth and nineteenth days of the mystic month of March it will bring them wondrous good fortune.

"They believe, furthermore, that if they carry this with them to the best feast and entertainment in the village during this enchanted period, good luck will befall them for the rest of the year.

"So, we are passing it on to you with our best wishes, and with this suggestion: This is March. The 12th is next Sunday. And the best feast of film pleasure in Sioux City will be Cecil B. DeMille's marvelous motion picture creation, 'A Fool's Paradise,' and this will be shown at the Plaza, the home of Paramount Pictures. So, here's to you. Here's for a joyous evening; and here's hoping this little bag will make this year the most glorious you ever knew. So be it! Selah!"

It paid $300, for that was the increase in business on the opening day of "A Fool's Paradise" at the Plaza.

A FIRST NATIONAL PICTURE

THIS DISPLAY FROM WICHITA SHOWS A CLOTHING HOOK-UP

It was planned by Stanley Chambers for "My Boy" as the First National week attraction at the Regent Theatre. The cards are comedy, one explaining that the barrel is the same as that from which he got the apples in "Peck's Bad Boy"

Still Good As Ever

Evidently the Strand Theatre, Creston, Ia., has a copy of Picture Theatre Advertising, because it picked up the "I dare you to hand this to your wife unopened" stunt, and made good with it. The envelopes were handed to patrons as they entered on the attraction ahead of First National's "My Lady Friends," and contained an advertisement for that attraction. The stunt made such a hit that many women insisted upon opening the containers before they entered the darkened auditorium.

It will be recalled that the original form contains an invitation to friend wife to come and see the picture being advertised. If you have forgotten the stunt, try it again.

Saturday Night Sales

For years candy and drug stores in New York have been featuring week-end bargains in candy for over Sunday, the present craze being for a combination package selling for one dollar.

Fred V. Greene, Jr., of the Paramount exploitation staff in New York, suggested to the Regum Theatre in Harlem that the house arrange with drug stores to sell a "Saturday Night" special combination, listing about $1.25 and selling for an even dollar with a pass to "Saturday Night" thrown in.

Five drug stores gave each an entire window to the display and the Paramount picture went over to unusual advertising at small cost playing the picture back only ten days after it had been at the larger Loew house in that territory.

Selling the Picture to the Public

A PARAMOUNT PICTURE

A GOOD CONEY ISLAND LOBBY IDEA FOR "SATURDAY NIGHT"

It was designed by Louis Chakers, of the Majestic Theatre, Springfield, Ohio, and it keeps the display clear of the lobby and puts it where it will show over the heads of the incoming patrons. The island scene is a painted drop and not a model

Coney Island Display Kept Clear of Crowd

Louis Chakers, of the Majestic Theatre, Springfield, Ohio, designed for his own lobby, a Coney Island display which has the double advantage of being out of the way and also where it can be seen.

A painting of the Island is shown back of the box office and before this is the swinging girl with a couple of miles of streamers. The only floor work is a couple of arches, one either side of the box office, which are lettered, "Coney Island." These can later be used for other showings.

The title, "Saturday Night," is put over on the Paramount posters, probably on the idea that Coney Island will sell itself. Probably it did.

Fictitious Moran Was Not a Puss in Boots

When A. G. Stolte, of the Des Moines (Ia.) Theatre, played "Moran of the Lady Letty," he dug out a double of Dorothy Dalton to dress as the sailor made girl and ride around town in a taxi to make Moran the talk of the town. He selected a taxi because that was cheaper than hiring a hack and paying for it. The taxi company was willing to take it out in advertising.

Then Stolte went in for the deep sea costume. The Des Moines river is no raging main and the sailors do not even wear rubbers most of the time, so Stolte let Moran wear her own trim oxfords and silk stockings, but the rest of the rig was pretty good—for Des Moines. At any rate it pulled in the business.

Made Mothers Pay

Making money out of a mothers' matinee was O. I. Shealey's stunt on Goldwyn's "The Old Nest." He made all mothers his guests at the opening matinee and writes that each free admission was good for from one to three seats at the evening showings, for the mothers liked the play and sent the rest of the family. That they were in free certainly did not make them like the show the less.

Mr. Shealey's house is the Casino Theatre, Clinton, S. C., a town small enough to let him know results by checking up those who came in the afternoon and those who came in the evening. If Mrs. Jones was at the matinee and three others of the Jones family came in the evening, he knew that she had sold three tickets for him, for he knew the Joneses.

He also made a clean-up with "Dangerous Curve," in spite of the small capacity of his house.

Rent Free Hook-up Gave 36 Locations

When you see a "for rent" sign in a store window you think nothing of it, unless you happen to be looking for a store. But when you see a big "Rent Free" in connection with the name of a well known real state agency, you know that there is something wrong and stop to investigate.

This was the psychology which helped to put over the Paramount picture in El Paso. J. M. Edgar Hart hooked Broaddus and Le Baron to the idea of three dozen signs in which the name of the firm and the title of the play could be seen from across the street.

Had to Come Closer

You had to come closer to read that Wallace Reid offered "Rent Free" at the Palace on certain dates and that the real estaters offered good rental bargains. Then you laughted and the other 35 signs reminded you afresh.

For the lobby Hart used a very effective row of houses with a cutout of the star perched atop. The windows were illuminated from within and grass and flowers contributed to the realism of the attractor. Classified ads in the "for rent" columns also helped to put the picture over.

Told of the 5:15

Most everyone in Yonkers works in New York. Nicholas Christmas, of the Hamilton Theatre, felt that Bill Hart's play, "Travelin' On," suggested commuting, so he got out a local time-table with talk about Bill's play on the back. As a Yonkers commuter carries two time-tables—the Harlem Branch and the Putnam Division—he appreciated the consolidation, and everyone held on to the card after seeing Bill do his stuff.

The local time-table is a wonderfully good bet that seems to have been forgotten of late. Dig it up, using the interurban or railroad schedule as may be most in demand. To make it really flossy, red ink the trains that will carry the theatre trade.

A PARAMOUNT PICTURE

YOU HAVE READ OF SEA BOOTS—WELL, THESE ARE NOT

They are the inland idea of a marine getup. The girl looks like Dorothy Dalton, but we do not recall that "Moran" wore such neat oxfords and silk stockings. Anyhow she put "Moran of the Lady Letty" over to a rush in Des Moines for A. G. Stolte

Selling the Picture to the Public

A FIRST NATIONAL PICTURE

AN AUSTRALIAN HOUSE USES A 65-FOOT BANNER

The Haymarket Theatre, Sydney, has to put over the show at the house and in the newspapers, for street exploitation is prohibited, which explains the amount of work done in the lobby for Norma Talmadge in "The Sign on the Door," a First National

How Australia Hustles to Offset Prohibition

Australia has not gone dry. The prohibition referred to in the heading is a prohibition against street exploitation. That is the forbidden thing down under. You sell your show in the house or the newspapers, but the minute you start up the street you wander into a police station. Ask Tom North—he knows.

That is why the Haymarket Theatre, Sydney, uses banners 65 feet wide, backing this up with lot of other stunts. For Norma Talmadge in "The Sign on the Door," all of the entrance and exit doors were tagged "Do not disturb me," there was a flasher shadow box which lighted nineteen times on a silhouette of a struggle between a man and a woman and on each twentieth flash questioned, "What happened in this room just now?" If you wanted to find out, you went inside. There is a secondary banner across the box office and innumerable stills and one-sheets.

Helped the Army

E. C. Kingman, of the Strand Theatre, Gaffney, S. C., played "Salvation Nell" recently and announced that ten per cent. of the receipts would be given the local unit of the Salvation Army.

As the Salvationists had recently failed to go over the top on a recent drive, the stunt hooked to local news and many patrons spoke in approval of the action of the management. It was a publicity and good-will stunt combined which brought immediate good and greater future benefit.

Right Around the Clock

There is not much choice in the matter of still frames. They are plain or ornamental, and that is about all there is to it. But Phil Gersdorf, of the Capitol Theatre, Macon, Ga., got a new idea for "Midnight."

He built a six foot clock face and at each numeral he placed a still picture and beneath each he lettered some attribute scggested by the scene as "Youth," "Pathos" and "Suspense." It did not cost much and it meant more money in the box office.

Now the Pogo Stick Gets Into Pictures

Pogo sticks, a sort of stilt in which the single stick is provided with steps on either side, mounted on springs, and which are worked by jumping up and down is the newest game for children.

A hardware store wanted to introduce them to Memphis, and Thomas G. Coleman, of the Strand, trained a couple of his ushers to work these kangaroo stilts and sent them around town, dressed as Jackie Coogan in "My Boy." In return, the hardware store shared a window with the theatre and helped to tell of Jackie. The newspaper advertising also mentioned the play.

With an ash can and a cutout from the First National three-sheet, the pose from the six-sheet was reproduced as a lobby attractor, and what little money there was left in town, Mr. Coleman brought in with a Jackie Coogan contest in which 267 contestants were judged on the stage of the Strand. The newspapers took the idea up and the advertising value of nearly three hundred kids on their way to the theatre and back again was worth a great deal more than the prizes amounted to. It's old stuff, perhaps, it will still work as hard as ever and Mr. Coleman and his assistant, George Brown, were more interested in profits than in the novelty of the idea.

Pavement Teasers

David Adams, of the Auditorium Theatre, Concord, N. H., sold "Come on Over" largely through the expedient of stenciling the sidewalks with the title the morning of the day on which he started his campaign. The title was whitewashed all over town in the early hours, and by noon everyone was wondering about the slogan. Then the posters went up and the public read and made a mental note to see the Goldwyn.

A FIRST NATIONAL PICTURE

POGO STICKS AND A JACKIE COOGAN CONTEST SOLD "MY BOY" FOR COLEMAN IN MEMPHIS

He hooked up with the hardware store, selling the new toy and trained his ushers to use the jump sticks, then dressed them as Jackie in the play and put them on the streets. The pose in the poster was reproduced in the lobby with a barrel and a cutout of Jackie, but the contest was the big money getter. It landed 276 kids as walking advertisements

Selling the Picture to the Public

INDEPENDENT

HOW A NEW THEATRE IN BUENOS AIRES EXPLOITED

The side card announces that a family theatre will be opened shortly, and the banner and the posters in the lobby announce the Paramount program. Apart from the use of Spanish on the banner this might well be a house in the states

This Peacock Alley Was a Riot of Color

According to an old superstition, peacock feathers are unlucky, but exhibitors who handle Mae Murray in "Peacock Alley" have found the reverse to be true, for the title permits the lobbies to be played up to the limit.

W. E. Drumbar, of the Riviera Theatre, Knoxville, did better than that at the Bijou. He had an old annunciator which he turned into a miniature proscenium for a small cut-out of the dancer, which he placed in the window of a jewelry store in one of the most desirable locations in town.

Two small peacocks adorned the back drop and the front was hung with apricot satin, while a colorful drape was used upon the stand. It was a gorgeous display, yet in perfect good taste, and the vivid colorings were enhanced by the display of diamonds and other precious stones displayed in the set and upon a cushion in front of the display.

In his lobby he used a peacock with natural tail feathers and a double arch spread of feathers. The circles were put on with prismatic bronzes, which can be had in a variety of colors, and white spotlights were played upon the display to enhance the effect.

Picture Theatre Advertising makes you money.

His Frozen Face Beat B. Keaton's

George J. Schade, of Toledo, turned Monday into Sunday, so far as business went. His Monday crowd was as large as Sunday's, and Sunday's could not have been larger.

He found some good press book stunts for Norma Talmadge in "The Wonderful Thing," but he could not stunt Buster Keatin in "The Beat" until he got hold of a man who said he could not smile.

Had Buster Beaten

This matched Keaton in his well known specialty, and he was hired to sit in a store window and let the populace try to make him laugh. The story was that of a clothing merchant and Schade offered two yearly passes and the merchant a suit of clothes to any one who could make the "Sober Sue" laugh.

No one did, but Buster had better luck with the Schade crowds, and had plenty of material to work upon.

There was a local carnival in progress and by working it with the carnival promoters, both Schade and the carnival got more attention. The stunt was an old one, but it went over as good as new.

Working Precedent

Some time ago we told how the Santa Barbara News gave a break on the front page to "Forever" when the management arranged a double truck. John P. Goring, the Paramounteer thereabouts, ordered a carload of papers, and now whenever any theatre lands a double truck Goring stalks into the office with a copy of the News and gets a streamer across the front page. So far Goring has worked it in San Bernardino and Santa Ana. Perhaps it only happens in towns named after the saints, or perhaps it is that it is difficult to find a Southern California town *not* named after a saint.

But the big idea is that you might like to tell your local publisher what they are doing in other towns, and so help him to keep up to date. You'll find Exhibit A in the "Forever" issue of the Paramount Exploiteer. Save it up.

A METRO PICTURE

DRUMBAR KNOWS THAT PEACOCK FEATHERS ARE NOT BAD LUCK IN A LOBBY

He busted the old superstition when he played the Metro picture at the Riviera, Knoxville, for he had peacock feathers all over the place and down in the jewelry store and he made business with Mae Murray in spite of the spring rains that tended to discourage the average theatregoer. He made them feel that they simply must come to see it

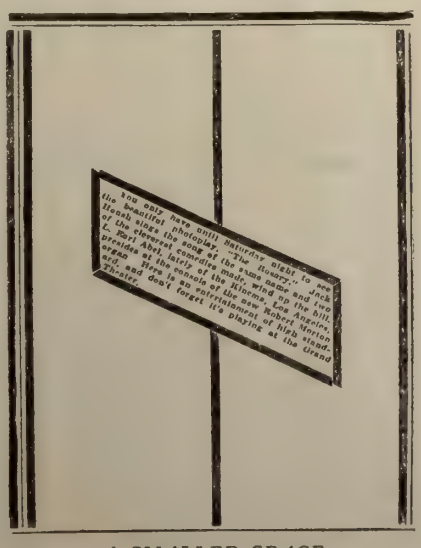
Selling the Picture to the Public

Jimquin's Assistant Now With Southern

O. Wescott Young, who used to help Jimquin fight "the octopus," has been grabbed by the tentacles of the aforesaid octopus and is now publicity man for Southern Enterprises in San Antonio, Texas. He sketches his opening campaign for "The Rosary" at the Grand, which started with teaser footprints, two to a page and on eight pages, and then hooked up with the Sunday advertisement, which ran a quarter of a page. There is no particular connection between footsteps and "The Rosary," but Young wanted to use the whitewash footprints all

YOUNG'S SUNDAY OPENER

over town, and he did not know that it was going to rain and wash them all off again. It not only rained on Sunday, but a cold wave hit on Monday and kept all the people indoors, still he managed to get the business, though not the overflow he intended. He admits that there is too much text to the Sunday space, even though it is well written talk. We like best "if we



A SMALLER SPACE

only could tell you—" which runs on to list four of the high lights and ends with "But we can't. The screen alone has that power!" It is one of those instances where a confession of inability lays over the use of the whole layout of superlatives. He used a stage singer to give the song and also had it on a record on a phonograph hidden on top of the box office, with a small boy as chief engineer. It was difficult to trace the music to its source and the "mysterious" music was an added attraction. The display for the lobby was a series of notes cut out and strong upon wires, to suggest the song, though there was no room for a complete bar of the melody. For his following displays he dropped down considerably, the example shown being only 70 lines across two, with the text chiefly a warning that there were only a few more days of the run in which to get in to see an exceptional picture. The shape is good, but italic would have been better than full face for the crowded lines. A bold type is always more difficult to read, particularly in six and eight point, and an italic will yield a better result. Probably the printer did the best he knew, and Young is too new in the town to have the printers trained yet. In time he will probably educate them to the right way, for he knows his way about and got results in El Paso. We are glad to see him in harness again.

—*P. T. A.*—

Reader Advertisements Helped Peter Ibbetson

This campaign for "Peter Ibbetson" in Atlanta was mislaid, but it is still timely. Most of the work was planned by De Sales Harrison, of the Howard, and they put over this unique picture in the face of a thunderstorm that was a record-breaker. It could not keep the people at home, and the place was filled. "Peter Ibbetson" is a story to be sold on argument. The novel is not known to the devourers of current realistic fiction. It must have its way made smooth through explanation and praise, and this work is exceptionally well done from this angle. We think that Lem Stewart must have had a part in the preparation of this campaign—though he hands it to Harrison—for it accords with the chat we had over the picture the last time he was up North. The main point is that these are splendid selling copy and only a part of a full campaign along these lines. It put over a difficult picture to real business and brought to the house many new adherents, for they like the best in pictures down in the South, and this copy was planned to make an especial appeal to the thoughtful. We regard this as an exceptionally good campaign and regret that we cannot give space to it in its entirety.

—*P. T. A.*—

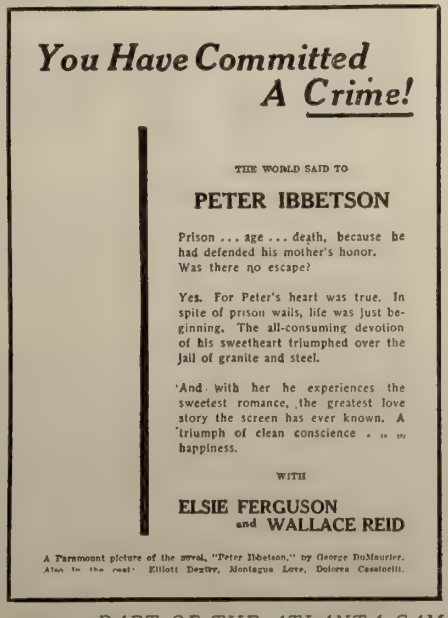
Apparent Waste of Space Is Really an Attractor

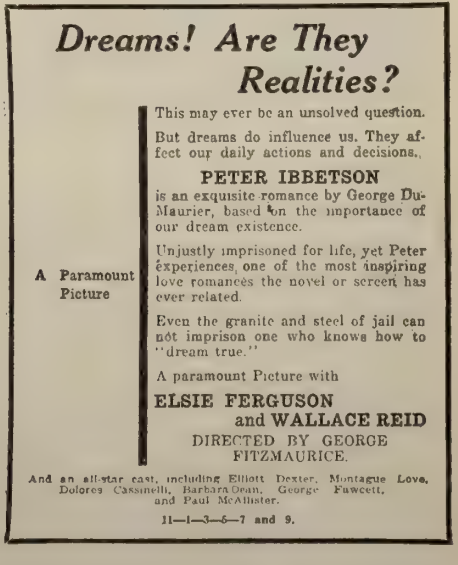
Apparently this heart shaped advertisement used by the Century Theatre, Baltimore, as a 150 across four is a waste of space since the corners are not occupied, but as a matter of fact this serves as a part of the attractor since it gives emphasis to the outline, which would be lacking did it run into white space. The cupids might have been made a little more pronounced without spoiling this effect, and might have helped to pull the eye over to the space, but we think that it got all the attention it needed

CENTURY
VIOLA DANA
The 14th LOVER
WITH
VIOLA DANA
A wholesome romance of a hopelessly fickle flapper, adapted from the story of Alice D. G. Miller
Do You Look Like Viola Dana?
A New Parisian Creation will be worn by Miss Dana at each appearance

AN INVITING OUTLINE

just as it stands. It not only announces the personal appearances of Miss Dana, each time in a different dress, but adds that fifty dollars in gold will be given the girl who most nearly


You Have Committed A Crime!
THE WORLD SAID TO
PETER IBBETSON
Prison ... age ... death, because he had defended his mother's honor. Was there no escape?
Yes. For Peter's heart was true. In spite of prison walls, life was just beginning. The all-consuming devotion of his sweetheart triumphed over the jail of granite and steel.
And with her he experiences the sweetest romance, the greatest love story the screen has ever known. A triumph of clean conscience ... in happiness.
WITH
ELSIE FERGUSON
and WALLACE REID
A Paramount picture of the novel, "Peter Ibbetson," by George DuMaurier.
Also in the cast: Elliott Dexter, Montague Love, Dolores Cassinelli.


Dreams! Are They Realities?
This may ever be an unsolved question.
But dreams do influence us. They affect our daily actions and decisions.
PETER IBBETSON
is an exquisite romance by George DuMaurier, based on the importance of our dream existence.
Unjustly imprisoned for life, yet Peter experiences one of the most inspiring love romances the novel or screen has ever related.
Even the granite and steel of jail can not imprison one who knows how to "dream true."
A Paramount Picture
A paramount Picture with
ELSIE FERGUSON
and WALLACE REID
DIRECTED BY GEORGE FITZMAURICE.
And an all-star cast, including Elliott Dexter, Montague Love, Dolores Cassinelli, Barbara Gean, George Fawcett, and Paul McAllister.
11—1—3—5—7 and 9.

PART OF THE ATLANTA CAMPAIGN ON "PETER IBBETSON"

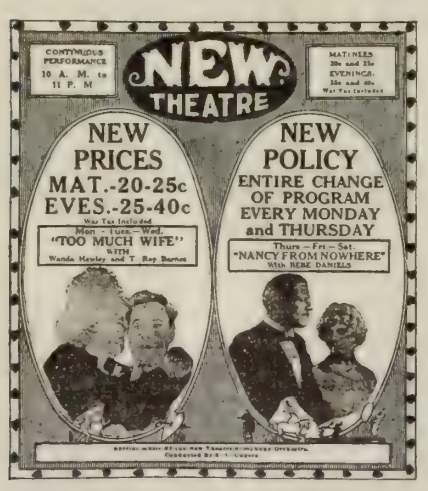
Selling the Picture to the Public

resembles Miss Dana in appearance. Between the contest, the start and the twenty-one different dresses, we would say that the spectators got plenty for their money entirely apart from The Fourteenth Lover. The cut looks as though it might have been taken from the press book. If it was not, the artist has cause for a just pride in his work, for it is capitally planned to give a suggestion of the story and star instead of merely being a picture. The attractor cut which sells a portion of the story is worth many times a cut which merely brings attention to the page. Here the Century has a double attractor, for the outline is an attractor element as well as the smart drawing. The Century maintains a very good average, but this is better than that. The shape will serve as a good Valentine advertisement even where there is not a heart title, and with that sort of a title it is good at any time.

—P. T. A.—

Another Design for Two Show Layouts

Here is another design showing a good handling of a two-change program in a Sunday advertisement. In this particular space too much of the white is given to the announcement of the change of policy to make it a good selling advertisement, but this time the change in policy is the most important matter to be put over, which explains the prominence given the fact. In ordinary usage this space can be employed to sell the picture, and the oval gives a maximum of display with a minimum of loss. A two change bill is never as easy to handle



A GOOD TWO CHANGE

as a one, and we prefer a layout which gives a major portion of the space to the first half announcement, but the aritst has done so well in the management of this space that it makes an interesting study. The half tones are made in too fine a screen and they come up very poorly. This is from the New Theatre, Baltimore, and Baltimore papers generally do better than this by cuts, so the artist had reason to believe that he would get a better result, but this was his turn to get bumped, and he bumped pretty badly. Cuts in a newspaper space are always a gamble. If you use coarse screen and they print well, you get a white and unattractive result. If you use too fine a screen, it will go wrong through filling up, so it is largely a case of losing either way. A strong line sketch is always to be preferred. We are surprised that few, if any, make use of the press book material for line drawings. If the cut is not the right width, the idea of using it is abandoned where often a portion of the cut could be used very advantageously, often to better results than if the whole of the cut were used. For that matter many plan book cuts can be used for direct cut copy if they are inked in a little to strengthen weak lines. Much can also be done with bromide prints which are faded out after the desired portions have been inked in with waterproof ink. Apart from the cut work, this example from the New Theatre is a shade above the average of that house.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

"Thunderclap" Sketches Run About the Same

Somehow the artists seem to stall on "Thunderclap." They run mostly to a three-strip display with the title either above or below the race scene. If they wish to be a little different they throw in a picture of Mrs. Carr.

Sunday
LYRIC THEATER
All Week
WILLIAM FOX presents
THUNDERCLAP
The Greatest Race Track Drama Ever Staged!
with MARY CARR The FAMOUS MOTHER of "OVER THE HILL"
FOX NEWS-Mightiest of All-FACE TO FACE WITH JAPAN
MALL ROOM BOYS in "PUT and TAKE"
AUGMENTED ORCHESTRA

ANOTHER "THUNDERCLAP" DISPLAY

It is a good layout and since they are all shown in different towns they are as new as a different design would be, but it seems odd that they all run to the same general layout. Most titles suggest a variety of treatments, but "Thunderclap" is the same from coast to coast. There is not very much choice in a racing play—you have to show the race, but there should be a greater variety of ways to work in the race. This display is from the Lyric Theatre, Cincinnati, and is 100 lines on four.

This is where the P. T. A. ad used to run.

The Signboard Effect Develops Good Drawing

The title of the Metro production of "Turn to the Right" suggests the use of a singnboard in the advertising design, and the Stillman, Cleveland, makes a decidedly good use of the suggestion in this quarter page. All of the lettering in the black is strong enough to fight through the color, so there are no small lines buried, and the introduction of a lighter hatching in the upper left hand corner is intelligently done to heighten the effect, for it makes the black on the right appear to be still blacker through contrast. The sales lines, too, are well picked up for it sells the author of Lightning, the feminine star of "The Four Horsemen" and the lead in "A Connecticut," which should strike anyone as being full value for the money. Even the composition of the sketchy scene is a part of the whole and the path, starting from the foreground leads the eye up to the title. Composition is apparently

AN INTELLIGENTLY COMPOSED · AD

one of the things the average advertising artist never heard of. He seems to feel that if he copies a still successfully he has done all that can be asked of him. That he could possibly improve the advertising value of the still is apparently the last thing that occurs to him. He has a picture, and the picture should sell the play. He does not figure that perhaps the picture can be so disposed that it helps to sell the selling lines in the text or to give more prominence to a title. Generally when this is done it is more through accident than design, and yet the basic rules of composition are simple and easily mastered and will prove decidedly helpful in laying out good displays. As a rule managers seem to feel that they get all they are entitled to when they are given a pretty picture. They should ask more than that if they are willing to pay for it; and it is poor economy to pare down the art appropriation for a sketch to be used in a high priced space. It would be better to cut down on the space a little and get a better artist; one who can make more use of the space he gets. With so many clever little touches in this design we do not believe that the success is accidental.

—P. T. A.—

At It Again

Over in Philadelphia, at the Metro office, they are not quite certain whether Jasper Emanuel, better known as the Fifth Horseman

Selling the Picture to the Public

of the Apocalypse, is a film salesman or a dealer in "slum," for he is on the hustle for novelties, knowing how much they will help to put a picture over.

His latest is a powder puff and box of powder for Mae Murray in "Fascination." The powder and puff are in glassine envelopes printed up with a scene cut on the back and the house name on the front. They cost four cents each in quantities. Jay has the right idea in helping the house managers to put it over, but his office desk looks like a novelty shop.

—P. T. A.—

Splits Big Spaces On Talmadge Play

This 150 line drop across four is practically a quarter page for Loew's State Theatre, Cleveland, with almost a third of the space given a troupe of Hawaiian singers and dancers, and very little said about one of the liveliest stories Miss Talmadge has been given. She could be amply sold in 90 lines on four, but we think the house trusts too much to the title. The story is wildly improbable, but it is also decidedly good entertainment and we think it would have paid the house to get behind the offering with a little more emphatic talk. "A sparkling and audacious new story" is hardly strong selling, and yet it is about all that is done apart from the use of the title. Much more could have been done without breaking into the superlatives, and Constance Talmadge in a snappy story will well repay playing up.

LOEW'S STATE
"POLLY OF THE FOLLIES"
A Sparkling and Audacious New Story of the Footlights
By John Emerson and Anita Loos
With
CONSTANCE TALMADGE
ALL ABOARD! TAKE—
"A TRIP TO HONOLULU"
The Sherwoods and THAT Band Will Be on the Boat!
Hula Artists
Native Singers
Syncopation a la Orient
All Seats 50c—Weekday Matinees 30c
—NEXT WEEK—
RODOLF VALENTINO in "MORAN OF THE LADY LETTY"

AN UNDERSELLING DISPLAY

Most advertisers seem to have picked up the cut of the star smoking a cigar where better selling art material could have been derived from the "Follies" scenes and the "Cleopatra" episode. The cut, unexplained, makes Miss Talmadge appear hard and coarse where the real charm of the actress in this play is her brightness and the kid stuff of the earlier scenes. This side should be given more emphasis, particularly where it would have yielded so much better art work. We think it was a mistake to let this cut get out for use. It is inferior material with som much that is good at command. Of course a house has to take what it can get, but we think that there was better than this available and the imitation of 'Frisco is far from being the best work in the play. If we had the advertising of this story, we would seek to sell on the title for sophistication and on the home-made moving picture pantomime for the real appeal.

Made His Own Hook-ups On Canadian "Molly O"

Alex A. McDonald, of the Acker Theatres in Nova Scotia, knows the value of the hook-up. When he got the press book for "Molly O" his mouth watered over the numerous hook-ups mentioned therein, but of all these, the only "Molly O" goods to have reached Halifax was the biscuits, made in Canada by the Telfer Biscuit Company. Clearly the thing to do was to get busy and roll his own, so he started out and bounced Molly over the barrier to the biggest exploitation ever given a picture east of Montreal. He persuaded florists close to the theatre to offer the "Molly O" bouquet. This not only yielded a fascinating window display, but it got flowers for the lobby decoration as well, the picture playing the Orpheus, Nova Scotia. A clothing store gave a free ticket with each five dollar sale, and a shoe store supplied a pair of shoes for a prize contest. In addition he hooked forty grocery stores and two music stores. For hook-up work in the paper he used three pages. On one page he had a contest with the sliced cut. On another the Telfer company took part of a half page with the chief handlers of the biscuit taking the rest. He took the upper half of this page as well as some space on a third page of which more than half was taken by other hook-ins. With a reading notice thrown in he got three solid pages and played to a continuous standout with five shows on the day, running the picture four days. He cleaned the records on "A Connecticut Yankee" and "The Four Horsemen" and did it in a thousand-seat house. It is no wonder that Mr. McDonald remarks that he is solidly in favor of exploitation and the selling the Pictures department. But the big point of this is that he did not have the aid of the press book helps. He had to go out and create new "Molly O" articles and sell the various merchants on the idea. He didn't say it could not be done in his town because he did not have the "Molly O" lines. He made them. That is the sort of man who does not write to the trade papers about bad business. He makes his own business and he makes a good job of it, as a good workman should.

—P. T. A.—

Strand Advertisements Hold to Their Average

The advertisements of the Mark-Strand Theatre, Brooklyn, hold to their excellent average, which is one reason more of them are not run, for this style of advertisement requires an exceptional letterer, and are useless without the clearest possible work. The chief value of this example is to show how a space can be practically filled with matter and yet retain its display value through the use of contrast. There is more solid stuff than we like to see in the average advertisement, and yet the two display lines stand out well, and both Constance Talmadge and Mary Astor get a good play-up, though the "Polly of the Follies" suffers through being somewhat too close to the star name, and retaliates by detracting a little from the prominence that gets. A line of light matter in between would have given both a better display even though the lettering had been reduced by the amount of space required for an additional light line. The result is that Miss Astor gets the better display because she has no title to fight. Precisely the same thing holds good with type. Two eighteen point lines, separated by a six point line and six points of type will look larger than two twenty-four point lines set without leading. This is one of the first rules of type composition; a basic principle, yet we find the rule being ignored or violated so constantly as to surprise. Even the novice should know this simple device for gaining display without using extra space, and yet week after week examples come in with the various display lines doing brutal murder to each other. In the Hyman display the curse is partially lifted by making larger the initial and terminal letters of the Talmadge. This is primarily done to let in the qualifying "Constance" yet it points the lesson that if you use type and employ a twenty-four point for the body letter and a thirty-six for the ends, you can set

Today and All Week
MARK STRAND
BROOKLYN
FULTON ST. AND ROCKWELL PL.
Direction EDWARD L. HYMAN
CONSTANCE
TALMADGE
in "POLLY OF THE FOLLIES"
by JOHN EMERSON and ANITA LOOS
With Staged Prologue—Jazz Band Carnival
MARY ASTOR
The Screen's Most Beautiful Woman in PERSON and on the Screen
in "THE YOUNG PAINTER"
from Rembrandt's famous painting
MISS ASTOR appears in PERSON daily at 3:30—7:15 and 9:20 P.M.
Overture "THE WEARIN' O' THE GREEN"
Famed Mark Strand Orchestra

A STRAND ADVERTISEMENT

the given name in ten point in between and still get the relative display of an entire thirty-six point line. About 98 per cent. of the advertisements coming to this desk show a serious lack of understanding or planning, and sometimes both. Even where space costs only twenty cents an inch, it should pay to get the best possible display in the space selected, and so get the fullest value for the money invested. Most managers appear to give the matter no thought whatever, or else they accept whatever the printer offers without comment or even an effort to get better results the next time.

—P. T. A.—

Made Extra Campaign Upon "Peacock Alley"

Lee D. Balsey, of the Wichita Theatre, Wichita, Kansas, made a special drive on Mae Murray in "Peacock Alley" and found out just how many patrons his house could hold in a given time.

His best bet was a live model display in a store window. The girl was supposed to wear a duplicate of a gown worn by Miss Murray in the play. It was pretty filmy—for Wichita, and it not only put over the idea of the play, but it got the papers talking about semi-nude models, and that helped even more than the window did. The stunt was worked with a curtain, which was dropped after each showing in an endeavor to disperse the crowd, but some of the men brought their lunch and stayed all day.

A prologue with local talent was really a part of the exploitation and not production, for hundreds came to see just how the local girls would dress, and 2200 night lettergrams were delivered to members of the Shrine and the Knights of Columbus.

Several cut-outs were placed in store windows, and special cards in "tiffany" script were sent to a selected list, supplementing the lettergrams.

He kept business up the entire week.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Man From Downing Street

(*Earle Williams—Vitagraph—4,950 Feet*)

M. P. W.—Without sacrificing the story interest, "The Man from Downing Street" places the highest accent on lavish pictorial effect.

E. H.—This is a good mystery story with Williams supported by a large and able cast.

T. R.—A very satisfactory melodrama.

N.—A mystery melodrama fashioned from a long established formula.

F. D.—As far as mystery stories go, probably Earle Williams' latest, "The Man from Downing Street," will prove nearly as interesting as the usual run.

Gas, Oil and Water

(*Charles Ray—First National—4,500 Feet*)

M. P. W.—First National feature thrilling, but not typical of Charles Ray.

F. D.—Ray in a different role and a picture not quite up to his standard.

N.—The new offering hasn't much to recommend it insofar as plot is concerned, and the action is largely conspicuous by its absence.

T. R.—Good entertainment value all the way through.

E. H.—A somewhat different type of story from the usual run of rural plays in which Ray has starred. Very melodramatic.

Reported Missing

(*Owen Moore—Selznick—7,500 Feet*)

M. P. W.—Highly diverting comedy—constant laughs.

F. D.—Many laughs and thrills galore in this one.

E. H.—A rapid fire comedy-drama. One of the best all-around pieces of pure entertainment seen for some time.

T. R.—The introductory title says this picture is designed as entertainment and nothing else. And that's just what it is—entertainment to the *n*th degree.

N.—If there is one picture which deserves the tribute of "something out of the ordinary" that picture is "Reported Missing."

Blaze Away

(*Guinn (Big Boy) Williams—Di Lorenzo, Inc.—4,800 Feet*)

M. P. W.—Di Lorenzo, Inc., introduces "Big Boy" Williams in entertainingly thrilling Western.

E. H.—A clean Western drama, full of action and thrills.

F. D.—Typical Western atmosphere, though story is unoriginal.

N.—A sure-fire brand of entertainment.

The Good Provider

(*Vera Gordon and Dore Davidson—Cosmopolitan-Paramount—7,753 Feet*)

M. P. W.—Can be fittingly considered as a companion picture to this well-known author's "Humoresque." Should find a welcome in any photoplay theatre.

T. R.—Likely to gain widespread popularity and make money for the exhibitor.

F. D.—A mighty good picture—"The Good Provider"—all its name applies—to the box office.

N.—Vera Gordon, Dore Davidson, Fannie Hurst and Frank Borzage, all of "Humoresque" fame, have come through again in "A Good Provider."

The Silent Vow

(*William Duncan—Vitagraph—4,600 Feet*)

M. P. W.—Good, average entertainment.

T. R.—It is crammed full of excitement and swift action.

N.—Keeps the spectator sufficiently interested.

F. D.—For action you won't get many to beat this one.

E. H.—A drama of the Northwest mounted police, containing enough excitement and thrills for the most fastidious seeker of this class of picture.

The Story of Harry L. Call

MY ambition has been to take care of my little mother now 70 years old, to be no burden upon my friends and to obtain a small measure of the goods others have such an abundance of. While this may not be a lofty ambition, surely it's a righteous one."

This is what Harry L. Call, 1840 Boulder Street, Denver, has written Moving Picture World in response to a letter asking him for the story of his life. Friends have urged his merits as a writer of stories and motion picture scenarios, and it has been definitely established that there are few as deserving of especial consideration as he. He has pluck in abundance.

HARRY L. CALL

Ten years ago Harry L. Call had a severe attack of a certain kind of poisoning. He was unable to walk after it. In his own language, "Then began a gradual recovery, which, for exasperating slowness, makes a snail look like the Cannon-ball Express." He had been at home less than a week, however, when he began trying to perfect a telephone invention. When he could get around with a cane he invented a lawn sprinkler which was to have been made for fourteen cents. The war came, wages leaped and he had to give it up.

Then Mr. Call tried printing, the late J. A. McSwigan having given him an outfit. Department stores put him out of that business. "Not being able to shovel coal, get a job moving pianos, or something easy like that," he writes, "I began to write and I'm still trying."

Space does not permit an extended description of Mr. Call's misfortunes. They are hinted at in the hope that motion picture companies remember his name when he submits scenarios, and give his scenarios especially careful consideration. All of Mr. Call's writings possess certain qualities, such as an appealing sincerity and a spirituality, that indicate a happy future for him. Also, he has a good knowledge of plot structure.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Equity

SOUL OF RAFAEL. Good production, story lacking. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

First National

BLIND HEARTS. Lay off this one, I say; this is about the weakest offering I have run in some time. Advertising; lobby. Patronage; all classes. Attendance; poor. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CHILD THOU GAVEST ME. A real, sure enough attraction for any theatre. Advertising; lobby, slides, newspaper. Patronage; small town. Attendance; good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

CURTAIN. The best MacDonald picture I have ever seen. Not much of a title. Advertising; billboard. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

GYPSY BLOOD. Good picture, but Pola Negri doesn't take here. Advertising; posters and photos. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

HABIT. Only thing special about this picture was the price which was double what it was worth to me. Advertising; extra. Patronage; mixed. Attendance; fairly good. Stanley H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

LYING LIPS. Here is one that you can advance your admission on. Book it and advertise it big, for it certainly will please all. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

OLD SWIMMIN' HOLE. Lay off this; did not please our audience. Nothing to it, no sub-titles. In this Ray is slipping, he had better let someone else direct him. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

PECK'S BAD BOY. Pleased 100 per cent. but print in very poor condition. About fifteen repairs for bad places in film. Advertising; newspapers, heralds, paper, photos, trailer. Patronage; family. Attendance; poor. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

PENROD. Good. Pleased all. Broke house record for four-day attendance. Such clean, wholesome, pleasant pictures are needed to get all the public pleased and coming. Advertising; about one-half more than usual. Patronage; family. Attendance; good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

POLLY OF THE FOLLIES. Brother exhibitors and franchise holders don't let them kid you into paying more for this picture as it is not, in my opinion, a special by any means; surely no reason for higher rental. Advertising; usual newspaper and lobby. Patronage; mixed. Attendance; fair. G. H. Rardin, America Theatre, Longmont, Colorado.

RED HOT ROMANCE. This is sure red hot; a knockout comedy built entirely for the American sense of humor. Advertising; billboard, lobby, programs. Patronage; mixed. Attendance; good. L. O. Hoover, American Theatre, Roundup, Montana.

SERENADE. George Walsh and Miriam Cooper in a very good picture; great comeback for Walsh. Advertising; like a show. Patronage; family. Attendance; good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THE SEVENTH DAY. A good picture, but not up to "Tol'able David," although the price was more. Patronage; small town. Attendance; fair. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

THE SILENT CALL. The best "dog" picture ever shown; every foot of the film shows the utmost care, every ounce of dramatic value is extracted from the story; cast excellent; locations superb. An altogether unusual picture that, if you go after it right, will do good business. I had pretty fair business in a storm, and had it not been for the pull of the picture, wouldn't have had anyone. Advertising; programs, newspaper advertisement, threes and one sheets. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

A WOMAN'S PLACE. Seemed to get over with women patrons, but men could not see it. Connie practically gone when compared to herself of old as a box office attraction. Advertising; lobby, newspaper. Patronage; high class. Attendance; poor to fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

THE YELOW TYPHOON. Pleased everyone. Advertising; one, threes and photos. Patronage, small town. Attendance; good. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

Fox

AFTER YOUR OWN HEART. Mix pictures always good, the price too high. Advertising; extra newspaper and 24 sheet. Patronage; mixed. Attendance; good. S. H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

ANY WIFE. For me a picture as impossible as the star herself. The dream stuff should be relegated to the ash can. Advertising; newspaper and lobby. Patronage; high class. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

FOOTFALLS. Tyrone Power in excellent picture which drew splendid. Good business. Patronage; general. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

LADY FROM LONGACRE. Only fair picture, not bad and not good. About the poorest, in my estimation, of William Russell's. Advertising; regular. Patronage; neighborhood. Attendance; very poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

PERJURY. Showed to packed houses. The best Farnum picture made. Patrons reported it better than "Tale of Two Cities." Advertising; banners, dodgers and photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

ROUGH DIAMOND. Excellent, pleased all classes. Comments; one of Mix's best offerings. Advertising; street car, window banners, large newspaper display. Patronage; varied. Attendance; good. J. S. Kallet, Strand Theatre, Rome, New York.

SKY HIGH. Tom Mix always pleases. This picture is good, but "Trailin'" is much better. Advertising; one sheet, three sheet, slides and program. Patronage; general. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THUNDERCLAP. Best race track picture played with the exception of "The Whip." The horse race scene put the picture over. Will appeal to all who love a race horse. The water scene good. Rental too high to enable exhibitor to make money in small town. Advertising; extra. Patronage; regular. Attendance; good. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

TRAILIN'. This is good, and, in fact, all Tom Mix pictures are good. Another thing, they never fail to draw, regardless of the weather. Advertising; usual posters and automobile. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Goldwyn

HIS BACK AGAINST THE WALL. A perfect "gem." Lacks nothing in story, acting, photography and continuity; on the contrary, great in very detail. I knew Raymond Hatton could act but unless I got after this strong the box office receipts would be very ordinary; I went after it, got a good matinee, and when the weather is considered (the rainy season) I did finely. Patrons raved over this; and they were justified. I bought at a fair price and turned off a little profit, so I hope my fellow exhibitors will leave nothing unturned to get business with this. It will make good every publicity promise. It's a little short footage (about 4,600) but it enabled me to give a fine assortment of short reels. In short, I was tickled to death with the exhibit. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Straight from the Shoulder Reports

THE NIGHT ROSE. A very good picture. Lon Chaney is a great actor. He is a favorite among most of our patrons. Advertising; photos, slides, one sheets. Patronage; mixed. Attendance; fair. D. D. Purcell, Muse U Theatre, Cortez, Colorado.

THE PENALTY. One of the best crook pictures I have shown. Not one detail left out from the book. Lon Chaney's work is great. Ran with "Hard Luck" as my comedy and did a fine Saturday business. This picture is old, but if you haven't played it, do so. A good six sheet and photos on this subject, but the one sheet is a business killer; lay off of it. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SONG OF THE SOUL. This picture helped me 100 per cent. If you advertise this picture right you are bound to win. It's great. Advertising; two sixes, three threes, herald, eight ones, slide. Patronage; large. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

UNWILLING HERO. Rogers gave us another good evening's entertainment, not much acting, but pleased everybody. A. E. Rogers, Temple Theatre, Dexter, New York.

Wid Gunning, Inc.

THE BLOT. Very good. Well liked by everyone. A timely picture, but a trifle too long. Advertising; billboard, lobby and program. Patronage; mixed. Attendance; good. L. O. Hoover, American Theatre, Roundup, Montana.

WHAT DO MEN WANT? This is not a special; but is better than the average program picture. Will please women, but men will not care a great deal for it. They charged me $20 more than regular program price and it's not worth it to me. Run the picture but don't promise too much. Advertising; mailing list, full page tie-up. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Hodkinson

DWELLING PLACE OF LIGHT. This is a fine picture; we should invite the directors of any business concern to see it; it would make them sit up and take notice and give them something to think about. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

LAVENDER AND OLD LACE. The biggest Monday I ever had. Will go over big in any community theatre. Advertising; regular newspaper. Patronage; family. Attendance; good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Metro

CAMILLE. Just a program picture. Nothing big; pleased 75 per cent. Had three reels of Oklahoma K.K.K. Charter number one. Advertising; lobby, newspaper, programs, billboard. Patronage; mixed. Attendance; poor. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

FIGHTING MAD. A crackerjack good Western picture, full of thrills. Advertising; newspaper, posters, heralds. Patronage; men. Attendance; poor (revival in town). W. R. Fairman, Dixie Theatre, Bryan, Texas.

THE FOUR HORSEMEN. Superb in every detail. You can't go wrong, boys! It's a sure "go getter." Ran seven days. Advertising; big in every way. Patronage; best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

THE MATCH BREAKER. Good light entertainment. Viola Dana popular here. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

PEACOCK ALLEY. Class! CLASS! And more class! The most beautiful picture yet. Everybody raved over it. Don't miss this one. Advertising; rather liberally on boards and in newspapers. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Paramount

AFFAIRS OF ANATOL. A masterpiece of art. Story not much but I said in my advertising, "Not a big story but a big cast in a singularly artistic picture," and it pleased 100 per cent. Advertising; big. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

BEAU REVEL. Good picture for me. Patrons well pleased. Acting very good; our patrons like Miss Vidor. Advertising; photos, newspaper, one sheets. Patronage; small town. Attendance; fair (storm). M. D. Robertson, American Legion Theatre, Washta, Iowa.

BEAU REVEL. Very poor for me. Title would not get you anywhere. Advertising; big billboard and dailies, heralds. Patronage; mixed. Attendance; poor. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

BOOMERANG BILL. A real "He man" picture; no exhibitor need fail to run this one. Barrymore great. Advertising; twelve one sheets, two newspapers. Patronage; best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

CAPPY RICKS. Am not able to make Meighan popular here, although this picture pleased. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

CITY OF SILENT MEN. Extra fine production, that hits the bull's-eye. S. H. Blair, Majestic Theatre, Belleville, Kansas.

GET RICH QUICK WALLINGFORD. We believe it to be a wonderful piece of acting and people liked this very much; but why under the sun did they not have some well-known star in the cast so people would come to see it? It was good—fine! but did not draw. A production should have a star of real known ability, we believe. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

GILDED LILY. Good. Advertising; usual. Patronage; small town. Attendance; good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

GREEN TEMPTATION. One of the season's very best pictures. Much better than many so-called super specials. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe, Theatre, Key West, Florida.

THE HELL DIGGERS. Below the Reid standard; Reid is losing here. Advertising; billboard. Patronage; average. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE HELL DIGGERS. Very light. Pleased about 75 per cent. Did well first day; flopped on second. Not Reid's average. Advertising; increased newspaper 10 per cent. Patronage; high class. Attendance fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HER OWN MONEY. Ethel Clayton just a peach! Best story and well produced. We like Ethel and Paramount is great for us. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

LADIES MUST LIVE. Very good picture. Would have been better and pleased more if it had not been so long. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

SATURDAY NIGHT. For me a box office picture from every angle. Guaranteed to please 98 per cent. Nine reels. Get behind it and clean up. Advertising; newspapers, handbills, posters, etc. Patronage; small town. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

THE SHEIK. Some fine drawing card. Rudolph Valentino at his best. Book has given picture unlimited publicity. Advertising; newspaper, programs, heralds. Patronage; small town. Attendance; great. N. R. Carskaden, Music Hall, Keyser, West Virginia.

TERROR ISLAND. Good melodrama. Plenty of action. Took well. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THREE LIVE GHOSTS. Patrons delighted with this one. From a box office standpoint it didn't pull as well as could be expected; the business was satisfactory, BUT NOT WHAT IT SHOULD HAVE BEEN FOR THE RENTAL. Went after it strong in advertising; mailing list, heralds, etc. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE WHITE CIRCLE. A nightmare. The poorest picture in months. The only redeeming feature was the scenery. Advertising; posters and press. Patronage; general. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

THE WORLD'S CHAMPION. A wonderful picture, full of comedy, and Wallace Reid lives up to his standard. Advertising; lobby, newspapers, billboard and handbills. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

Pathe

GIRL IN THE WEB. Good picture. Advertising; regular. Patronage; small town. Attendance; poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Realart

HER WINNING WAY. Good program picture; pleased average patrons. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE LITTLE CLOWN. Exhibitors, book this one; it is sure to please. Very favorable comments received. Pleased 100%. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

R-C

THE CALL OF HOME. A mighty good attraction with a wonderful flood as a thriller. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Florida.

STING OF THE LASH. Pauline Frederick in a fair program picture. It has got to a stage where Pauline Frederick means nothing; she slipped, then came back after her appearance in that film classic, "Madame X," but that being followed by some more mediocre productions has re-

Straight from the Shoulder Reports

duced her popularity greatly. Advertising; usual. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TWO KINDS OF WOMEN. Patrons were well satisfied with this excellent production. Advertising; regular newspaper. Patronage; mixed. Attendance; capacity. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Selznick

HANDCUFFS OR KISSES. Just an ordinary program picture; nothing extra. Advertising; photos and ones. Patronage; general. Attendance; poor. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

A MAN'S HOME. Great picture; pleased those who saw it, but isn't a strong puller. R. J. Relf, Star Theatre, Decorah, Iowa.

United Artists

THREE MUSKETEERS. This, and "Mark of Zorro" best Douglas Fairbanks pictures. Didn't make a cent on it. Had to advance prices on account of excessive rentals and my patrons won't stand for it. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

LITTLE LORD FAUNTLEROY. Best Pickford picture to date. Mary not a favorite here. Exchange gets the long end of receipts in the form of rental. Advertising; billed entire country. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville Ohio.

Universal

ACROSS THE DEAD LINE. Good program picture; Mayo's best in months. Advertising; billboards. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

CONFLICT. This is a good box-office attraction. Plenty of thrills. Advertising; posters, newspapers and slides. Patronage; mixed. Attendance; fine. Chas. F. Johnston, Plaza Theatre, Punta Gorda, Florida.

DEVIL'S PASS KEY. Nothing to it for me. Eight reels, should be four or five. Might hold interest that long. Advertising; newspaper, program, heralds, lobby. Patronage; mixed. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

DR. JIM. Five reels of very good program picture. Pleased 100%, and several passed comments after shows. Advertising; newspaper and lobby display. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

GO STRAIGHT. Good picture. Mayo did good work, but Universal should make a little better finish; add 300 feet more to it. Advertising; two papers, lobby and slide. Patronage; family. Attendance; fair. Thos. Clark, Electric Theatre, Marysville, Missouri.

THE GUTTERSNIPE. Some thought it very good; others, only fair. Not star's best picture, but it will get by. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

HIGH HEELS. I must hand it to Universal for selling real pictures at prices any one can pay. This is very good picture. Advertising; six, three, one, slide. Patronage; mixed. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ONCE TO EVERY WOMAN. A good sentimental picture of the "Humoresque" type. Majority of our patrons liked this. Advertising; newspapers, heralds. Patronage; small town. Attendance; good. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

RED COURAGE. Very good picture and full of action. Advertising; lobby and daily papers. Patronage; good class. Attendance; good. Coliseum Theatre, Marseilles, Illinois.

THE RIGHT SPIRIT

"I have your report cards and shall be pleased to fill them in from time to time, as I believe this department of your publication is of value to the exhibitor and the co-operation of exhibitors would make it of inestimable benefit. It has already been of assistance to me and I feel that I should reciprocate." Thos. K. Lancaster, Apollo Theatre, Gloucester City, N. J.

SOCIETY SECRETS. Good picture. I had poor business due to rain, not any fault of picture. Advertising; three sheet, one, posters. Patronage; small town. Attendance; poor. G. W. Miller, Liberty Theatre, Montezuma, Georgia.

SOCIETY SECRETS. One of the best and cleanest pictures ever shown; entertaining and amusing and a lesson for all. Shows what can be done with clean pictures which every clean exhibitor wants. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

WEST IS WEST. A good dramatic western mine plot but don't do the present labor unrest proposition any good. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Vitagraph

BLACK BEAUTY. Very good, will please almost any audience. Received many good comments. Advertising; newspaper 24 sheet, one sheets, photos and heralds. Patronage; neighborhood. Attendance; fair. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

LITTLE MINISTER. The younger people did not care for this, but the middle aged were strong for it. As our pocketbook here has to be kept in small change think we will have to order the sort the young folks like. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

THE SHEIK'S WIFE. Excellent picture which drew pleased capacity business for an entire week. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Comedies

AMONG THOSE PRESENT (Associated Exhibitors). Lloyd as good as ever. Strong drawing card. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

THE CHAUFFEUR (Clyde Cooke—Fox). One of the best comedies we ever played. Did not draw, but if Cook keeps on he will soon be ranked with the best of them. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

THE PLAYHOUSE (First National). Keaton sure sets 'em laughing. This comedy is enjoyed from start to finish. K. H. Sink, Wayne Theatre, Greenville, Ohio.

NEVER WEAKEN (Asso. Exhib.). Good comedy, but could have been improved by shortening it. S. H. McNeill, Rideau Theatre, Smiths Falls, Ont., Canada.

SCARECROW (Keaton-Metro). My first Keaton. Went big. Some comedy. Wm. Thacher, Salina, Kansas.

Serials

GO GET HIM (Episode of Hurricane Hutch). A picture you can depend on going over. Action all through. Hutchison has always been a favorite here. Advertising, six, threes, photos, slide. Patronage; large. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

WHITE EAGLE (Pathe). The best serial on the market. Crowds better every week. Keeps 'em guessing. L. A. Hoover, American Theatre, Roundup, Montana.

State Rights

WHY GIRLS LEAVE HOME (Warner Pictures). Good picture and good box office title, turned them away the first night, book it, you cannot go wrong. If you fall down on this picture, quit the show business. Advertising; twenty-four sheet, twenty ones, four threes and photos. Patronage; mixed. Attendance; excellent. G. K. Nenes, Liberty Theatre, Miami, Arizona.

WOLF BAYNE (Goldstone). Good western, Jack Hoxie good. Advertising; billboard. Patronage; small town. Attendance; fair. G. Jenkinson, Victor Theatre, Minoqua, Illinois.

EXHIBITORS: Ask for Free Cards DO YOUR BIT REPORT

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Fascination"

The Mae Murray-Robert Z. Leonard Combination Excels Itself—Metro Release.

Reviewed by Fritz Tidden.

Everyone will agree that "Fascination" is the best picture Mae Murray has ever made. And in it she does the best work of her career. If there are any who do not know what these statements convey in the way of estimating entertainment value, it can be added for the benefit of this small group that "Fascination" is a picture of uncommon quality—with a positive popular appeal of powerful proportions.

Not only is the story designed to show Miss Murray to her best advantage, but it is built upon a sound idea, with a sharply pointed moral which never obtrudes itself to the extent of seeming to preach at the onlooker. With this intelligent, strong background, Robert Z. Leonard the director has fashioned a production for his wife with his customary lavishness in settings, costumes and appointments that is far more than just a fitting vehicle for Miss Murray. He was given intelligent material to work with and he used it intelligently, at the same time making it picturesque to the extreme with a fine perception of artistic values. There are incidents that some persons may consider far fetched, but they are no more far fetched than that queer little coincidental incident that affected your whole life from that time on.

By changing the title from a noun to an adjective you get an appropriate description of Mae Murray in her role of the incorrigible flapper whose creed is "follow your impulses," which was inherited in the blood of her Spanish father's family. She is called upon to enact an unusually gay young debutante utterly devoid of repose. Those who are even slightly familiar with Miss Murray's work will realize that this sort of role exactly fits the star. And a mere statement that she performs a dance at one period in a costume designed in her justly celebrated style for this sort of thing conveys a book full. To say that she is picturesque and appealing is ultra conservatism.

Miss Murray is surrounded by a capable cast that includes some well-known names and fine talent. Helen Ware gives an uncommonly good performance as a passe dancer and Robert W. Fraser plays a Spanish toreador in just the right manner. Vincent Coleman and Creighton Hale have not much to do, but they make their roles stand out. Charles Lane is convincing as the girl's dignified father.

"Fascination" is mounted on settings that are as picturesque and artistically designed as anything that has been witnessed in some time. They have been photographed so as to bring out their particular beauty at all times, and the camera has been used to advantage on Miss Murray. The atmosphere is so accurate that the spectator is carried right into the story. "Fascination" was made by Tiffany Productions for Metro release.

The Cast

Dolores de Lisa ..... Mae Murray
Carlos de Lisa ..... Creighton Hale
Eduardo de Lisa ..... Charles Lane
The Marquesa de Lisa ..... Emily Fitzroy
Carrita ..... Robert W. Frazer
Ralph Kellogg ..... Vincent Coleman
The Count de Morera ..... Courtenay Foote
Parola ..... Helen Ware
Nema ..... Francis Puglia

Story and Scenario by Edmund Goulding.
Directed by Robert Z. Leonard.

IN THIS ISSUE

"Queen o' the Turf" (*R-C*)
"The Man from Hell's River" (*Western Pictures*)
"The First Woman" (*R-C Pictures*)
"Without Fear" (*Fox*)
"Partners of the Sunset" (*Bert Lubin*).
"Cupid's Brand" (*Arrow*)
"Fascination" (*Metro*)
"The Lying Truth" (*American Releasing*)
"Is Matrimony a Failure" (*Paramount*)
"Watch Your Step" (*Goldwyn*)
"No Trespassing" (*Hodkinson*)
"The Infidel" (*First National*)
"Through a Glass Window" (*Paramount*)
"A Truthful Liar" (*Paramount*)

Two Mayer Travelaughs

People who have traveled in London and Volendam, Holland, will be especially interested in the two latest one-reel Hy Mayer Travelaughs, distributed by R-C Pictures Corporation, but everybody ought to be. The two communities differ widely in their mode of life, and so the films will go well on consecutive programs. The drawings again testify to the wealth of skill and imagination of this expert artist. Both subjects are rich in human interest.

The points of interest about London are shown in detail in the first, the Houses of Parliament, Piccadilly, beggars and costers. In the second you see the quaint town of Volendam on the Zuyderzee—the (to us) strange clothes of the Hollander, unique draw bridges between homes, tiny, doll-like structures. The subjects are titled, respectively, "Such Is Life in London's West End" and "Such Is Life in Volendam."—S. S.

Photographed by Oliver T. Marsh.
Length, 7,940 Feet.

The Story

Dolores de Lisa, born of a Spanish father and an American mother, is a problem to her family because of her penchant for constant and gay activity. It is decided that she be taken to Spain by her aunt, who believes she can calm down Dolores if given full charge of her in that country. While in Spain the incorrigible girl indulges in what she thinks will be an innocent little escapade but which turns out to have serious results. She is rescued from her predicament by her fiancee in the nick of time and she thereupon decides to marry him and settle down, changing her theory of life from that of following impulses to a leavening mixture of seriousness with her gaiety.

Exploitation Angles: Most photoplaygoers are content merely to see Miss Murray dance. Tell them that this has both a dance and a story, and sell the high light of the story—the Spanish-American girl who is taken to Spain to learn to subdue her spirits. Hark back to "Peacock Alley" for a parallel and then tell them that this is a very much better story.

"The Lying Truth"

American Releasing Corporation Picture Has Good Cast and Moments of Real Entertainment.

Reviewed by Mary Kelly

"The Lying Truth" is an ambitious subject, not lacking in entertainment value, but somewhat lacking in finesse. The fault lies mainly in its conception which shows a loose combination of romance, comedy and sensationalism the greatest stress being laid upon the last. Romance is not essential to the progress of the story and the comedy has the effect of having been inserted rather than developed naturally. At times, however, the picture, which is at all times sincere is completely satisfying and the faults seem unimportant.

The theme offers good possibilities for drama and shows considerable originality. A dying newspaper's struggle for existence involves a certain amount of sentiment and suspense and associating the hero with this type of environment is sure to make him an interesting character. A few details have been observed in the scene of turning out the murder edition that caused interested comment and amusement where the picture was first shown. This same regard for details has a less attractive expression at another point in the story in referring to the unlovely manner in which the fake murder was staged.

The cast is one of the best selling points, as it includes Marjorie Daw, Pat O'Malley, Noah Beery and Tully Marshall, besides other competent players. Pat O'Malley bears the brunt of the performance and plays with a directness that makes his work enjoyable.

The Cast

Lawrence De Muidde ..... Noah Beery
Sue De Muidde ..... Marjorie Daw
Horace Todd ..... Tully Marshall
Bill O'Hara ..... Pat O'Malley
Sam Clairborne, Sr ..... Charles Mailes
Mrs Sam Clairborne ..... Claire McDonald
Ellie Clairborne ..... Adele Watson
Sam Clairborne, Jr. ..... George Dromgold
Mose ..... Robert Brauer
Bill O'Hara, Sr. ..... Wade Boteler

Story, Scenario and Direction by Marion Fairfax.
Length, 5,338 Feet.

The Story

Bill O'Hara, foster son of Sam Clairborne, Sr., falls heir to the estate when Clairborne died, because the real son, Sam Clairborne, Jr., has proven that he is a dope-fiend and unworthy. Bill is in love with Sue De Muidde, daughter of the political boss of the community, whom Bill exposes in the town gazette, because he rents out his property to dope-smugglers. News is scarce and the paper is about to go to ruin so Bill fakes a murder just to start some excitement. It proves to be disastrous to his reputation, as the body of a dead man is found on the river bank shortly afterward, and De Muidde, eager to believe the worst of Bill, influences the town to believe that he is guilty and they proceed to hang him. The news that the dead man committed suicide is brought in time to save him.

Program and Exploitation Catchlines:

Circumstantial Evidence, "The Lying Truth," That Misleads Even the Wisest—the Story of an Energetic Young Man Who Wanted to Earn the Reputation of a Successful Reporter and Became Known as a Successful Murderer Instead.

Exploitation Angles: Sell the cast for the chief appeal, but work to get interest in the title. This should bring results if you drive on it.

Newest Reviews and Comments

"Cupid's Brand"

Jack Hoxie Lives Up to His Reputation in Arrow Western.

Reviewed by C. W. McCarty

Romance and intrigue are entertainingly interwoven in "Cupid's Brand," a picture of the western type, featuring Jack Hoxie, who is widely known to followers of western pictures as a "rip-roaring" cowboy. The picture enables Hoxie to live up to his reputation and provides him with plenty of opportunities to display his versatility.

Hoxie is supported in the romance part of the picture by Mignon Anderson, who has appeared in a number of other western films. Ben Wilson again displays his particular ability in directing pictures of this type.

"Cupid's Brand" is bound to interest western "movie" fans.

The Cast

Reese Wharton.....Jack Hoxie
"Spike" Crowder.....W. McGough
"Bull" Devlin.....Charles Force
Neva Hedden.....Mignon Anderson
Slade Crosby.....William Dwyer
Steve Heden.....A. T. Van Sicklen

Story and Scenario Not Credited.
Direction by Ben Wilson.
Length, 4,751 Feet.

The Story

Reese Wharton is a convict in the state prison. He is released on the same day the sentences of Spike Crowder and Bull Devlin, two counterfeiters, expire and the trio join together for future operations. They choose as the field for their crooked work a small Western town on the edge of a desert.

A crooked sheriff in the town, wishing to get a "rake-off" by giving them protection, tries to "cut in" on their schemes. The trio takes offense at his efforts and, of course, incur his enmity. Immediately he tries to have them hanged. How they manage to free themslves of the complications arising from the sheriff's net is revealed in what follows.

Exploitation Angles: Sell this chiefly on Hoxie and the Western atmosphere. You can get some punch out of heart shaped rubber stamps with the title in the center. It may not pay to have these made up, but you can make them for yourself using printer's roller composition, and stamp it wherever there will be no comeback.

"My Country"

"An appreciation of the most beautiful country in the world, the Pacific Northwest," is the introductory title to "My Country," Robert C. Bruce's latest Wilderness Tale for Educational. And the scenic does justice to its subject. Never before has the writer seen such marvelously beautiful views of nature in repose and unrest, such pictorial reproduction of the grandeur of distant mountains, the shining charm of silver lakes and soft beauty of fleecy clouds. In his eyes it is one of the most extraordinary scenics ever made in this country.

This two-reel subject excels in pictorial qualities even Bruce's "And Women Must Weep," but, unlike that screen masterpiece, it does not pretend to tell a story. It is purely pictorial. For scenes that would show America at her best, Bruce went to the State of Washington, up along the Columbia River and around Mount Rainier. His scenes shot, he spent weeks in having them carefully tinted, and the results are amazing.

The mighty Pacific pounding unceasingly upon our western shores, little farms nestling among the rolling hills, gurgling trout streams over which Devil's Darning Needles dance on the morning mist, timbered valleys and sparkling lakes, soft, white, rolling clouds, a forest fire and, for the first time on the screen, it is believed, a view from a mountain top of a wet sea fog churning heavily, "dashing an imaginary surf against the rocks"—these are the high spots of a picture that, for sheer beauty, the writer has never seen surpassed.—S. S.

"The First Woman"

Mildred Harris Acts a Role Within a Role in Robertson-Cole Production.

Reviewed by Mary Kelly.

"The First Woman" shows considerable novelty in the conception of its plot, and it is likely that the picture's greatest appeal lies in this. In order to convince a hypercritical young playwright that she is a great dramatic actress, a girl enters his home as a thief and gets so deeply involved in some of his personal affairs that she has plenty of chance to demonstrate her talents. It is fanciful and somewhat far-fetched, but the improbability is of the type that is diverting to most fans.

An apparent lack of experience is characteristic of the performance of most of the cast. Mildred Harris seems not entirely free from affectation—probably her director could have obviated this effect, at least to some extent. However, she is attractively cast, and is at certain times appealing to some extent. Percy Marmont, in the role of the playwright, and some of the other principals show a lack of smoothness in their work that detracts from the artistic success of the whole.

The Cast

Paul Marsh.....Percy Marmont
Jack Gordon.....Lloyd Hammond
Tom Markham.....Donald Blakemore
Marie .....Betty Hall
Elsa.....Flora Arline Arle
The Girl.....Mildred Harris

Story by Glen Lyons.
Scenario Not Credited.
Direction by Glen Lyons.
Length, 4,950 Feet.

The Story

Paul Marsh loses confidence in the theatrical manager, Tom Markham, when the latter suggests Billie Mayo for the leading part in the new play. Billie has heretofore been identified with bizarre comedy roles. Marsh returns home late that night to find a young girl in his library playing his violin. He learns that she is one of a gang of thieves, but protects her from the police after he hears her story. She makes her home with his sister and him, but presently worries them all by her increasing admiration for his sister's sweetheart. Finally Paul finds her in this man's arms, and decides to break the affair up. The girl is persistent, however, even to the point of trying to stab herself. At this moment Paul rushes in and all three of the others laugh at him, as it was all only a game to prove to him that Billie could really act. She wins the role and a husband besides.

Program and Exploitation Catchline:

She Had Been in the Chorus So He Thought She Would Never Be a Real Actress—She Decided to Play a Role Within His Own Home That Would Demonstrate Her Dramatic Ability Beyond All Doubt—And She Won Not Only the Part but a Husband.

Exploitation Angles: Sell Miss Harris and work hard on the title, which will lend itself to stunt advertising and hook-ups.

"Full O'Pep"

Snub Pollard literally makes a monkey of himself in this single reel comedy, distributed by Pathe. It is an amusing travesty of the use of monkey glands to restore pep and energy. Snub, being unusually lazy, resolves to take the treatment. He is shown as a remarkably successful example of its success, but his rival, who has taken the goat gland treatment, persists in eating tin cans and important papers. Finally he discovers that Snub must never eat peanuts. Snub, however, does not know this and when he falls for his rival's scheme, suddenly finds himself acting just like a real monkey. This effect is well brought out by trick photography. Finally Snub wakes up to find it has been a terrible dream and he rushes out of the operating room.—C. S. S.

"Queen o' the Turf"

Racing Melodrama Has Tense Race Scene As Climax—R-C Release

Reviewed by Fritz Tidden.

One of the most exciting race scenes run on celluloid serves as the climax of R-C's Australian imported picture, "Queen o' the Turf." It is such a good scene of its kind it puts a thrill into the picture at the finish that will stir the most phlegmatic. But "Queen o' the Turf" is not a one-scene picture, with nothing but a spirited climax. It is a racing melodrama that should interest the average audience and gives it the sort of entertainment fare that has generally proved successful. It is what is known as typical Drury Lane melodrama material, such as was "The Whip."

The picture is so Australian in locale and everything else, and extremely interesting as such, that you imagine you can see kangaroos hopping about the scenery. But the importers have seen fit to change the story, with titles, to seem American and have located it in or around Lexington, Kentucky. It is not analogous. Before it is released to exhibitors it might be wise to change it back to its original locale. Even the most unobservant will find fault with the existing condition, it is so constantly obvious. And, anyway, locale cannot hurt any good story, and "Queen o' the Turf" has a good story.

The cast, which is headed by Brownie Vernon, does excellent work at all times. Some of the men look so much alike that there is confusion at times during the progress of the story, but the spectator soon gets straightened out. Miss Vernon has a charming personality and is convincing in whatever she does. She is a valuable asset to the picture. The story has a familiar theme, but a popular one, and the scenarist and director have developed it in a way that gives it added interest. And again attention must be called to the race scene climax. It alone is worth the price of admission.

The Cast

"Bobbie" Morton.....Brownie Vernon
Richard Morton.....John Faulkner
Dick Morton, Jr.....Robert MacKinnon
Dennis O'Hara.....John Cosgrove
Jeffrey Manners.....Raymond Lawrence
Philip Droone.....Tal Ordell
Myra Fane.....Evelyn Johnson
Toby Makin.....Gerald Harcourt

Story, Scenario and Direction by
John K. Wells.
Length, Five Rels.

The Story

"Queen o' the Turf" is a romance of the Australian race course. Its heroine, "Bobbie" Vernon, is one of those girls who, although a tomboy at times, is yet a thoroughly feminine woman. She is worshipped by her father and is the favorite among the persons running his racing stable. Her brother Dick is a ne'er-do-well, in the clutches of a crook in Sydney. On her birthday she is given Alert, a wonder horse, by a neighbor, Dennis O'Hara, who is in love with her. He also helps her brother monetarily. Alert is entred for a big race, and the crook is attempting to get it made "dead" for the race. Dick discovers the plot, calls his sister, who takes the place of the bought jockey, and rides home a winner. O'Hara sacrifices his love for the girl when he finds she will be happier with a younger man.

Exploitation Angles: If you have worn out the jockey-on-a-horse stunt, try something different. If you can get one of those toy race courses with numbered horses, put it in a window as "an exact reproduction" of the big race scene. Have a boy spin the toy and put up a sign asking spectators not to make bets. You can fade crap shooting for the time being and put the picture over.

Newest Reviews and Comments

"The Man from Hell's River"

[illegible]

Produced on Film Talent.

Larry Oliver Carewell's story, "Out of the Frozen," we were assured by many that the picture under "The Man from Hell's River" which Harry Livingstone, who also directed the production, [illegible] with many things that Carewell made a writer and a fighter who also knew that we mankind is prone and that usually primal antagonist like fist type of action. The picture scores two advantages.

Although the basic material used for "The Man from Hell's River" is not especially new to the well on hand, it is presented with refreshing vitality and in a manner that has always been popular. Combined with this type of picture will have the spectator in an easy adherence as to the outcome. From the first reel [illegible] of the Northwestern mounted police and the initial encounter. The three connected with the production have been able to select some well developed scenes that will be an unmistakable attraction for the exploiter that is to assure that are non-existent.

The picture has a great big in it. The [illegible] a tenth would suffice. The role combines the same prominence as that of the star and in fact the part of the entertainment with extraordinary results. Mr. Cummings is the leading man as well as director and he does all his role calls for in the way of action, but in way is complimentary especially for the manner in which he has staged the picture. Wallace Beery is excellent, as usual, as the villain. Roy Stewart gets the antipathy of the spectator without which the story would fall flat.

The Cast

Pierre	Irving Cummings
Marcelle	Eva Novak
Gregoire	Wallace Beery
Lagarde	Robert Klein
The Factor	William Sorelle
[illegible]	[illegible]

Adapted from Larry Oliver Carewell's story.

Cast of Characters
Produced by Irving Cummings
Length, Five Reels

The Story

Marcelle, the only white girl in the Territory, [illegible] her mother died, he turned into a [illegible] messenger to a half-breed trapper by the name of Lagarde. She has been employed by many, among the proprietor of the local company of mounted police, but suspects that all the while he has the welfare of the girl at heart. Pierre, the mounted policeman, is also very much interested in the welfare of the girl and secretly agrees to [illegible] when the opportunity arises. Pierre, who falls in the affections of Marcelle, [illegible] the same [illegible] against Lagarde, who [illegible] the girl as well as [illegible]

Newest Reviews and Comments

"No Trespassing"

Irene Castle in One of Her Best Vehicles, a Highly-Involved Drama Released by Hodkinson.

Reviewed by Mary Kelly.

A cast that is always interesting, and at times, inspired, accomplishes the important mission in "No Trespassing" of illuminating material that is very similar to what has been picturized before. This art of revivifying familiar dramatic situations is more successful in this feature than it frequently is. Although the average spectator recognizes the characters and can anticipate what will happen, the action is sufficiently involved, and the delays are interesting enough to make the performance enjoyable to anyone.

The story has been elaborately developed. There are several angles of interest and the scene shifts entertainingly from one to the other. There is the romance of the city girl and the village boy, the conflict over a strip of property, the drama of the stock-market and the fate of a dishonest cashier. Closely linked together, these plot-elements are designed to unite in making the final climax big and effective.

Obvious melodrama, however, has weakened the climax. The suddenness of an everything-ends-happily-for-everybody conclusion mars the general effect. Almost in one shot the cashier confesses his guilt before the mob, the father beneficently bestows the property upon the town, then offers the hero a fine position in the city, while the boy's mother, who has been chair-ridden for years, finds that she has been miraculously healed. These solutions are quite to be expected, but if the effect were less precipitant, it would be more artistic.

Irene Castle gives one of the most charming and intelligent performances of her experience in pictures. Her art as a dancer is not exploited this time, but her fine taste in selecting a wardrobe will be admired by women, everywhere, as usual. From the standpoint of dramatic interpretation, the best performance in "No Trespassing" is given by Ward Crane in an admirable role of a young man with convictions. The entire cast deserves praise. Good photography and attractive settings contribute to the beauty of the production.

The Cast

Mabel Colton.....Irene Castle
James Colton.....Howard Truesdale
Mrs. James Colton.....Emily Fitzroy
Roscoe Paine.....Ward Crane
Mrs. Paine.....Eleanor Barry
Dorinda ..... Blanche Frederici
Lute ..... Chas. Eldridge
Capt. Dean.....Leslie Stowe
Nellie Dean.....Betty Bouton
Victor Carver.....Al Roscoe
Simeon Eldridge.....Harry Fisher
George Davis.....Geo. Pauncefort

Adapted from the Story, "The Rise of Roscoe Paine," by Joseph C. Lincoln.
Scenario by Howard Irving Young.
Direction by Edwin L. Hollywood.
Length, 6,900 Feet.

The Story

Roscoe Paine owns the lane that runs through the village in which he lives, and allows the fishermen to use it as it is the shortest route to the sea. When James Colton arrives from New York, he attempts to buy the strip from Roscoe, as his sick wife is annoyed by the sounds of the fishermen as they return to their homes. Roscoe, unwilling to discommode the villagers who have been kind to his disabled mother and himself, refuses to sell. Meanwhile he falls in love with Colton's daughter, Mabel. Victor Carver, from New York, is paying Mabel much attention, but is trying to get a line on her father's investments in the stock market at the same time. His dishonest schemes lead to a dramatic climax, but he is finally exposed, and together with other important adjustments the romance of Roscoe and Mabel materializes.

Program and Exploitation Catchlines:

Irene Castle More Charming Than You Have Ever Seen Her—a Drama With Many Involved Situations—a Hundred Snarls to Unwind—An Interesting Cast to Unwind Them.

Exploitation Angles: Playing up Mrs. Castle as an actress will be a novelty and give emphasis to the fact that this is a play. For the rest use the title, placarding prominent stores and institutions with no trespass signs, adding: "For the reason go to the Blank Theatre, dates."

"Through a Glass Window"

May McAvoy Is the Sunshine Heroine in Paramount Picture With Sentimental Theme.

Reviewed by Mary Kelly.

Life in the tenement district, particularly the sobby side, has been pictured here in a way that will appeal to those who like sentimentality. Through cloudbursts of trouble, a typical storybook family, headed by May McAvoy as the ray of sunbeam, reaches the rainbow. The mother who goes blind finds the promise that she will see again; the son who stole to save his sister's reputation is pardoned and dismissed from prison; and the glad girl, herself, who has been unjustly fired, sets up a successful doughnut establishment for herself, and wins for a husband the romantic vegetable peddler.

The story is not too exaggerated to prove entertaining in many localities. It would seem advisable, however, to be certain that your class of patrons have not tired of this particular type of picture. There is no attempt at dramatics, only as a quite sympathetic treatment of the hardships of poverty and sickness, with a few sugary interruptions, and always the promise of a happy ending in the background.

May McAvoy has a role that carries its own laurels, but makes no demand for individuality. She will be generally referred to as "sweet" and is fully deserving of such a description. The types are all well-chosen and their performance is consistent with the theme.

The Cast

Jenny Martin.....May McAvoy
Mrs. Martin.....Fanny Midgely
Dan Martin.....Burwell Hamrick
Tomasso Barilio.....Raymond McKee
Matt Clancy.....Fred Turner
Molly Clancy.....Carrie Clark Ward
Jimmy ..... Frank Butterworth
Hartigan ..... Wade Boteler
"Coffee Pete".....Russ Powell

Story and Scenario by Olga Printzlau.
Direction by Maurice Campbell.
Length, 4,490 Feet.

The Story

Jenny Martin's life consists of frying doughnuts by day and nursing her mother by night, except for a few scattered moments of pleasure when her suitor, Tomasso, rides by in his vegetable cart. Her brother suffers from the cold when winter comes, so Jenny takes a five-dollar bill that the wind carries near her, while her employer is counting his money. She buys a sweater for her brother, but Pete, the doughnut boss, suspects her and accuses her of stealing the money. She gets the five from her brother who steals it from a Jewish merchant, and pays back Pete. Her brother is put into prison. She loses her job but sets up a rival doughnut factory of her own and promises to marry Tomasso when her brother is released. When spring comes around the brother returns, Tomasso claims his own, and her mother regains her sight.

Program and Exploitation Catchlines:

Frying Doughnuts Was a Monotonous Life But Romance Came When She Looked Through the Window and Saw Tomasso Who Had a Vegetable Cart and a Lovely Tenor Voice—the Winter Brought its Troubles, But These Were Forgotten When Spring Came.

"The Infidel"

Katherine MacDonald in an Out-of-the-Ordinary Type of Photoplay Released by First National.

Reviewed by C. S. Sewell.

One of the attractive features of "The Infidel," a First National production, starring Katherine MacDonald, is the fact that the story is different from the usual run of photoplays and provides the star with an unusual role, that of a woman who through force of circumstances denies the existence of a higher power, but is finally brought to a different realization.

There are some excellent storm and sea scenes combined with excellent photography, and the picture ranks well up among this star's productions. The beginning of the photoplay is particularly good and there is a genuine surprise in the development early in the story. After this, considerable of the suspense is removed and the story follows more along conventional lines with some inconsistencies and expected situations. Quite a lot of use has been made of the flashback, showing several scenes of the minister's early life and also of the star's "past," which weaken the continuity. Taken as a whole, however, the production is one that should satisfy the average audience.

Miss MacDonald is assisted by a capable supporting cast, including such players as Robert Ellis, as leading man; Joseph Dowling, as a missionary; Melbourne MacDowell, as the heavy; Barbara Tennant, and Charles Force. There are some unusually attractive close-ups of Miss MacDonald.

The Cast

Lola Daintry.....Katherine MacDonald
Cyrus Flint.....Robert Ellis
Rev. Mead.....Joseph Dowling
The Nabob.....Boris Karloff
Bully Haynes.....Melbourne MacDowell
Miss Parliss.....Oleta Otis
Mr. Scudder.....Charles Smiley
Mrs. Scudder.....Loyola O'Connor
Hope Scudder.....Barbara Tennant
Chunky ..... Charles Force

Story by Charles A. Logue.
Directed by James Young.
Length, 5,377 Feet.

The Story

Rev. Mead is a missionary on the island of Menang and Cyrus Flint is a man whom he has regenerated. Flint received a message over a secret wireless that a yacht is sinking. The next morning a small boat comes ashore with the only survivors, Lola Daintry and a stoker. They accept the minister's hospitality. Soon after Haynes, a competitor of Flint arrives, and it develops that Lola is his confederate and is playing a role to get Flint away from the island. A love affair starts between the two. Flint later learns he has been duped and sells out to Haynes. The ruler of the island, in league with Haynes, ordered a massacre but desires that Lola be captured alive. Lola, though denounced by Flint, goes to him to beg aid for the missionary and other whites whom she has previously scorned. After a fight on shipboard Haynes is washed into the sea; the white people are saved by the timely arrival of the marines who were called by wireless, and everything ends happily between Lola and Flint. It develops that Lola is really the daughter of Mead, separated from him since childhood.

Program and Exploitation Catchlines:

One of the World's Most Beautiful Women, Winner of Many Prizes for Beauty, in an Exciting Drama of the South Seas.

Katherine MacDonald is a "Different" Type of Photoplay, as a Beautiful Woman Who Denies the Creator, But Learns the Error of Her Ways.

Exploitation Angles: Work up on the beauty of the star and stress the cast, which employs a number of notables. You might interest the missionary societies of the churches in this.

Newest Reviews and Comments

"Is Matrimony a Failure"

Farce-Comedy Based on Stage Play Has Many Laughs—Paramount Release.

Reviewed by Fritz Tidden.

That a farce-comedy must contain some absurd material is gainsaid. The purpose of this class of pictures is to make you laugh no matter how. It is the old, legitimate excuse of any means to an end. And as long as the prescribed end is accomplished, why fight about the method?

This may sound like an apology for calling "Is Matrimony a Failure?" a good picture. It is an apology, made simply because there will be so many divided opinions regarding the worth of the thing, depending upon each particular, justifiable point of view, that a safeguarding commentator will protect himself by pre-stating his grounds—which happen to be that if a picture makes him laugh most of the time he is not going to snoop around and find fault with that part of the picture that is too absurd or just plain bad comedy.

And there is quite a little of these two faults in "Is Matrimony a Failure?" but there is enough genuinely good farce material throughout the five reels to put the balance on the credit side. Hence classifying it a good picture. It blows hot and cold—that is to say, good and bad—so it might be called cool.

The scenario is based upon Leo Ditrichstein's adaptation of the play by Oscar Blumenthal and Gustave Kadelberg, called "The Open Door," which was used as a stage vehicle some years ago by Mr. Ditrichstein. It varies from the original to some extent, but the theme has been left intact. James Cruse has done a fine piece of directorial work, and the cast, which is too lengthy to give individual credit, does excellent work with no exceptions. However, Lois Wilson deserves special mention.

The vital question asked in the title is not definitely answered, but is left for each onlooker to draw his own conclusion.

The Cast

Arthur Haviland.....T. Roy Barnes
Margaret Saxby.....Lila Lee
Mabel Hoyt.....Lois Wilson
Jack Hoyt.....Walter Hiers
Mrs. Wilbur.....ZaSu Pitts
Mr. Wilbur.....Arthur Hoyt
Martha Saxby.....Lillian Leighton
Amos Saxby.....Tully Marshall
Dudley King.....Adolphe Menjou
Mrs. Pearson.....Sylvia Ashton
Mr. Pearson.....Otis Harlan
Pop Skinner.....Charles Ogle
Mrs. Skinner.....Ethel Wales
Bank President.....Sydney Bracey
Policeman.....William Gonder
Maid.....Lottie Williams
Silas Spencer.....Dan Mason
The Chef.....W. H. Brown
Marriage License Clerk.....Robert Brower

Based upon Leo Ditrichstein's Adaptation of the Play, "The Open Door," by Oscar Blumenthal and Gustave Kadelberg.
Scenario by Walter Woods.
Directed by James Cruze.
Length, 5,612 Feet.

The Story

The story centers around the love affair of the eloping heroine and hero on the very day when the girl's parents are celebrating their silver wedding anniversary. The guests—all of whom have quarrelled before attending the celebration—profess the greatest love for their life partners, yet, when a "legal minded" meddler announces to the astonished guests and hysterical parents that the marriage of the elopers is illegal, the husbands are glad to take advantage of the additional information that all marriages made in November are void because the license clerk has not been sworn in. But, having gained their freedom, the husbands do not relish it.

Exploitation Angles: Tell them it is a bright little comedy with a corking good cast. They cannot ask for more than that. List the players, for this comes close to being the much talked about all-star cast.

"Watch Your Step"

Goldwyn Picture Mixes Realism and Romance.

Reviewed by Clarence L. Linz.

"Watch Your Step," featuring Cullen Landis and Patsy Ruth Miller, is a clean, simple picture, entertaining throughout, and well taken, although not by any means of the super production class. In Washington, where it had its premier, it went well. An odd feature of its showing was the fact that many members of the audience voiced the different thoughts which the figures in the picture mutely offered. As a lip reading contest this was a great success. The audience was very enthusiastic and the comment at all times was audible. Evidently the people enjoyed themselves for they left the theatre in good humor. The picture is of the program type, with acting excellent, photography good, plenty of heart throbs and interest.

In a city, such as Washington, where automobile accidents are very numerous, the picture is possible of excellent exploitation. It deals with a young man just out of jail, following a sentence for speeding, who is told by his father, "Watch Your Step." This advice is forgotten when the young hero meets a physician whose car has suffered "total paralysis," who has but nine minutes to reach a patient many miles away. There are many thrills in the police chase which follows and in the wrecking of the automobile at the end of the run.

Although it is announced that the action is centered in Iowa, the play is of the New England type. Bert Woodruff, who takes the part of the village storekeeper, can well be matched down in the wilds of Maine.

The Cast

Elmer Slocum.....Cullen Landis
Margaret Andrews.....Patsy Ruth Miller
Russ Weaver.....Bert Woodruff
Lark Andrews.....George Pierce
Lon Kimball.....Raymond Cannon
Jennifer Kimball.....Gus Leonard
Constable.....Henry Rattenbury
Ky Wilson.....Joel Day
Detective Ryan.....J. O. O'Connor
Henry Slocum.....John Cossar
Mrs. Spivey.....Lillian Sylvester
Lote Spivey.....L. H. King
Mrs. Andrews.....Cordelia Callahan
Mrs. Weaver.....Alberta Lee

Story and Scenario by Julien Josephson.
Direction by William Beaudine.
Length, 4,713 Feet.

The Story

The story is about young Elmer Slocum who had served a jail sentence for speeding and on his first day of liberty reached a new speed of 85 miles an hour, taking a physician, whose car had broken down, to his patient. Elmer wrecks his car, knocks down a policeman whom he believes he has killed. He flees to a little Western town and there falls in love with the daughter of the richest man in the village. Regarded with suspicion by the girl's father and her other suitors, Elmer has the upper hand of them until he is ordered held a prisoner by a detective employed by his father. However, Elmer was not a murderer and the timely arrival of his father sets him free and he wins the girl.

Exploitation Angles: Hook the automobile clubs to this for an anti-speed campaign, and try the Western idea of stenciling the title at all street intersections on the traveled thoroughfares. You can work this into a local sensation.

"The Truthful Liar"

Wanda Hawley in Well-Constructed Mystery Story Which Holds the Interest—Released by Paramount.

Reviewed by C. S. Sewell.

Particularly noteworthy in "The Truthful Liar," starring Wanda Hawley, a Realart feature distributed by Paramount, is the dramatic construction, the picture starting out at a leisurely pace and the tempo constantly increasing until the finish. This has the effect of increasing the interest throughout. It is a society drama of newlyweds—amusement-loving wife and a jealous husband—where the wife's thoughtlessness causes her to be enmeshed in a chain of circumstances which threaten to wreck her happiness and finally cause her to be accused of murder.

It will be seen that there is nothing particularly new in the theme. It is the manner in which the author and director have developed the action which makes this production one of the best in which Wanda Hawley has appeared. The interest is heightened by the introduction of a mystery element in connection with the murder, and also by the logical development of the action, little recourse being made to coincidence on which so many photoplays depend.

As usual, the star is attractive and enacts her role with sincerity. Casson Ferguson is well-cast as the disappointed suitor who is indirectly responsible for the girl's predicament and who retrives the husband's friendship by offering to take the blame for the murder. Edward Hearn is convincing as the husband. The cast also includes such capable actors as George Seigman and Charles K. French.

The Cast

Tess Haggard.....Wanda Hawley
David Haggard.....Edward Hearn
Harney Mattison.....Charles Stevenson
Arthur Sinclair.....Casson Ferguson
Larry Steffens.....Lloyd Whitlock
Mark Potts.....George Seigman
Peter Vanetti.....E. A. Warren
Police Commissioner.....Charles K. French
Police Sergeant.....Norman Selby

Story by Will Payne.
Scenario by Percy Heath.
Directed by Thomas Heffron.
Length, 5,243 Feet.

The Story

Tess, somewhat frivolous, married David Haggard, an engineer, immersed in his work. Arthur Sinclair, disappointed suitor, attends the wedding reception somewhat intoxicated and earns the enmity of David who soon after goes away on a business trip. In a spirit of fun, Tess gets Arthur to take her to a notorious gambling den and while there the place is held up by the henchmen of Potts, a grafter. In the melee Arthur is shot through the arm after the thugs have taken Tess's rings.

Coming home unexpectedly, David misses the rings and Tess tells him they are at the cleaners. Determining to tell the truth she is forestalled by the arrival of the police returning the rings and her husband learns the circumstances. Arthur arrives and David orders him from the house. Tess, infuriated, writes him a somewhat compromising letter. Tess and David smooth their differences, then Tess tries to get the letter back. It has been seized by a maid in Arthur's home, who sells it to Potts, who demands blackmail. Tess goes to Potts' office, offers money but Potts endeavors to force his attentions on her. Soon after, Potts is discovered murdered and Tess accused. Arthur, who followed her there, takes the guilt on himself, but it develops that one of Potts' henchmen has killed him. David finally gets the letter but burns it without reading it, and welcomes Arthur as a true friend.

Program and Exploitation Catchlines:
Wanda Hawley in a Mystery Story That Has Plenty of Action and Holds the Interest Throughout.

PROJECTION

By F. H. RICHARDSON

From Bloomfield, Iowa

Bruce B. Watts, projectionist, Wishard Theatre, Bloomfield, Iowa, writes:

Have seen several photos and descriptions of projection rooms in our department recently, so here are a few which I believe will compare favorably with those of other theatres in towns the size of Bloomfield—population 2,500.

The room was originally sheet metal on angle irons, but later was lined with cement on metal lath. Floor is cement, covered with linoleum.

We project a twelve-foot picture at sixty-five feet. Have a double arc thirty-five ampere G. E. motor generator set, as is shown in Figure 2.

The switchboard above M. G. set controls the house lights, as well as the lights of the projection room. Above this is the field rheostat and a double throw switch, which latter changes from M. G. set to straight A. C. from power line, through rheostats, in case M. G. set fails, though in the year and a half we have had the generator we have not found it necessary to use the emergency set.

The Work Bench

Figure 3 shows the work-bench, with drill press, tool case, vise and typewriter. The case contains a good assortment of drills, taps and dies, wrenches, screw-drivers, punches, etc. The two push-buttons at extreme lower left corner connect with an electric change-over device, the mechanism of which is shown in Figure 4. The device is worked from either projecting position. While crude in construction, it is nevertheless very quick and positive in its action.

Figure 5 shows the motor-driven rewind constructed from Simplex magazines. It rewinds 1,000 feet of film in eight minutes and stops automatically.

Just beyond it is the film cabinet and the main switch box, and just below the switch box is an 18-inch fan which forces fresh air in from out-of-doors. The air is removed from the room through a twenty-four-inch pipe through the ceiling.

Mounted on the left side of the right-hand lamphouse is a small auxiliary lamphouse containing a 400 watt mazda, which is used to project colored light through a stereopticon lens for lighting the stage. Have also used this lamp successfully for projecting a deep color into the motion picture. In this way I am able to get some very pleasant effects, though it is necessary to select colors carefully. We also have a curtain over the screen, which same separates in the center. It is controlled from the projection room.

I have a Handbook, set of Hawkins and a set of Croft's Practical Electricity. In addition to these I read our department every week.

You Are Correct

When I was on the Wabash, out of Moberly, I made a good many trips on the "North End," passing through Bloomfield. I remember your town very well.

You are correct. Your room, or at least its equipment, would be a credit to a very good theatre in a very good town. The photographs show that you are not working very much by guess and that you are neither too shiftless or too lazy to do something besides what you are absolutely compelled to do to hold your job.

Wish we had more of your sort. I don't believe in a man doing two men's work. I don't believe in a man being projectionist, bill poster, janitor and errand boy. Neither do I have any use for the man who shirks everything he possibly can shirk—the man who not only does not want to do two men's work, but does not even want to do one man's work.

And, believe me, there are quite a few of them in projection rooms. Also there are (more shame to them) quite a few so-called unions which encourage exactly that sort of thing, though thanks be they are relatively few in number.

I am a firm believer in the man who, while he refuses to be unjustly imposed upon by an employer, still gives all there is in him during the time he works.

Your rewinder being geared down to rewind

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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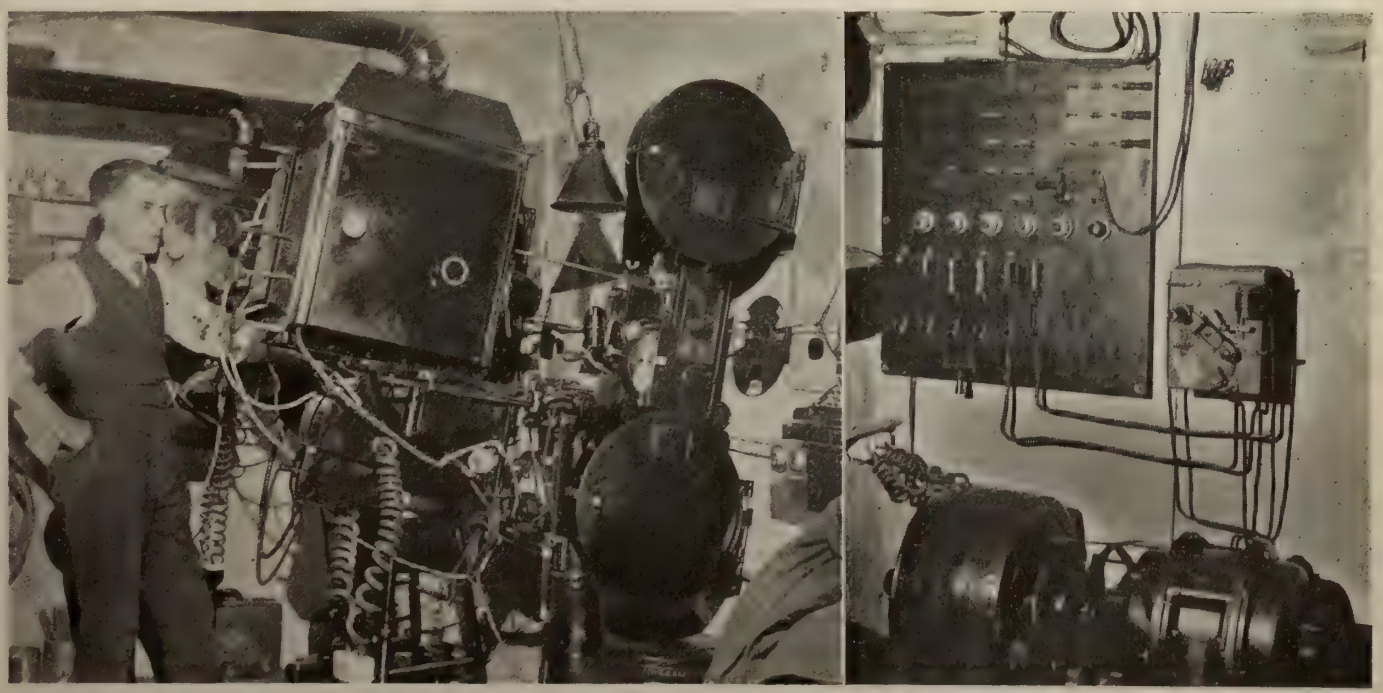
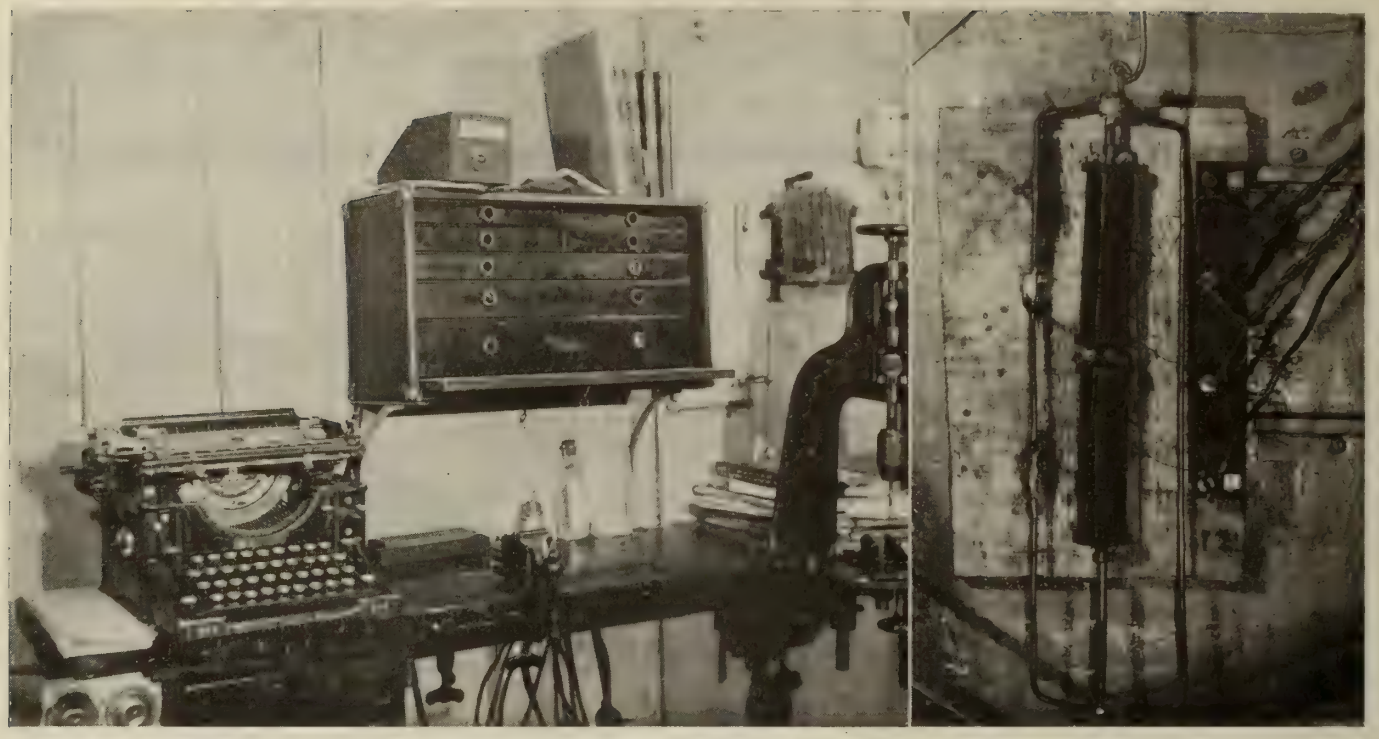


ILLUSTRATIONS ONE AND TWO

Views of the projection room of Wishard Theatre, Bloomfield, Iowa. At left, Projectionist Watts and his battery of Simplexes. At right, motor generator set and switchboard



ILLUSTRATIONS THREE AND FOUR

Showing work bench with drill press, tool case, vise and typewriter. The change-over device, shown at the right, is operated by the two buttons, shown at the left of typewriter

a thousand feet in eight minutes proves there are at least some men who pay attention to common sense instruction, and who try to do their work right. My compliments to you, Brother Watts. I find film being rewound at five times that speed in big Broadway theatres, utterly regardless of the damage (unnecessary damage) done to the film by the excessive and entirely unnecessary and highly objectionable speed.

Progressive Union

V. A. Loomis, Press Secretary Local Union 433, Motion Picture Projectionists (I. A. T. S. E. & M. P. M. O.), of Rock Island and Moline, Illinois, writes:

March seventh the members of Local 433 met to organize an educational department in connection with the local. Officers were elected and Brother Rose Hughes was appointed instructor. There are meetings every week. The instructor prepares a lesson for each meeting. The finer points of projection and the problems the projectionist must deal with will be studied.

Several years ago the local started a similar department, with much success, but during the war it was discontinued.

It will be the aim of all our men to make the new department even better than was the old one. Any suggestions you might offer will be appreciated.

A Good Move

Good move, gentlemen, but the success or failure of such a move hinges very largely on whether the department can be made sufficiently interesting to hold the men, and that is no very easy thing to accomplish.

The main stumbling block is just this: But comparatively few exhibitors have any comprehensive idea of the possibilities for improvement in matters projectional, and an even less percentage of projectionists have but the most nebulous idea of the possibilities of their own profession.

There are many things such a body could do, aside from studying the very great number of subjects there are to study in the field of projection.

One of them, which occurs to me, is this: suppose some really good subject be selected, in which projection at absolutely proper speed will make a very great difference in results. There are plenty of them. Suppose you select from this subject a few of the scenes to which excess speed will especially be injurious, cut them out and splice them together.

Next, each of you chip in a sum sufficient to buy a good dinner—one for you and one for the exhibitor. Mind you, I said EXHIBITOR, not manager, though the manager may well be present also, if you feel able to afford it.

Keep your plans absolutely secret, and invite the exhibitors to look at a picture you have

ILLUSTRATION FIVE

Showing the motor-driven rewind

arranged for them, with a midnight dinner (or daytime if you think best) thrown in. Keep the plans SECRET, insofar as has to do with what you are going to show them.

After the dinner, which may be on the stage of one of the theatres, ask them to step down front, and project the various scenes at excess speed, led by a title: "The way some of you make us do it." Each scene should be led by a title, which may be thrown on by a stero, or you may project the stero title right on the picture itself.

For instance, where Mary Pickford is made into a high speed jumping jack in a death bed scene you might project onto the picture, as it runs, "You insult our Mary and compell us to commit an assault upon her art."

Now if you could manage to get two identical scenes, and have the second follow the first, but at right speed, with a title reading: "As it should be, and would be if you gave us the chance."

Do you get the idea? Such a thing, if properly done, could hardly fail to land an enormous wallop on the speed king exhibitor, and to make him at least in some degree ashamed of himself.

But you will understand that such a plan must be carefully thought out in all its details, and carefully pulled off as well.

It should be preceded by a short talk, if possible, on the possibilities for injury and added expense in projector upkeep, film damage, etc., of high speed.

Now I am not intending to tell you to pull off this particular thing, but simply showing you one of the many things which it is possible to do besides study, but the stunt is entirely possible, nevertheless, and if rightly staged would do a lot of good, always provided there is a tendency to speeding in Rock Island and Moline.

In the matter of study, when the new handbook comes out (and we now have definitely set the date as June 1) you will find great possibilities for study and will find study made very easy. Anything that I can do to help your new department at any time, why just let me know.

WARNING: In purchasing projectors the projectionist should make sure he can get the required distance from condenser to film, which in small amperage may go as high as twenty-three inches.

You can tell just what stop you will need for condenser by removing projection lens and installing a piece of paper on which you have drawn a black circle 15/16 of an inch in diameter, 5.5 inches from aperture, stopping down condenser diameter until the light from aperture all falls within the circle.

Moving Picture Machines
Complete Equipments—Supplies of All Kinds.
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Better Equipment

Conducted by E. T. KEYSER

Marshall Neilan Harnesses the Radio and Sets It to Work in His Studio

THE radio outfit, which picture theatre exhibitors were, at first, inclined to regard somewhat dubiously as a possible competitor, is now proving to be of value as an added attraction to the house.

In past issues, we have reported the successful use of radio receiving outfits hooked-up with amplifiers in picture theatres.

Some of the houses utilize their equipment to give their patrons radio concerts and others even went a step further and gave radio dances from broadcasted music.

As evidence that radio outfits may be now considered as a part of picture theatre equipment, the United Theatre Equipment Corporation, through its home office and branches all over the country, has added radio equipment to its line of merchandise, and the Robin Engineering Company, of New York City, has just opened an establishment in the picture theatre supply centre of New York for the distribution of standard radio outfits.

Now comes news from the West Coast that the radio is proving its worth in the motion picture studio.

Neilan's Installation

Marshall Neilan has installed a radiophone receiving and sending outfit at his studio in Hollywood which he expects will render a great practical service in motion picture production.

Mr. Neilan recently experimented with a company of players on location and the result was found to be very successful. From his studio stage, where the radio outfit was set up, Neilan directed his players who were working at Santa Monica Beach in scenes for "Her Man." This allowed him to take care of business at the studio and still keep in direct touch with his troupe.

Instead of going on location with the company, as is his practice, Mr. Neilan kept in direct touch with Frank Urson—his assistant director—via the radio, going into all details of the action of the various scenes right from his studio.

Another Use

The troupe on location had a small radio outfit with which they talked direct to Mr. Neilan at the studio. While the undertaking was largely in the nature of an experiment, the producer asserts that it opens a new channel not hitherto contemplated in picture making.

Another use to which the radio may be put is the direction of distant scenes in photographing battles and other effects for the screen. Instead of communicating with assistant directors, the director may remain with his cameramen and talk to players a half mile or more away through the amplifier as though he were right on the ground.

Another practical use of the radio already in vogue at the Neilan studio is its operation in the form of a diversion for the players while they are not actually appearing before the camera. This is particularly desirable in cases such as involved in the production of "Her Man," on which the producer is working night and day.

Matt Moore, Leatrice Joy, Raymond Griffith, Helen Lynch, George Dromgold and other players in this picture are at the Neilan studio from nine in the morning until midnight. Much of this time they are not actually appearing in scenes but must be on hand for instant call. For such times the producers in the past have used phonographs for the diversion of the players. At the Neilan studio the Victrola has been discarded and now the players listen in on news bulletins, operas and music recitals in their leisure moments.

"Many practical uses will be found for the radio in the movie world," said Mr. Neilan, in discussing the matter. "Already I have found this wonderful instrument which has taken the country by storm, a method of saving much time and expense in movie making. It will not be long before every studio will find the radio as important a part of its equipment as the arc light or the camera."

Proper Selection the Problem

As we see it, the main difficulty for some time to come will be the selection of equipment to give the best results under the conditions prevailing in the motion picture field.

RADIO ACTIVITY IN THE MARSHALL NEILAN STUDIO

Above, Marshall Neilan receiving a report from a company on location at Santa Monica. At left, Neilan and Hugh Wiley listening to Matt Moore, who is on location. At right, Leatrice Joy, Raymond Griffith, George Dromgold, Marshall Neilan, Matt Moore and Frank Urson "listening in" on a broadcasted opera between scenes at studio

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We are headquarters for the best and most practical wireless outfits for theatre installation.

REAL OUTFITS—No junk—but something that will serve as an added attraction to your house.

TELL US YOUR REQUIREMENTS

When writing us, state size of your theatre, number of seats, height of building. Are there any higher buildings surrounding the theatre? Are they of steel?

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25 WEST 45th STREET, NEW YORK

Branch Stores in All Principal Cities

H. T. EDWARDS, President — J. H. HALLBERG, Vice-President

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RADIO EQUIPMENT
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It's easy and inexpensive if you get the right dope and equipment.

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The Robin Engineering Co.

203 West 49th Street New York

Phone: Circle 10, 237

THE fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

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We can furnish your theatre complete with all the latest and best goods on the market.
Write us for estimate on complete equipment.
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Latest Achievement

In Ticket Selling Machines

The New 1922

Automaticket Register

Send for prices and full particulars.

AUTOMATIC TICKET REGISTER CORPORATION

1780 Broadway New York

The widespread popularity of the radio outfit for amateur use in the home has caused many concerns to enter the field and market outfits, which, while suitable for use by the amateur who is content with fair to moderate results, are totally unsuited for use under the strenuous conditions prevailing in both theatre and studio, where absolute reliability and distinctness of receiving are prime requisites.

This constitutes a particularly strong reason why outfits, required for service in either theatre or studio, should be purchased through and their installation made under the supervision of concerns whose experience and knowledge of the picture theatre field enables them to select such apparatus as will prove reliable under the strain of such professional use.

Unless outfits are selected and installed under such guidance, disappointments are bound to occur to discourage the popularity of radio.

Victor Herbert Was Greatly Impressed by the Kinema's Robert-Morton Organ

THE accompanying illustration shows the console of the monster Robert-Morton organ installed by the American Photoplayer Company in the Kinema Theatre of Los Angeles.

To the left of the console is Eddy Horton, the popular organist of the Kinema, and, at the right, is Victor Herbert, the eminent director, who played a two weeks' engagement at the Kinema.

Mr. Herbert was so impressed with the merits of the Robert-Morton installation that he expressed himself as follows:

Los Angeles, Feb. 23, 1922.

Mr. William J. Quinn,
Managing Director,
The Kinema Theatre,
Los Angeles, California.

My Dear Mr. Quinn: I want you to know I am indeed happy to have witnessed, among other wonders of your theatre, the installation of your new organ. It certainly is one of the largest that I have ever seen and I hope that it will be one of the features of your future programs for an organ so remarkably equipped is bound to be enjoyed by your patrons.

To me it seems that your company should be congratulated for having the courage to make such a tremendous investment, but I feel confident that the people of Los Angeles will show their appreciation.

With kindest regards and best wishes, I am,

Very cordially yours,
(Signed) VICTOR HERBERT.

Lieb Installs Radio

Lewis Lieb, of the Diamond Theatre, Cresson, Pa., has installed a radio set in his theatre, and every evening while the pictures are being shown, his patrons listen to the Westinghouse concert, broadcasted from East Pittsburgh.

CONSOLE OF KINEMA'S MONSTER ROBERT-MORTON
At left, Eddy Horton, organist of Kinema. At right, Victor Herbert, looking over the installation

The Barton Console in the TOWER THEATRE, ST. PAUL

This Golden-voiced Barton is the most versatile instrument and the most practical for theatre use made.

It has the famous Barton Divided Manual, that you will want to know about before choosing an instrument.

Enthusiastic !

Every Barton Orchestral Organ owner is enthusiastic about the Barton because *it delivers the results!*

It has a volume of beautiful melody capable of so much variation that everyone from picture fan to casual visitor is always pleased with it.

The Barton gains for your pictures an appreciation that has a direct result in increased box office receipts—and it will save you money in addition.

Mr. Joseph Friedman, Tower Theatre, St. Paul, one of the latest enthusiastic owners. His Barton is shown above.

Start early this year for greater profits—Barton prices are away down and liberal terms for extended payments can easily be arrranged. Write today.

IT'S A **Barton** ORCHESTRAL ORGAN

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IT'S A **Barton** ORCHESTRAL ORGAN

BARTOLA MUSICAL INSTRUMENT CO.
CHICAGO
59 East Madison Street

Frank Amendola's New Niagara Falls Theatre Will Accommodate 1,000 Patrons

THE new Amendola Theatre, which recently opened at Niagara Falls, New York, adds another up-to-date house to those which are making the Cataract City notable for its fine picture theatres.

The new theatre is at the corner of Pine avenue and Fifteenth street, is owned by Frank Amendola and was designed by Albert Elia. John M. Amendola, son of the owner, is house manager.

The house has a seating capacity of one thousand, distributed between the ground floor and the balcony. Matinee prices are ten cents, with night admissions at ten and twenty cents.

There are four changes of program a week, Sundays, Mondays, Wednesdays and Fridays.

The lobby is spacious and the auditorium is decorated in buff and gold. The stage is sufficiently large to accommodate vaudeville acts. A feature of the house is a beautiful dome decorated with mural paintings. Lighting is by the indirect system which is in use throughout the house.

The seats are extremely comfortable and the aisles are covered with Gold Seal battleship linoleum. Ventilation is accomplished by twin seven foot Typhoon fans which make a complete change of atmosphere every thirty seconds. The house is heated by the vapor-steam type of system.

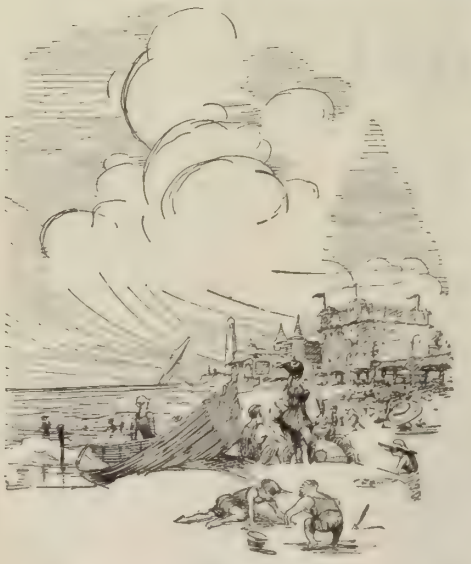
The Amendola is strictly fireproof and it is possible to empty the house of its full capacity of patrons in one minute.

Two Power's projectors, equipped with Power's G-E high intensity arc lamps, furnish the projection; these were supplied by the Falls Equipment Company.

The Federal Electric Company installed the large electric sign which decorates the front of the house.

You needn't compete with seashore breezes

Have 'em yourself—right in your theatre—cool, refreshing Monsoon Breezes that you can turn on just by flipping a switch.



One exhibitor says:

"The Monsoon Cooling System is simply wonderful. When we started it going, the audience thought the ocean was moved near Passaic, as it was so cool, with gentle breezes blowing.

"The Monsoon System will mean at least 100% increase in business."

Louis H. Gold
City Theatre,
Passaic, N. J.

Install Monsoons for *this* Summer

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71 North 6th St.
Brooklyn, N. Y.

726 Bulletin Bldg.
Philadelphia, Pa.

Simplex Distributors Report Installations

The new Orpheum Theatre, Trenton, N. J., which has a seating capacity of one thousand, has been equipped by Lewis M. Swaab & Son, of Philadelphia, with two of the latest type of Simplex projectors. The Swaab organization also recently equipped the twelve hundred seat Plaza Theatre, Milford, Del., which is said to be one of the finest in the State. In addition to the Simplex projectors, a Superlite screen, a G. E. generator set, a ticket selling machine, ticket chopper and a spotlight were also installed.

Simplexes for State

Rowland & Clark's State Theatre, Pittsburgh, Pa., has been Simplex equipped by Hollis-Smith-Morton Company, of the same city, who state that they will also equip the new Rowland & Clark Theatre, the Manor, which is about to open in Pittsburgh's most aristocratic neighborhood, and which will seat eighteen hundred.

Argus Enterprises, Inc., Los Angeles, Calif., reports the installation of Simplex projectors and a Simplex dissolver in the Hill Street Junior Orpheum Theatre, of Los Angeles, while the Michigan Motion Picture Supply Company, Detroit, reports that it has equipped the new Capitol Theatre, Jackson, Mich., which will be under the management of W. S. McLaren.

Six New Companies Incorporated at Albany

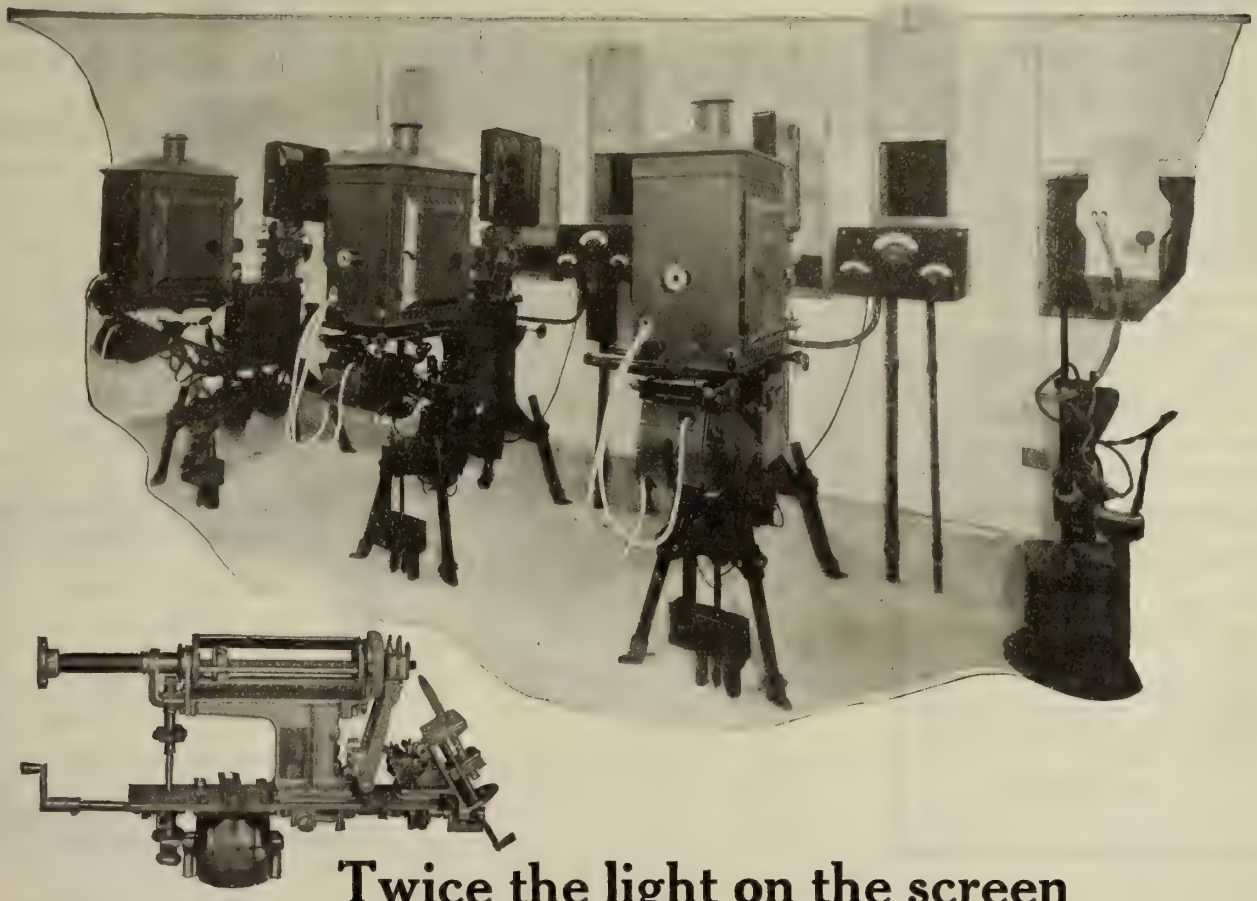
Six companies incorporated in the motion picture business in New York State during the week ending April 15, revealing an aggregate capitalization of $750,000.

These companies included the Twenty-third Street Amusement Corporation, $25,000, with Jesse L. Goldberger, John B. Karrell, New York; Esther Gershenson, Palisades Park, N. J.; Metropolitan Velodrome Company, $600,000; B. M. Bancroft, White Plains; William Hutchinson, Henry Amerman, Brooklyn; K. & B. Amusement Corporation, $15,000, Monroe, Orange County, F. E. Bolton, Monroe; E. M. Bolton, F. B. Kistler, Brooklyn; Merlock Productions, $25,000, Arno Merkel, William J. Block, Harvey Wilson, New York; Consolidated Amusement Corporation, $20,000, Max Richter, Giuseppe Privitali, Abel Fanchi, New York; Selig-Kalen Features, Inc., $60,000, Frank Kalen, S. M. Selig, Georges Renavant, New York City.

Indiana Will Have Two New Picture Houses

A new picture theatre, to be known as the Manitou, is to be erected at Sixth and Main streets, Rochester, Ind., by the Alhambra Theatre Corporation, of Chicago, it was announced this week by Derwin F. Willoughby, a representative of the company. The new structure will be of steel, brick and concrete, and will be of the early English style of architecture. The auditorium will seat about 850.

Plans are now in the making for the erection of a new $80,000 theatre on Cedar street, between 136th and 137th streets, Indiana Harbor, Ind. The theatre, which will be erected for James Piwaronas, grocer, will be fireproof in every particular and will be constructed in accordance with the most approved methods. The floors will be concrete with tile and marble trimmings.



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The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed making adjustments when changing carbons unnecessary; carbons are merely slipped into place without requiring any clamping or fastening of nuts.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

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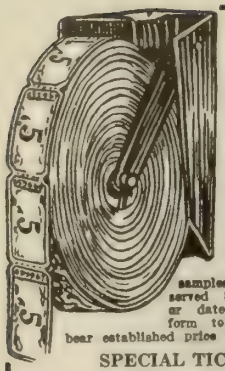

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Five Thousand	$3.00
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Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

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Remarkable opportunity for motion picture theatre! Fotoplayer in perfect condition; gives complete orchestral reproduction; played by hand or from double-tracker player piano; provides excellent picture music at minimum cost. Music continuous—no pauses for rewinding—can be changed instantly to fit the scene. A chance to make your music, as well as your films, a source of steady profit! Terms, if desired. Satisfaction guaranteed. Write for full description.

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Building Activities of the Maritime Provinces

F. G. Spencer, of Fredericton, N. B., proprietor of a chain of picture theatres in the Maritime Provinces of Canada, has purchased the site of the old Gem Theatre, of Fredericton, upon which he will erect a modern and attractive house.

Mr. Spencer has also purchased a corner lot in the downtown section of Charlottetown, Price Edward Island, where he already operates the Prince Edward and Strand Theatres. Upon this lot, he will, shortly, erect a one floor, seven hundred set picture theatre of tapestry brick. In addition to the above building operations, Mr. Spencer is also arranging for the rebuilding of the Vogue Theatre, Woodstock, N. B.

Plan Bennington House

There is a movement under way to provide Bennington, Vt., with a combined hotel and picture theatre costing in the neighborhood of $165,000.

Uly S. Hill, manager of the Mark-Strand Theatre, Albany, N. Y., recently appeared before a gathering of Bennington citizens and presented the proposition to erect a theatre and hotel in the business center of the latter city.

Mr. Hill, in conjunction with Charles H. Hess, agreed to raise $100,000, the remaining $65,000 to be taken care of through an issue of preferred stock. The theatre as planned would seat nine hundred.

New Theatre for Troy

A new theatre, costing in the neighborhood of $115,000, will be erected in Troy, N. Y., by J. C. Rosenthal, of that city. The plans call for a house, modern in every respect, with an exterior construction of stucco and limestone. The contract for the building was let during the past week.

Picture Theatres Projected

FAIRBANKS, ALASKA.—Capt. A. E. Lathrop, owner of moving picture houses at Cordova and Anchorage, plans to erect moving picture theatre and hotel building, to cost $200,000.

HEALDSBURG, CALIF.—Chamber of Commerce is promoting erection of auditorium for public school, to include stage for lectures and equipment for showing moving pictures.

SAN BERNARDINO, CALIF.—Alexander Pantages is considering several sites here for proposed new theatre.

HARTFORD, CONN.—F. G. Walz, 407 Trumbull street, will erect two-story brick theatre, 132 by 42 feet on West New Park avenue.

CHICAGO, ILL.—C. Howard Crane, 127 North Dearborn street, is preparing plans for two-story reinforced concrete, brick and stone-trim theatre, store and office building, 117 by 142 feet to be erected at southeast corner Roosevelt road and Kominsky avenue, to cost $400,000.

HARRISBURG, ILL.—Oscar L. Turner will erect new theatre at Cherry and East Poplar streets, with seating capacity of 2,000.

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1-6 HP. MOTORS 110 Volt 60 Cycle ONLY

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TALK from your screen

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TYPEWRITTEN MESSAGES

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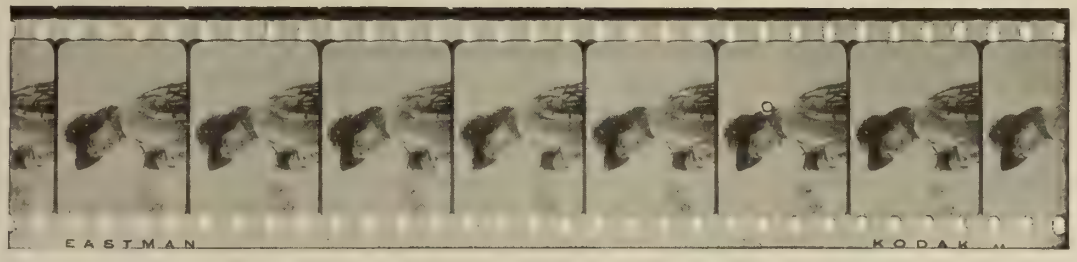

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HURST, ILL.—Gill & Fath, 1328-A Walnut street, Murphysboro, are preparing plans for one-story brick theatre, to cost $35,000.

WAUKEGAN, ILL.—Edward and Fred L. Dayton are considering the erection of new theatre.

WILDWOOD, N. J.—New Jersey Seashore Company, 423 Market street, Camden, has plans by D. E. Williams, 15 Williams street, New York, for one-story moving picture theatre, dance floor and convention hall, 200 by 750 feet to be erected between Shellinger and Lincoln avenues, to cost $750,000.

MAMARONECK, N. Y.—John H. Deeve & Brother, 103 Park avenue, New York, have contract to erect two-story moving picture theatre and store building on Mamaroneck avenue opposite Palmer for John Lynn, to cost $40,000.

NEW YORK, N. Y.—New Harlem Arcade Theatre will be erected at 313-22 West 125th street, to cost $150,000.

LEXINGTON, N. C.—H. B. Varner has plans by Harry Barton, of Greensboro, for new theatre to be erected on Main street, to cost $150,000.

CLEVELAND, O.—Lexington Square Company has leased site at southeast corner Lexington avenue and East Fifty-fifth street for theatre and store building, to cost $125,000.

COLUMBUS, O.—F. J. Ferguson, proprietor Broad Street Theatre, 1213 West Broad street, has plans by H. E. Eiselt, 60 East Broad street, for one and two-story brick, stone and terra-cotta moving picture theatre, and store building, 73 by 140 feet to be erected at 1201 West Broad street, to cost $60,000.

UNIONPOLIS, O.—Town hall is being converted into moving picture theatre. Address Charles C. Green.

KLAMATH FALLS, ORE.—Hart Brothers have plans by Parker & Banfield, 62 East Third street, North Portland, for two-story brick theatre and office building, to cost $110,000.

PORTLAND, ORE.—W. E. Tebbetts and Percy Garrigues, owners new Highway Theatre, will erect new theatre at 40th street and Sandy Boulevard.

PHILADELPHIA, PA.—Work on the New Theatre at the southwest corner 40th and Filbert streets will start June 1. It is understood that instead of entire new structure as previously stated, the present building, which is a large public garage, will be remodeled for moving picture house, to cost $150,000. The opening date has been set for Labor Day, September 4.

HOUSTON, TEXAS.—Tom Tellepson has contract at $46,271 to erect Miller Memorial in Hermann Park for open air theatre for City Park Board. Structure will be constructed of Bedford stone.

MARLIN, TEXAS.—Orpheum Theatre will rebuild burned structure.

KENOSHA, WIS.—New Orpheum Theatre, costing $500,000, has opened under the supervision of William E. Mick, formerly associated with the Saxe interests. Beside showing pictures, Friday and Saturday evenings will be devoted to vaudeville.

MADISON, WIS.—Charles Weigel plans to erect new moving picture theatre, to cost $60,000.

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MOVING PICTURE WORLD

VOLUME LV MARCH—APRIL, 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during March and April. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published on pages indicated by reference marks; "R" indicating Reviews and "C" Consensus. Where reference letters are omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials or series of pictures are indexed under the general title of such serial or series. Unless otherwise specified, all subjects listed are five-reel dramas.

A

Able Minded Lady (5,000 feet). (Based on Saturday Evening Post story by W. R. Leighton) (Pacific Film Co.) (R—March 11—199).
Abraham (1 reel) (Fifth episode of the Bible series) (Sacred Films, Inc.) (R.—March 11—198).
Across the Border (5 reels) ("Big Boy" Williams—Star) (Charles R. Seeling—Director) (Aywon) (R—April 1—550) (C—April 8—656).
Across the Divide (Playgoers Pictures).
Adventures of Robinson Crusoe (2 reels) (No. 1—The Sea Raiders) (Harry Myers—Star) (Universal).
Adventures of Robinson Crusoe (2 reels) (No. 2—Shipwrecked) (Harry Myers—Star) (Universal)
Adventures of Robinson Crusoe (2 reels) (No. 3—The Cannibal's Captives) (Harry Myers—Star) (Universal).
Adventures of Robinson Crusoe (2 reels) (No. 4—Hidden Gold) (Universal).
Adventures of Robinson Crusoe (2 reels) (No. 5—The Ship of Despair) (Harry Myers—Star) (Universal).
Aesop's Fables (2-3 reel)(The Lion and the Mouse) (Paul Terry Cartoon) (Pathe).
Aesop's Fables (2-3 reel) (The Farmer and the Ostrich)((Paul Terry Cartoon) (Pathe) (R-March 25—406).
Aesop's Fables (2-3 reel) (The Rich Cat and the Poor Cat) (Paul Terry Cartoon) (Pathe) (R—April 15—750).
Aesop's Fables (2-3 reel) (The Wolf in Sheep's Clothing) (Paul Terry Cartoon) (Pathe).
Aesop's Fables (2-3 reel) (The Spendthrift) (Paul Terry Cartoon) (Pathe) (R—March 25—406).
Aesop's Fables (2-3 reel) (The Wicked Cat) (Paul Terry Cartoon) (Pathe).
After Six Days (10 reels) (Weiss Bros.) (R—April 1—553).
Alf's Button (5 reels) (Adapted from W. A. Darlington's story) (Leslie Henson—Star) (First National) (R—March 4—81).
Alias Phil Kennedy (Wid Gunning—Entertainment Series).
All Wrong (2 reels) (Fox-Clyde Cook Comedy).
All's Fair in Love (4,979 feet) (Adapted from the play by Thomas Buchanan) (Featured Cast) (E. Mason Hopper—Director) (Goldwyn) (R—April 15—764).
An Ozark Romance (1 reel)(Harold Lloyd—Star) (Pathe—Reissue).
Ancient Customs of Egypt (1 reel) (Kineto Review) (R—April 22—876).
Angel Factory (3 reels) (Helene Chadwick and Antonio Moreno—Featured) (Pathe) (R—March 25—406).
Anvil Chorus (1 reel) (Snub Pollard—Star) (Pathe) (1922).
Any Night (5 reels) (East Coast Productions).
Any Old Port (2 reels) (Neal Burns—Star) (Educational—Christie) (R—April 22—876).
Arabian Love (4,440 feet) (Featured Cast) (Jerome Storm—Director) (Fox) (R—April 15—761).
Arrest Norma McGregor (1 reel) (Rialto Productions).
Ashes (6 reels) (Featured Cast) (G. M. Anderson—Director) (East Coast Productions) (R—April 1—551).

B

Back to Yellow Jacket (6,735 feet) (Adapted from story by Peter B. Kyne) (Wallace Reid—Star) (Ben Wilson—Director) (Arrow) (R—March 11—200).
Ballad of Fisher's Boarding House (1 reel) (Pathe) R—April 1—554).
Barnstormer, The (5,300 feet) ((Charles Ray—Star and Director) (First National) (R—April 1—551).
Barnstormer, The (2 reels) (Fox—Sunshine) (R—April 1—550).
Rex Beach Weekend, A (1 reel) (Goldwyn—Sport Review).
Bearcat, The (4,550 feet) (Hoot Gibson—Star) (Ed Sedgwick—Director) (Universal) (R—April 8—664).
Beat It (1 reel) (Harold Lloyd—Star) (Pathe—Reissue) (R—April 1—552).
Beauty's Worth (6,751 feet) (Marion Davies—Star) (Robert G. Vignola—Director) (Cosmopolitan—Paramount) (R—April 8—662).
Beware of Blondes (2 reels) (Federated) (Hallroom Boys Comedies).
Beyond the Crossroads (4,903 feet) (Ora Carew—Star) (Lloyd Carleton—Director) (Pioneer) (R—April 8—662).
Beyond the Rainbow (6,000 feet) (Adapted from the story, "The Price of Feathers," by Solita Solano) (All Star Cast) (Wm. Christy Cabanne—Director) (R-C Pictures) (R—March 4—84) (C—March 11—170).
Bigamist, The (5,400 feet) (Adapted from novel by F. E. Mills Young) (Ivy Duke—Star) (Guy Newall—Director) (Robertson-Cole) (R—April 8—661) (C—April—755).
Big Ranger, The (2 reels) (Laura LaPlante and Elmo Lincoln) (Universal—Western) (April 24—22).
Birthday Guests and Jungle Pests (2 reels) (Federated) (Chester Comedies).
Black Gold (No. 15—The Secret Four—Final Episode) (Eddie Polo—Star) (Universal).
Blaze Away (4,800 feet) ("Big Boy" Williams—Star) (W. Hughes Curran—Director) (Di Lorenzo, Inc.) (R-March 25—406). (C—964—April 29).
Blonde Vampire, The (Wid Gunning—Entertainment Series).
Blue Mountain Mystery (Wid Gunning—Entertainment Series).
Bobbed Hair (4,395 feet) (Wanda Hawley—Star) (Thomas Heffron—Director) (Paramount) R—April 1—550).
Bootleggers, The (5,544 feet) (Featured Cast) (Roy Sheldon—Director) (Wid Gunning) (R—April 7—764).
Bought and Paid for (5,601 feet) (Adapted from George Broadhurst's play) (Wm. C. de Mille—Director) (de Mille Production) (R—March 25—400) (C—April 1—544).
Bow Wows, The (1 reel) (Snub Pollard) (Pathe) (R—April 1—549).
Boy Crazy (4,800 feet) (Featured Cast) (Wm. A. Seiter—Director)—(R-C) (R—March 11—199) (C—March 18—292).
Branded (Josephine Earle—Star) (Lee & Bradford).
Broker, The (2 reels) (Fox—Lupino Lane).
Buried Alive (2 reels) (No. 13—With Stanley in Africa) (Universal) (April 17).
By-Way Champions (1 reel) (Goldwyn—Sport Review).

C

Call of Courage (2 reels) (Laura La Plante and Perc Pembroke) (Universal—Western).
Camera Caricatures (Pathe)—R—April 1—553).
Cannibal's Captives, The (No. 3—Adventures of Robinson Crusoe) (Universal) (April 17).
Cap'n Kidd (Serial) (Eddie Polo—Star) (Star Serial Corp.) (R—April 1—553).
Cardigan (7,000 feet) (Adapted from Robert W. Chambers novel) (Featured Cast) (John W. Noble—Director) (American Releasing Corp.) (R—March 4—85) (C—March 11—170).
Cave Girl, The (4,405 feet) (Featured Cast) (Joseph J. Franz—Director) (First National) (R—March 4—84) (C—March 25—399).
Centaurs of the Field (1 reel) (Goldwyn) (March—1922).
Chain Lightning (5 reels) (Featured Cast) (Ben Wilson—Director) (Arrow) (R—March 11—202).
Chained to the Anchor (3 reels) (No. 1—Go Get 'Em Hutch) (Charles Hutchison) (Pathe).
Cheerful Credit (2 reels) (Brownie) (Universal).
Clash of the Clans (2 reels) (No. 13—The White Eagle) (Ruth Roland—Star) (Pathe).
Cloudburst (Bombardier Billy Wells) (Lee & Bradford).
Come on Over (5,556 feet) (Colleen Moore—Star) (Alfred E. Greene—Director) (Goldwyn) (R—March 25—401) (C—April 1—544).
Cold Feet (2 reels) (Featured Cast) (Al Christie—Director) (Educational—Christie) (R—April—762).
Cops (2 reels) (Buster Keaton—Star) (First National) (R—March 11—198).
Cradle, The (4,698 feet) (Adapted from the play by Eugene Brieux) (Ethel Clayton—Star) (Paul Powell—Director) (Paramount) (R—March 25—404) (C—April 8—656).
Crimson Challenge, The (4,942 feet) (Adapted from the novel, "Tharon of Lost Valley," by Vingie E. Roe) (Dorothy Dalton—Star) (Paul Powell—Director) (Paramount) (R—April 22—97).
Crystal Gazer, The (1 reel) (Fox—Mutt and Jeff).
Cupid's Brand (Jack Hoxie—Star) (Arrow) (4,751 feet) (R—969—April 29).

D

Dane, Mrs., Confession (Wid Gunning).
Dangerous Adventure (Grace Darmond—Star) (6 reels) (Warner Bros.) (R—March 18—300).
Dangerous Little Demon (4,751 feet) (Marie Prevost—Star) (Clarence Badger—Director) (Universal) (R—March 18—300) (C—March 25—399).
Dark Horse, A (2 reels) (Sally, the Horse) (Universal-Century).
Daughter of Eve (5,088 feet) (Violet Hopson—Star) (Walter West—Director) (Commonwealth) (R—April 1—549).
Daughter of the Don (5,970 feet) (Adapted from the novel by Winifld Hogaboom) (Featured Cast) (Arrow) (R—April 15—764).
Desperation (2 reels) (Laura La Plante and Elmo Lincoln) (Universal—Western).
Destiny's Isle (6 reels) (American Releasing Corp.).
Devil's Pawn (4,712 feet) (Pola Negri—Star) (Paramount) (April 16).
Discontented Wives (Playgoers Pictures).
Dissatisfied Cobbler (Pathe—Animated Cartoon) (R—March 25—406).
Dog's Life, A (Chaplin Reissue) (First National).
Don't Blame Your Children (Wid Gunning).
Don't Doubt Your Wife (5,000 feet) (Leah Baird—Star) (James W. Horne—Director) (Associated Exhibitors) (R—March 25—405).
Door That Has No Key (6 reels) Primex Pictures Corp.).
Drawing Cards (1 reel) (Goldwyn) (March).
Duck Hunter, The (2 reels) (First National—Sennett).

E

Elope If You Must (4,995 feet) (Eileen Percy—Star) (C. R. Wallace—Director) (Fox) (R—April 1—550) (C—April 15—755).
Eternity (6 reels) (Primex Pictures Corp.).
Extra! Extra! (4,160 feet) (Featured Cast) (William K. Howard—Director) (Fox) (R—March 4—183) (C—March 11—170).
Emerson, Ralph Waldo (1 reel) (Kineto—Great Author Series) (R—April 15—764).

F

Fair Enough (2 reels) (Dorothy Devore) (Tom Brierley—Director) (Christie) (R—April 8—661).
Fair Lady (7 reels) (Adapted from Rex Beach's novel, "The Net") (Betty Blythe—Star) (Kenneth Farnum—Director) (United Artists) (R—April 1—554) (C—April 22—875).
False Brands 4,400 feet) (Joe Moore and Eileen Sedgwick) (William J. Craft—Director) (Rialto Pictures) (R—March 18—297).
Family Closet, The (Playgoers Pictures).
Fascination (May Murray—Star) (Robert Z. Leonard—Director) (Metro) (7,940 feet) (R—968—April 29).
Fast Male, The (1 reel) (Federated).
Father Tom (Featured Cast) (Playgoers) (R—March 25—403).
Find the Woman (5,144 feet) (Alma Rubens—Star) (Tom Terriss — Director) (Cosmopolitan) (Paramount) (R—April 15—761).
Fighting Streak, The (Tom Mix—Star) (Fox).
Fire Bride, The (5 reels) (Edward Hearn and Ruth Reneck) (Art Rosson—Director) (Wid Gunning, Inc.) (R—March 25—404).
First Woman, The (Mildred Harris—Star) (R-C) (R-969—April 29).
F. O. B. Africa (2 reels) (Monty Banks—Star) (Warner Brothers) (R—April 1—553).
Foolish Monte Carlo (Wid Gunning).
Flaming Spear, The (2 reels) (No. 5—With Stanley in Africa) (George Walsh and Louise Lorraine) (Universal).
Flesh and Spirit (5 reels) (Featured Cast) (Joseph Levering—Director) (Lee-Bradford) (R—April 15—762).
Floods of Fury (No. 12—The Secret Four) (Eddie Polo—Star) (Universal).
Fore (1 reel) (Goldwyn).
Forest of Flame (2 reels) (No. 12—With Stanley in Africa) (Universal) (April 17).
Forest King (5,000 feet) (Featured Cast) (Pacific Film Co.) (R—March 25—406).
Form (1 reel) (Goldwyn).

Free Air (5,600 feet) (Adapted from novel by Sinclair Lewis) (Marjorie Seaman and Tom Douglas) (E. H. Griffith—Director) (Hodkinson) (R—April 8—663).
From the Floating Cities of China to Samoa (1 reel) (Kineto Review) (R—March 11—200).
From Soup to Nuts (2 reels) (Federated—Hallroom Boys Comedies).
Full o' Pep (1 reel) (Harry Pollard) (Pathe) (R-969—April 29).

G

Game Chicken, The (5 reels) (Bebe Daniels—Star) (Chester M. Franklin—Director (Paramount) (R—March 18—299).
Gas, Oil, Water (4,500 feet) (Charles Ray—Star and Director) (First National) (R—April 22—879) (C—964—April 29).
Girl from Rocky Point (Featured Cast) (Pacific Films) (R—March 4—81).
Give Me My Son (5,500 feet) (Featured Cast) (John Brunius—Director) (Swedish Biograph) (R—March 4—83) (C—March 11—170).
Go Get 'em Hutch (3 reels) (No. 1—Chained to the Anchor) (Charles Hutchison) (George B. Seitz—Director) (Pathe) (R—April 8—660).
Go Get 'em Hutch (2 reels) (No. 2—The Falling Wall) (Charles Hutchison) (Pathe) (R—April 8—660).
Go Get 'em Hutch (2 reels) (No. 3—The Runaway Car) (Charles Hutchison) (Pathe) (R—April 8—660).
Go Get 'em Hutch (2 reels) (No. 4—The Tunnel Menace) (Charles Hutchison) (Pathe).
Golden Eagle, The (2 reels) (No. 15—The White Eagle) (Ruth Roland—Star) (Pathe).
Gold Insect, A (1 reel) (Universal—Star).
Good Provider, The (7,752 feet) (Vera Gordon and Dore Davidson) (Frank Borzage—Director) (Cosmopolitan—Paramont) (R—April 22) (C-964—April 29).
Greater Duty, The (5 reels) (East Coast Productions).
Green Temptation (5 reels) (Adapted from Constance Lindsay Skinner's Story, "The Noose") (Betty Compson—Star) (William D. Taylor—Director) (Paramount) (R—April 1—548) (C—April 8—656).
Grey Dawn (Claire Adams and Robt. McKim) (W. W. Hodkinson).
Grit (2,000 feet) (Shorty Hamilton Series) (McGovern & Elger).
Gypsy Passion (5,601 feet) (Adapted from Jean Richepin's novel, "Miarka, the Child of the Bear") (Louis Mercanton—Director) (Vitagraph) (R—April 8—663).

H

Hamilton, Alexander (1 reel) (Kineto) (R—March—400).
Heart Specialist (4,768 feet) (Mary Miles Minter—Star) (Frank Urson—Director) (Realart—Paramount) (R—April 1—554) (C—April 15—755).
Heart's Haven (Claire Adams and Robert McKim) (Hodkinson).
Hell Hounds of the West (5 reels) (Featured Cast) (Western Pictures Exploitation) (R—April 1—549).
Help Yourself (1 reel) (Federated).
Her Husband's Trademark (5,101 feet) (de Mille Production) (Sam Wood—Director) (R—March 4—81) (C—March 11—170).
Her Own Money (4,981 feet(Ethel Clayton—Star) (Joseph Henabery—Director) (Paramount) (R—March 4—82) (C—March 11—170).
Her Story (Madge Titheradge) (Second National) (R—March 4—85).
Hidden Gold (2 reels) (No. 4—Adventures of Robinson Crusoe) (Harry Myers—Star) (Universal) (April 17).
Hidden Woman, The (5 reels) (American Releasing Corp.).
High Tide (1 reel) (Pathe) (R—March 25—406).
Hills of Missing Men (5 reels) (Adapted from story by John B. Clymer) (J. P. McGowan—Star and Director) (Playgoers) (R—April 8—664).
His Inheritance Taxi (1 reel) (Universal—Star).
Home Keeping Hearts (Playgoers Pictures).
Homespun Vamp, A (5 reels) (May McAvoy—Star) (Frank O'Connor—Director) (Paramount—Realart) (R—March 4—84) (C—April 15—755).
Honey Makers (1 reel) (Pathe) (R—April 22—878).
Hope (Mary Astor—Star) (Hodkinson) (April).
Hot off the Press (1 reel) (Snub Pollard) (Pathe) (R—March—402).
Hour of Twelve (No. 14—The Secret Four) (Eddie Polo—Star) (Universal).
How to Get Thin (1 reel) (Educational Special) (R—March 25—403).

I

In the Pink (1 reel) (Goldwyn) (March).
Infidel, The (Katherine MacDonald—Star) (First National) (R-971—April 29).
Inhabitants of a Hedegrow (1 reel) (Kineto) (R—April 1—549).
Innocent Cheat (6 reels) (Featured Cast) (Ben Wilson—Director) (Arrow) (R—March 11—202).
Intrigue (5,000 feet) (Pola Negri—Star) (Paul Stern—Director) (David P. Howells) (R—March 18—298).
Iron to Gold (4,513 feet) (Dustin Farnum—Star) (Bernard J. Durning—Director) (Fox) (R—March 18—298) (C—April 1—544).
Is Matrimony a Failure? (5,612 feet) (All Star) (Paramount) (R—972—April 29).
Island Wives (5 reels) (Corinne Griffith—Star) (Webster Campbell—Director) (Vitagraph) (R—April 1—551) (C—April 22—875).
Isle of Zorda (9 reels) (Featured Cast) (Henri Fescourt—Director) (Pathe) (R—March 18—300).

J

Jump Your Job (1 reel) ("Snub" Pollard) (Pathe).

K

Kid Comes Through, The (1,000 feet) (Kineto) (R—April 8—662).
Kill the Nerve (1 reel) (Pathe—Pollard Comedy).
Kisses (4,300 feet) (Alice Lake—Star) (Maxwell Karger—Director) (Metro) R—March 25—402)

L

Lady Godiva (Associated Exhibitors).
Lair of Death (2 reels) (No. 14—With Stanley in Africa) (Geo. Walsh and Louise Lorraine) (Universal) (April 24).
Last Chance (4,655 feet) (Franklyn Farnum—Star) (Webster Cullison—Director) (Canyon) (R—March 25—403).
Laughing Gas (2 reels) (Chester Conklin—Star) (Fox) (R—March 25—405).
Leather Pushers (Universal—Jewel Series).
Leech, The (5 reels) (Featured Cast) (Herbert Hancock—Director) (Pioneer) (R—April 8—663).
Let-'er-Go Gallagher (2,000 feet) (Shorty Hamilton) (McGovern & Elger—S. R.).
Lion's Prey (2 reels) (No. 11—With Stanley in Africa) (Universal).
Little Mary Sunshine (3 reels) (Baby Marie Osborne—Star) (Pathe Reissue) (R—April 1—351).
Loaded Dice (3 reels) (Frank Keenan—Star) (Pathe Reissue) (R—March 25—404).
Long Live the King (1 reel) (Fox)(Mutt and Jeff).
Lost in the Jungle (2 reels) (No. 6—With Stanley in Africa) (George Walsh and Louise Lorraine) (Universal).
Love and War (2 reels) (Fox—Sunshine Comedy).
Love Nest, The (Wid Gunning).
Love's Boomerang (5,618 feet) (Adapted from Dion Clayton Calthorp's novel, "Perpetua") (Featured Cast) (John S. Robertson—Director) (Paramount) (R—March 11—201) (C—March 18—292).
Loves of Pharaoh (7,352 feet) (Featured Cast) (Ernst Lubitsch—Director) (Paramount) (R—March 4—79) (C—April 1—544).
Lying Truth, The (American Releasing Corp.) (R-968—April 29).

M

Madness of Love, The (Wid Gunning).
Man from Beyond, The (6 reels) (Houdini—Star) (Burton King—Director) (Houdini) (R—April 15—759).
Man from Downing Street, The (4,950 feet) (Earle Williams—Star) (Edward Jose—Director) (Vitagraph) (R—April 8—661) (C-964—April 29).
Man from Hell's River (Western Picture Exploitation) (R—970—April 29).
Man in a Million, The (3,000 feet) (Charles R. Seeling—Director) (R—March 25—406).
Mark of Cain, The (3 reels) (Irene Castle—Star) (Pathe—Reissue) (R—April 1—553).
Marry the Poor Girl (5,500 feet) (Adapted from the stage play by Owen Davis) (Mr. and Mrs. Carter De Haven—Stars) (Lloyd Ingram—Director) (Associated Exhibitors) (R—March 11—198).
Masked Avenger, The (5 reels) (Lester Cuneo—Star) (Frank Fanning—Director) (Western Exploitation) (R—April 8—664).
Menace of the Jungle, The (No. 9—With Stanley in Africa) (2 reels) (George Walsh and Louise Lorraine—Stars) (Universal).
Midnight (4,653 feet) (Constance Binney—Star) (Major Maurice Campbell—Director) (Realart) (R—March 11—201).
Minute Men, The (1 reel) (Universal—Star).
Mistress of the World, The (5 reels) (The Dragon's Claw—Episode No. 1) (Adapted from the novel by Carl Figdor) (Mia May—Star) (Joseph May Director) (Paramount) (R—March 18—298) (C—March 25—399).
Mistress of the World, The (The Race for Life—Episode No. 2) (Paramount) (R—March 25—405).
Money to Burn (4,580 feet) (Adapted from the story, "Cherub Divine," by Sewell Ford) (William Russell—Star) (Rowland V. Lee—Director) (Fox) (R—April 22—877).
Monte Cristo (8 reels) (Adapted from the novel, "The Count of Monte Cristo," by Alexander Dumas) (John Gilbert—Star) (Emmet J. Flynn—Director) (Fox) (R—April 1—548).
Money to Burn (William Russell—Star) (Fox).
More Trouble (3 reels) (Pathe—Reissue) (R—April 15—763).
Motion to Adjourn, A (5 reels) (Adapted from Peter B. Kyne's story) (Featured Cast) (Roy Clements—Director) (Arrow) (R—March 11—202).
Mutts (2 reels) (Brownie) (Universal—Century).
Mayer, Hy, Travelaughs (1 reel each) (R-C) (R-968—April 29).
My Country (2 reels) (Educational-Bruce) (R-969—April 29).
My Old Kentucky Home (7 reels) (American Releasing Corp.).
Mysterious Client, The (3 reels) (Irene Castle—Star) (Pathe—Reissue) (R—April 22—879).

N

Nobody's Baby (2 reels) (Hallroom Boys) (Federated).
Not Guilty (6,923 feet) (Adapted from the novel, "Parrot & Co.," by Harold McGrath) (Featured Cast) (Sidney A. Franklin—Director) (First National) (R—April 1—552).
Night Riders, The (5,750 feet) (Adapted from the novel by Ridgewell Cullum) (Featured Cast) (Alexander B. Butler—Director) (Second National) (R—April 22—878).
Nan of the North (Serial) (Ann Little—Star) (Duke Worne—Director) (Arrow) (R—March 4—82).
Next Aisle Over (1 reel) (Harold Lloyd—Star) (Pathe—Reissue).
Nights of Many Shadows (2 reels) (Robert C. Bruce Wilderness Tale) (Educational) (R—April 15—761).
No Brains (2 reels) (Harry Sweet—Star) (Universal—Century).
No Trespassing (Irene Castle—Star) (Hodkinson) (R-971—April 29).

O

Official London (1 reel) (Kineto Review) (R—March 25—403).
Oh, Promise Me! (Neal Burns—Star) (Educational) (R—March 25—406).
On Her Honor (5 reels) (Adapted from story, "The Dazzling Miss Davison," by Florence Warrden) (Majorie Rambeau—Star) (Frank Powell—Director) (Tri-art) (R—March 25—402).
On Patrol (2 reels) (Sennett—First National).
One Horse Town, A (2 reels) (Harry Sweet—Star) (Universal—Century).
One Moment, Please (2 reels) (Sunshine Comedy—Fox).
Ordeal, The (2 reels) (No. 10—With Stanley in Africa) (George Walsh and Louise Lorraine—Stars) (Universal).
Opossum, The (1 reel) (Adventures of Bill and Bob) (Cyrus J. Williams—Pathe).
Over the Andes (1 reel) (Kineto Review) (R—March 25—403).
Other Women's Clothes (5,600 feet) (Adapted from Ethel Donoher's story, "The Luxury Tax" (Mabel Ballin—Star) (Hugo Ballin—Director) (Hodkinson) (R—March 25—405) (C—April 15—755).

P

Panicky Pullman, A (1 reel) (Universal—Star).
Pardon My Nerve (4,093 feet) (Charles Buck Jones—Star) (Arthur Rosson—Director) (Fox) (R—March 4—80) (C—March 18—292).
Partners of the Sunset (Bert Lubin—Producer). (Allene Ray—Star) (R-971—April 29).
Pathe Review No. 150 (1 reel) (Pathe) (R—April 8—660).
Pathe Review No. 151 (1 reel) (Pathe) R—April 15—759).
Pay Day (2 reels) (Charles Chaplin—Star) (Charles Chaplin—Director) (First National) (R—April 15—759).
Peggy, Behave! (2 reels) (Babby Peggy—Star) (Universal—Century).
People of Old Bruges, The (1 reel) (Educational—Scenics) (R—March 25—402).
Pep (2 reels) (Shorty Hamilton) (McGovern & Elger).
Perfect Villain, A (2 reels) (Sunshine Comedy—Fox).
Persecution (Featured Cast) (Regal—Fischer Production) (R—March 4—80).
Pillagers, The (American Releasing).
Pipe the Whiskers (1 reel) (Harold Lloyd) (Pathe—Reissue).
Pivoted Rock, The (2 reels) (No. 14—The White Eagle) (Ruth Roland—Star) (Pathe Serial).
Pony Boy (2 reels) (Shorty Hamilton) (McGovern & Elger).
Pool of Death, The (2 reels) (No. 8—With Stanley in Africa) (George Walsh and Louise Lorraine) (Universal).
Poor Relation, A (4,609 feet) (Adapted from Edward E. Kidder's play) (Will Rogers—Star) (Clarence Badger—Director) (Goldwyn) (R—April 15—762) (C—April 22—875).
Pot Roast (1 reel) (Federated).
Prophets Paradise (4,000 feet) (Eugene O'Brien—Star) (Alan Crosland—Director) (Selznick) (R—March 18—297).

Q

Quaint Denizens of the Bronx Zoo ("Modern Truths from Old Fables") (1 reel) (Kineto) (R—April 1—549).
Queen o' the Turf (Special Cast (R-C Pictures) (R-969—April 29).
Question of Honor, A (6,065 feet) (Anita Stewart—Star) (Edwin Carewe—Director) (First National) (R—March 25—401) (C—April 1—544).

R

Rag Doll Romance, A (2 reels) (Educational) (R—April 1—550).
Ragged Heiress, The (4,888 feet) (Shirley Mason—Star) (Harry Beaumont—Director) (Fox) (R—March 25—402) (C—April 1—544).
Rainmaker, The (2 reels) (Mermaid—Educational).
Reckless Chances (Playgoers Pictures).
Reckless Youth (5,700 feet) (Adapted from the story by Cosmo Hamilton) (Elaine Hammerstein—Star) (Ralph Ince—Director) (Selznick) (R—April 15—760).
Red Peacock, The (6,735 feet) (Pola Negri—Star) (Paul Stein—Director) (Paramount) (R—March 11—200).
Reported Missing (7,500 feet) (Owen Moore—Star) (Henry Lehrman—Director) (Selznick) R—April 22—876) (C-964—April 29).
Ride 'em Cowboy (2,000 feet) (Shorty Hamilton) (McGovern & Elger).

Robinson Crusoe (2 reels) (Adapted from story by Daniel Defoe) (Harry Myers—Star) (Robert F. Hill—Director) (Universal Serial) (R—April 1—522) (C—April 8—656).
Rosary, The (7,045 feet) (Featured Cast) (Jerome Storm—Director) (First National) (R—March 4—82) (C—April 8—656).
Rubberneck, The (2 reels) (Lee Moran—Star) (Universal).
Runt, The (2,000 feet) (Shorty Hamilton) (McGovern & Elger).

S

Sawmill, The (2 reels) (Larry Semon—Star) (Vitagraph) (R—March 18—297).
Say It With Flowers (2 reels) (Sunshine Comedy—Fox).
Sea Raiders, The (No. 1—Adventures of Robinson Crusoe) (Harry Myers—Star) (Universal Serial).
Self Defense (1 reel) (Sport Review—Goldwyn).
Secret Four, The (No. 12—Floods of Fury) (Eddie Polo—Star) (Universal Serial).
Secret Four, The (No. 13—The Man Trap) (Eddie Polo—Star) (Universal Serial).
Secret Four, The (No. 14—The Hour of Twelve) (Eddie Polo—Star) (Universal Serial).
Secret Four, The (No. 15—Black Gold) (Eddie Polo—Star) (Universal Serial).
Secret of the Hills, The (5,120 feet) (Adapted from the novel by William Garrett) (Antonio Moreno—Star) (Chester Bennett—Director) (Vitagraph) (R—March 4—85) (C—April 1—544).
Seeing's Believing (4,500 feet) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (R—April 1—554).
Serving Two Masters (Josephine Earle—Star) (Lee-Bradford).
Seventh Day, The (5,335 feet) (Richard Barthelmess—Star) (Henry King—Director) (First National) (R—March 25—400) (C—April 22—875).
Shackles of Gold (William Farnum—Star) (Fox).
Shadows and Sunshine (3 reels) (Baby Marie Osborne—Star) (Pathe Reissue) (R—April 18—660).
Shattered Idols (5,850 feet) (Adapted from the story, "A Daughter of Brahma") (Edward Sloman Director) (First National) (R—March 6—199) (C—April 22—875).
Sheik's Wife, The (5,841 feet) (Featured Cast) (Henry Roussell Director) (Vitagraph) (R—March 18—296) (C—March 25—399).
Ship of Despair, The (No. 5—Adventures of Robinson Crusoe) (2 reels) (Harry Myers—Star) (Universal).
Shipwrecked (Adventures of Robinson Crusoe No. 2) (2 reels) (Harry Myers—Star) (Universal Serial).
Shoulder Arms (Charles Chaplin—Star) (First National—Reissue).
Silent Vow, The (4,600 feet) (William Duncan and Edith Johnson—Stars) (William Duncan—Director) (Vitagraph) (R—April 15—760) (C-964—April 29).
Silver Harvest, The (1 reel) (World Wanderings—Educational).
Singer Midgets' Sideshow (2 reels) (Sunshine Comedy—Fox).
Sisters (6,785 feet) (Adapted from novel by Katherine Norris) (Featured Cast) (Albert Capellani—Director) (American Releasing) (R—April 7—763).
Skipper's Policy, The (2 reels) (Toonerville Comedy—Educational) (R-971—April 29).
Sleepwalker, The (4,530 feet) (Constance Binney—Star) (Edward Le Saint—Director) (Realart—Paramount) (R—April 22—876).
Smiles (Series of 26 one-reel comedies) (Primex Pictures Corp.).
Sleep Walker, The (4,530 feet) (Constance Binney—Star) (Realart—Paramount).
Smilin' Through (8 reels) (Adapted from Allen Langdon Martin's play) (Norma Talmadge—Star) (Sidney A. Franklin—Director) (First National) (R—March 18—296) (C—March 25—399).
So This Is Arizona (5,800 feet) (Adapted from the story by Marie Schrader and C. C. Wadde) (Franklyn Farnum—Star) (Francis Ford—Director) (W. M. Smith Production) (R—April 22—878).
Speed (1 reel) (Sport Review—Goldwyn).
Snookey's Home Run (2 reels) (Chester Comedy—Federated).
Spanish Jade (Paramount).
Spooks (2 reels) (Educational) (R—April 8—663).
Stamina (1 reel) (Sport Review—Goldwyn).
Stand Pat (1 reel) (Paul Parrott) (Pathe) (R—April 15—764).
Step Forward (2 reels) (Ben Turpin—Star) (Sennett First National).
Step On It (2 reels) (Hallroom Boys—Federated).
Stuck in the Mud (1 reel) (Mutt & Jeff—Fox).
Studio Rube, The (Al St. John—Star) (Fox) (R—March 11—199).
Sunnyside (2 reels) (Charles Chaplin—Star) (First National Reissue).

T

Taking the Air (1 reel) (Sport Review—Goldwyn).
They Shall Pay (Playgoers Pictures).
Three Buckaroos, The (5 reels) (American Releasing Corp.).
Through a Glass Window (4,490 feet) (May McAvoy—Star) (Realart) (R-971—April 29).
'Tis the Bull (2 reels) (Bobby Vernon—Star) (Educational—Christie) (R—April 1—551).
Told at Twilight (3 reels) (Baby Marie Osborne—Star) (Pathe Reissue).
Torchy and Orange Blossoms (2 reels) (Johnny Hines—Star) (Educational) (R—March 25—405).
Torchy's Ghost (2 reels) (Johnny Hines—Star) (Educational) (R—April 15—760).
Torchy Takes a Chance (2 reels) (Johnny Hines—Star) (Educational) (R—March 18—297).
Travelin' On (6,207 feet) (William S. Hart—Star) (Lambert Hillyer—Director) (Paramount) (R—March 25—405) (C—April 1—544).
Too Much Business (6,100 feet) (Adapted from Earl Derr Biggers' story, "John Henry and the Restless Sex") (Featured Cast) (Jess Robbins—Director) (Vitagraph) (R—April 8—660).
Too Much Sap (1 reel) (Mutt & Jeff—Fox).
Trail of the Serpent (No 7—With Stanley in Africa) (2 reels) (George Walsh and Louise Lorraine—Stars) (Universal).
Treacherous Rival, A (2 reels) (Laura LaPlante and Percy Pembroke—Stars) (Western—Universal).
Two of a Kind (2 reels) (Harry Sweet—Star) (Universal).
Trail of the Wolf, The (2 reels) (Laura LaPlante and Percy Pembroke—Stars) (Western—Universal).
Trickery (2 reels) (Dorothy Woods and Harold Goodwin) (Universal).
Tropical Love (Playgoers Pictures).
Trumps, Ace High (1 reel) (Paramount) (R—April 15—762).
Truthful Liar, The (5,243 feet) (Wanda Hawley—Star) (Realart-Paramount) (5,243 feet) (R-972—April 29).

U

Uncle Tom's Cabin (Adapted from Harriet Beecher Stowe's novel) (Featured Cast) (Welsh Brothers) (R—April 8—661).
Unconquerable Woman, The (Ruby de Remer—Star) (Lee & Bradford).
Unfoldment, The (Associated Exhibitors).
United States Naval Efficiency (1 reel) (Kineto) (R—April 8—661).
Up and Going (4,350 feet) (Tom Mix—Star) (Lynn Reynolds—Director) (Fox) (R—April 8—662) (C—April 5—755).
Urban Movie Chat No. 8 (1 reel) (Kineto) (R—April 1—549).
Urban Movie Chat No. 9 (1 reel) (Kineto) (R—April 8—660).
Urban Movie Chat No. 10 (1 reel) (Kineto) (R—April 15—764).
Urban Movie Chat No. 12 (1 reel) (Kineto) (R—April 22—877).

V

Verdict, The (2 reels) (Eddie Polo—Star) (Universal—Western) (April 17).
Vermilion Pencil, The (4,900 feet) (Sessue Hayakawa—Star) (Norman Dawn—Director) (Robertson-Cole) (R—March 18—299) (C—April 1—544).
Vesuvius Conquered (Fox News) (R—April 1—550).

W

Watch Your Step (Featured Cast (Goldwyn) (R-972—April 29).
Way of a Man, The (Josephine Earle—Star) (Lee-Bradford).
West is West (Fox) (R—March 25—402).
When Romance Rides (5,003 feet) (Adapted from Zane Grey's novel, "Wildfire") (Featured Cast) (Goldwyn) (R—April 22—878).
Western Speed (Charles Jones—Star) (Fox).
White Eagle, The (2 reels) (No. 13—The Clash of the Clans) (Ruth Roland—Star) (Pathe).
White Eagle, The (2 reels) (No. 14—The Pivoted Rock) (Ruth Roland—Star) (Pathe).
White Eagle, The (2 reels) (No. 15—The Golden Pool) (Ruth Roland—Star) (Pathe).
Winter Pep (1 reel) (Goldwyn).
With Stanley in Africa (2 reels) (No. 5—The Flaming Spear) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 6—Lost in the Jungle) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 7—The Trail of the Serpent) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 8—The Pool of Death) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 9—The Menace of the Jungle) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 10—The Ordeal) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 11—The Lion's Prey) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 12—The Forest of Flame) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 13—Buried Alive) (George Walsh and Louise Lorraine) (Universal).
With Stanley in Africa (2 reels) (No. 14—The Lair of Death) (George Walsh and Louise Lorraine) (Universal).
Without Fear (Pearl White) (Fox) (R-970—April 29).
When Knights Were Bold (George H. Hamilton).
Whirlwind, The (1 reel) (Federated).
White Messenger, The (2 reels) (Eddie Polo—Star) (Universal).
Wide-Open Town, A (4,650 feet) (Conway Tearle—Star) (Ralph Ince—Director) (Selznick) (R—March 18—297) (C—March 25—399).
Wild Honey (6,442 feet) (Adapted from Cynthia Stockley's novel) (Priscilla Dean—Star) (Wesley Ruggles—Director) (Universal) (R—March 11—200) (C—March 18—292).
Wise Kid, The (4,606 feet) (Gladys Walton—Star) (Ted Browning—Director) (Universal) (R—March 4—80) (C—March 11—170).
Wolf in Sheep's Clothing, A (1 reel) (Pathe) (R—April 15—759).
Wolf Pack, The (5 reels) (Featured Cast) (W. J. Craft—Director) (Rialto) (R—April 15—763).
Without Fear (4,406 feet) (Pearl White—Star) (Fox).
Woman He Married, The (6,562 feet) (From the story by Herbert Bashford) (Anita Stewart—Star) (Fred Niblo—Director) (First National) (R—April 22—877).
Woman, Wake Up (6,000 feet) (Florence Vidor—Star) (Marcus Harrison—Director) (Associated Exhibitors) (R—March 25—401).
Woman's Side, The (5,366 feet) (Katherine MacDonald—Star) (J. A. Barry—Director) (First National) (R—April 15—761).
Women Who Wait (Playgoers Pictures).
Wonderful Wife, A (5 reels) (Adapted from the novel, "The Rat Trap," by Wolf Wyllarde) (Miss Du Pont—Star) (Universal) (Paul Scardon—Director) (Universal) (R—April 22—879).
Worldly Madonna, A (6 reels) (Clara Kimball Young) (Harry Garson—Director) (Equity) (R—April 15—763).
World's Champion, The (5,030 feet) (From the stage play, "The Champion," by A. E. Thomas and Thomas Louden) (Wallace Reid—Star) (Philip E. Rosen—Director) (Paramount) (R—March 11—201) (C—March 18—292).

Y

Yankee Doodle, Jr. (5 reels) (Featured Cast) (Jack Pratt—Director) (M. J. Burnside Production) (R—March 18—299) (C—April 22—875).
Your Best Friend (5 reels) (Vera Gordon—Star) (Warner—Rapf) (R—April 1—552).
Young Painter, The (1 reel) (Hodkinson—Triart) (R—March 11—198).

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